

Justice - Janet
Lucky - Z-PAC
- Chicago - Ton Loc
JESHA -

Poetic Justice

An Original Screenplay

by

John Singleton

Poems by

Maya Angelou

February 11, 1992

WGAW: #473171

New Deal Productions
From L.A.
South Central Cinema
Dealing A New Hand

COLUMBIA LOGO

TITLE CARD: "Once upon a time in South Central Los Angeles"

We hear voices. One male, the other female. From the tone of their speech and the accompanying music we can tell we are entering a romantic scene.

FADE IN:

1 INT. FANCY NEW YORK APARTMENT - DINING ROOM - NIGHT

Where we see a romantic scene played out between a man and a woman. Both are white. The COUPLE have just finished a CANDLE LIT DINNER.

1 BRAD
You like your wine? Want s'more?

She nods her approval.

2 PENELOPE
Mmmmm you're good. Candles, dinner, wine. What's next?

He grins.

3 BRAD
Let me set the mood.

He goes over to the stereo to turn it on. The Isley Brothers "Between The Sheets" emanates from the SPEAKERS. Brad crosses to the couch and into a position in which to kiss Penelope. He does and the sound of "Between The Sheets" is invaded by the remix of A Tribe Called Quest's "Bonita Applebum".

2 EXT. COMPTON DRIVE IN THEATRE - DUSK:SFX

TWO LINES OF CARS await to enter the DRIVE IN. The heavy bass SOUNDS of hip-hop music mingle in the air with that of the many window speakers that play the movie. In the background we can see the couple in the previous scene kissing on a LARGE MOVIE SCREEN. An L.A.P.D. HELICOPTER flies OVERHEAD transcending us into the next shot.. Welcome back to South Central Los Angeles.

3 INT. COMPTON DRIVE IN THEATRE - DUSK:SFX

OVERHEAD we see a SHAFT OF LIGHT coming from the Drive In's projector. As we MOVE past a few cars, their inhabitants all in various throes of sexual foreplay. Some are kissing, others are actually making love. All the WINDOWS are STEAMED UP. We hear the voices of the FEMALES as the men grunt, groan, moan and beg over their bodies. Love is in the air.

(CONTINUED)

3 CONTINUED:

1-CAR#1
Don't bite me so hard. You gotta
be more gentle.

2-CAR#2
(softly)
Use your tongue. Just use your
tongue.

3-CAR#3
(with heated passion)
Ohhhh! Oh Yes, Ohhh! Oww! I'm
sticking to the seat.

We come to last car whose WINDOWS are CRYSTAL CLEAR.

Things are just beginning to heat up between the couple inside the car. The woman is an 'Around the way' hunny with soft brown skin, full brown eyes and nice delicious full lips. This is JUSTICE, who at seventeen is still looking for her place in the world.

The lucky man kissing her is her boyfriend MARKELL, a small time drug dealer/and former gangsta. Justice reluctantly accepts his advances but she ain't having it.

There is a WINDOW SPEAKER from which the sound of the movie filters into the car.

4-MARKELL
C'mon lets get in the backseat.

5 JUSTICE
No Markell, why we just can't
watch the movie?

6-MARKELL
Cause it's boring.

He goes to kiss her again. This time its a nice long juicy, powerhouse kiss that causes the Richter scale to jump two points. Justice appears obviously affected. She asks the envitable question.

7- JUSTICE
Markell, do you love me?

8 MARKELL
Of course I love you.

9- JUSTICE
Why? Tell me why you love me.

(CONTINUED)

3 CONTINUED: (2)

10- MARKELL
(he looks around)
Now?

11- JUSTICE
Yeah right now.

There is a pause. He thinks.

12- MARKELL
Okay, I love you because you too
fine.

13- JUSTICE
Is that it?

14- MARKELL
Yeah.

Justice looks dissatisfied.

15- MARKELL
Alright lets get to the lovin!

16- JUSTICE
No not yet. Get me some popcorn.

Markell's face drops.

17- JUSTICE
Pleazzze?!

Markell relents and gets out of the car. He takes two steps and turns on a heel and leans into the car again.

18- MARKELL
Hey Justice! I was just thinking.
I also love you cause when I was
in tha county jail you wrote me a
lotta sweet poems.

Justice grins. Markell smiles and blows her a kiss goodbye.

4 INT. COMPTON DRIVE IN CONCESSION STAND - NIGHT

There are only a few customers in line, all are Black or Hispanic. Markell gets in line and TIME SLOWS DOWN. We notice the abruptness of the POPCORN POPPING like GUNSHOTS, the SOUND and MOTION of the GURGLING ORANGE BANG machine, and TWO THUGS who stand in the corner talking to each other.

Markell seems noticeably nervous at their presence.

(CONTINUED)

4 CONTINUED:

THE COUNTER

Where Markell finally arrives at the front of the line.

THE CORNER

Where one of the TWO THUGS looks across the room at Markell. For a MOMENT it looks as though he recognizes Markell, he turns back to continue to talk with his friend. A FIGHT breaks out in another corner and everyone's attention is drawn in that direction.

BACK TO COUNTER

Markell completes his transaction amidst the mayhem and walks away, POPCORN in HAND.

38
38 In the corner, the thug looks back towards the counter. On his FACE we see he now RECALLS where he has SEEN Markell before.

5 INT/EXT. COMPTON DRIVE IN - THE CAR - NIGHT

Markell comes back to the car glancing behind his back every so often.

✓ MARKELL
(looking over his left
shoulder)

I think I saw these fools that
Pete and I jacked last week.

Markell turns to notice Justice is not in the PASSENGER SEAT. Justice leans up from the BACKSEAT to KISS his CHEEK and tenderly run her fingers around Markell's neck and shoulder.

We notice her LONG FINGERNAILS. Markell laughs and places the popcorn on the dashboard.

Our attention is drawn to the passenger WINDOW where the DRIVE-IN SPEAKER hangs. Romantic movie music flows into the car. On the drivers side the window is open. Suddenly, a PISTOL is placed next to Markell's head.

TIME SLOWS DOWN. The GUN is FIRED. Justice SCREAMS. The POPCORN scatters and the PASSENGER WINDOW breaks from the travelling bullet. TIME RESUMES

Justice's screams turn to a whimper. There is blood on her hands. The DRIVE-IN SPEAKER has now fallen on the passenger seat. We hear the ROMANTIC MOVIE playing in the background.

(CONTINUED)

5 CONTINUED:

OVERHEAD

As we PULL UP and away from the car. There are people running and screaming every direction and cars are leaving. These SOUNDS overlap into.....

TITLE CARD: Poetic Justice: The sun rises between the logo.

DISSOLVE TO:

6 INT. INGLEWOOD CEMETARY - DAY

Where we come out of the LEAVES OF A TREE to see a garden of stones, concrete symbols of souls long past. There is one lone figure standing before a grave. We recognize this person as Justice. We also hear Justice speak in voice over. Over the following images she recites the first of many POEMS that move this story forward. BURN IN: Two years later

JUSTICE (V.O.) - 1

Alone. Lying, thinking. Last night. How to find my soul a home. Where water is not thirsty. And bread loaf is not stone. I came up with one thing. And I don't believe I'm wrong. That nobody. But nobody can make it out here alone.

DISSOLVE TO:

7 INT. PACIFIC BEAUTY COLLEGE - DAY

We move past many women. All of them are dressed in WHITE SMOCKS and are standing over the heads of other women who are seated in reclining beauty chairs. We hear the instructor giving a lesson in hair coloring. We end on Justice listening attentively and primping the hair of the woman in her chair.

JUSTICE (V.O.) - 2

Alone, all alone. Nobody, but nobody. Can make it out here alone. There are some millionaires with money they can't use. Their wives run round like banshees. Their children sing the blues.

DISSOLVE TO:

8 EXT. PARKING LOT - DAY

4/8 Where Justice puts some MODEL HEADS into the trunk of her car.

9 EXT. CRENSHAW BOULEVARD - DAY

We see a CRENSHAW sign up close go past the frame. Left to right.

MONTAGE OF IMAGES

4/8 We see various images of life in the Crenshaw District of South-Central Los Angeles. Some are static, others are hand held travelling shots. Docu style. There are images People protesting a KOREAN LIQUOR STORE, some PROTESTORS flash signs which read BUY BLACK/RECYCLE BLACK DOLLARS.

10 EXT. DONUT SHOP - DAY

4/8 We see A COP come out with DONUTS and COFFEE for he and his partner.

11 EXT. LEMERT PARK - DAY

A group of young men are CURBSIDE being interrogated by the L.A.P.D. Nearby a BROTHER WITH A VIDEO CAMERA begins to record. He is chased away by the po-lice. Inbetween some of these images we SUPERIMPOSE the heads of some women being done. Over these images we continue to hear Justice's voice reading poetry. (X)
She is driving to work. (X)

JUSTICE (V.O.) -3

They've got expensive doctors, to
cure their hearts of stone. But
nobody. No nobody. Can make it
out here alone. Alone, all alone.
Nobody, but nobody. Can make it
out here alone. Now if you listen
closely, I'll tell you what I
know. Storm clouds are gathering,
the wind is gonna blow. The race
of man is suffering, and I can
hear the moan. Cause nobody. But
nobody. Can make it out here
alone.

We see Justice's car pull to the curb. It is a 1992 Honda Accord complete with nice rims and tinted windows. The license plate reads "2 FUNKY".

4/8

12 INT. JUSTICE'S CAR - DAY

JUSTICE'S NOTEBOOK

Where we see Justice write the last stanza of the poem.

JUSTICE (V.O.) - H
Alone, all alone. Nobody, but
nobody. Can make it out here
alone.

2/4 She closes her notebook. The cover reads "Notes of a Poetic Justice".

13 EXT. CITY STREET - DAY

Where Justice exits her car. She uses her automatic lock system which sounds off "Armed" when it locks. As she walks up the street we see the same brothers established in the previous montage on their knees with their hands behind their heads. Justice walks past them without acknowledging their condition.

14 INT. JESSIE'S BEAUTY SALON AND SUPPLY - DAY

Hair, nails, curlers and combs. A RECEPTIONIST picks up a phone and says, "Jessie's Beauty Salon and Supply.". We have invaded this place on Friday, the busiest day of the week. We see many women of various ages, shapes and sizes receiving hair care from different stylists.

No two heads are the same. Our attention and ears are drawn to the loud voice of one young woman who sits on the waiting couch flipping through a Black hair magazine. She has short cut hair and the eyes, nails and temper of a Siamese cat. This is IESHA.

She is talking to HEYWOOD, an effeminate and very openly gay stylist. His hair is dyed BLOND. Nearby at another booth is DEXTER, another male stylist who is very straight. His dick has guided him into the world of cosmetology.

/- HEYWOOD
(over images of nails,
hair, etc.)

I know whatcha mean. I don't understand some of these women. I would never let no no good nasty man hit me! My body is my temple! And a temple should never be defiled. Especially not in this case. I love myself.

Dexter shakes his head in shame at Heywood. He is massaging the head of one fine ass sistah. She smiles. Dexter suavely bends down and says, "You like that don't cha.". She nods in approval.

5/8

(CONTINUED)

14 CONTINUED:

2- IESHA

Yeah well he just did my girl all wrong. She's as 'fraid as a cat. Got her going around wearing sunglasses, and you know how she like braggin about her pretty green eyes. So you know what's up with that. Top it off she still in love with the nigga.

Justice walks in.

3- JUSTICE

You telling everybody's business.

4- IESHA

Yeah, I'd tell your business too if you had somethin to tell.

5- JUSTICE

You ready?

Iesha nods a yes.

6- JUSTICE

You got your hair?

Iesha holds up a bag of synthetic hair.

THE CORNER

Where we notice a large playpen with FOUR BABIES. All are dressed in Baby Guess, Air Jordans, and Fila. One Baby plays with a Beeper that goes off as he puts it in his mouth. Start (X) this shot off with a fine ass sistah with a baby in hand walking over to the crib.

THE DOORWAY

Where we see a little boy of about twelve years of age sitting in a chair next to the door. This is BAHA, the errand boy of the shop. Baha sits playing a Sega Game Gear looking up from time to time out the window and at the fine women that passby.

BAHA

(looking out the window)

Here she comes!

THE SHOP

194
Where all the stylists and customers turn. They know what that means.

15 EXT. JESSIE'S SHOP - DAY

We see a hustling pelvis moving down the block. A Fendi purse protectively switched from one side of her waist to another

JESSIE'S P.O.V.:HANDHELD

Where we TRAVEL past men on the street who react to seeing a beautiful Black woman, an OLD MAN says, "Hello Jessie" a Muslim Brother passes and says, "Wa-salam-alay-kum, Beautiful Black woman, mother of the earth.". We hear her reply and we end on a PANHANDLER in front of the shop.

1- PANHANDLER

Good morning Jessie, could you spare some change?!

2- JESSIE (O.S.)

Hell naw! And get your dirty, smelly, unemployed ass out from in front of my shop.

We move past the Panhandler and towards the front door of the shop.

BACK TO DOORWAY

Where we see Jessie open her FENDI purse to send Baha on an errand. Since we are at chair level we notice her shapely bottom half. She got much ass!

3- JESSIE (O.S.)

Baha do me favor baby and go to the liquor store get me a Honey Bun and a pack of

4- BAHA

(taking the money)
Big Red. Yeah I know.

WIDER

As we see Baha take off for the store and Jessie turned around calling to him.

5- JESSIE

And bring me back my change!

She turns back around and we see her face. This is JESSIE, the owner of this shop. She is the Queen of the hootchies in the hood. Her attire puts the "E" in ethnic as she is wearing the hottest, most expensive outfit that can be bought at the Fox Hills Mall.

(CONTINUED)

15 CONTINUED:

6- JESSIE
 (in a good mood)
 Good morning everybody.

ANOTHER ANGLE

As Jessie walks across the room and to the counter. All the women in the shop are looking at her funny.

7- JESSIE
 (sweetly)
 What?! What?
 (then vicious)
 What y'all looking at? I know I'm
 fine, but damn!

THE SHOP

Where everybody goes about their business.

THE SINK

Iesha's head is in the sink. Justice is shampooing and conditioning her hair. Iesha's eyes are closed to keep the suds from stinging them.

8- JUSTICE
 Just let that conditioning sit for
 five minutes.

9- IESHA
 Where you going? You not gonna
 talk to me?

10- JUSTICE
 No I wanna go over here and talk
 to Jessie. It's a five hour job
 anyway, you might as well just
 chill.

Justice walks away.

11- IESHA
 Alright then just play me like a
 biscuit. Hair all wet, cold.

THE COUNTER

Where Justice joins Jessie who is busy checking the receipts of the morning.

12- JUSTICE
 So.

(CONTINUED)

15 CONTINUED: (2)

12- JESSIE
Yeah.

They both start laughing. A DELIVERY MAN arrives with BOXES of SHAMPOO. A few sistahs throw him an interested eye. Jessie is checking him out also.

14- JUSTICE
So he's out huh? Y'all got buckwild last night? Where'd y'all go?

15- JESSIE
Could you put 'em over there?
Snooty Fox Motor Inn.
(to the stylists)
Y'all make sure to fill out them receipts!

16- JUSTICE
(laughing)
They still got them red walls?

17- JESSIE
Yep mirrors on the ceiling. Same ole, same 'o. They been filling out them receipts?

18- JUSTICE
Yeah.

19- JESSIE
When the last time you been there?

20- JUSTICE
Snooty Fox? Don't remember.

DOORWAY

Where we see a brother who we will call RODNEY come in with his WOMAN.

21- RODNEY
Hey, my girl need her hair and nails done.

22- JESSIE
She got an appointment?

23- RODNEY
Naw.

24- ANOTHER WOMAN (O.S.)
She ain't got no hair either!

(CONTINUED)

15 CONTINUED: (3)

Some people laugh. We see the Woman. She got about as much hair as a snap.

25- JESSIE
 Make an appointment.
 (lights a smoke, touches
 Justice's hat)
 Why you keep wearing these hats?
 What you hidin?! Ooow keep it on.

26- JUSTICE
 (pulling her hat on)
 Stop.

27- JESSIE
 You need to let me do somethin to
 that head of yours. Got a poem
 for me today? Lord knows I need
 one.

28- JUSTICE
 I left my notebook in the car.

29- JESSIE
 When you gonna get a man? Asking
 all these questions about mine.
 You still in mourning? Sportin
 black, don't make time to do your
 own hair. Lookin tore up from tha
 floor up. You can tell you ain't
 givin up no coochie.

30- JUSTICE
 I like Black. Besides I don't
 have no time for no man right now.

31- JESSIE
 See your problem is you make bad
 choices in men. You don't know
 how to pick 'em.

CUT TO:

16 EXT. STREET - DAY

Where we come down out of the sky to see a small U.S. Postal
 Mail Jeep turn in the street and come to the curb. We hear the
 heavy bass beat of hip hop coming from the jeep.

32- JUSTICE (O.S.)
 Look who's talking.

218

17 INT. POSTAL JEEP - DAY

Inside the jeep a hand presses the Stop/Eject on the recorder and flips the tape.

THE GROUND

Where the jeep door opens and a pair of sharp NIKES come out. We TRAVEL UP to reveal the face of a young Black brother, twenty-two years, well built, rough looking, a close fade under a cap which reads U.S. MAIL. He takes off his LOC sunglasses as we reach his face.

This is LUCKY. Not your everyday Postman but just another hard working young South-Central brother trying to make that hard to come by daily dollar.

ANOTHER ANGLE

As Lucky gets his bag and walks towards the Salon entrance.

2- PANHANDLER

(singing)

Hey, hey wait a minute Mister
Postman! Mr. Postman got some
spare change?

3- LUCKY

Naw muthafucka, but I gotta spare
stamp so you can mail your ass a
job application!

CUT TO:

18 INT. JESSIE'S SALON - DAY

Where Lucky enters. His eyes taking in the sight of all these fine, beautiful sistahs. This is his favorite part of his route. One or two women pass in front of him.

ANOTHER ANGLE

Lucky makes his way to the counter where he gives the mail to Justice who is organizing the outgoing mail. Jessie stands nearby.

4- LUCKY

Y'all didn't get nothing but
bills.

Lucky looks at Justice trying to make eye contact which she skillfully avoids. Justice P.O.V. Lucky HANDS pulling out mail and placing it on the counter. 36, 48 f.p.s. (X)

5- LUCKY

Why you looking so mad? You too
fine to be looking so angry.
....Got a boyfriend?

(CONTINUED)

18 CONTINUED:

Justice finally looks up. Blank eyes. Blank face. No interest whatsoever. She plays him off like a professional.

Justice hands Lucky the outgoing mail and walks across the shop to attend to Iesha's hair.

Lucky coolly closes his mailbag and walks out of the salon. Jessie looks at his exit and then in Justice's direction. She just smiles in amusement and puts out her cigarette. Same ole, same o'.

19 EXT. JESSIE'S SHOP - DAY

Lucky exits the shop retaining his cool despite being dissed.

6- LUCKY
(under his breath,
looking back)
Yamp ass.

The panhandler comes nearby. Lucky reaches into his pocket and gives him a quarter.

7- LUCKY
And don't smoke it. Here take a
stamp too.

3/8 He hops into the jeep and drives off.

DISSOLVE TO:

20 INT. SOUTH CENTRAL POST OFFICE: CENTURY BLVD - DAY

A TIME CLOCK

CLOSE:

A SECOND hand flows past the frame.

The MINUTE hand is steady.

The HOUR hand clicks to 4:30p.m.

A TIME CARD is placed in. Someone is checking out.

THE HALLWAY

Where we see Lucky is the one checking out. We PUSH IN to him as he takes his card out and places it in a slot on the wall. Lucky then goes in his pocket to pull out an envelope.

(CONTINUED)

20 CONTINUED:

THE ENVELOPE

As it is opened. We can barely notice it is a PAYCHECK.

ANOTHER ANGLE

As Lucky notices the amount of the check. He looks frustrated.
 4/8 Offscreen we hear the Clock tick once more. Lucky looks around
 5/4 to see if anyone is watching. Then he HITS the CLOCK BREAKING
 THE GLASS.

CUT TO:

21 INT. BATHROOM - DAY

A DUFFEL BAG

1/4 Being stuffed with a postal uniform. A hand pulls out a
 BASEBALL CAP.

22 EXT. BATHROOM - DAY

1/4 Where Lucky emerges in more comfortable clothing. As he walks
 up the hall and into.....

23 INT. THA SORTIN ROOM - DAY

We start on a large CLOSE UP of Vanilla Ice's face. Suddenly,
 it is hit with many darts. Maybe a shot on Dart P.O.V. like (X)
 Robin Hood.

WIDER

Where we see that we are in a SORTING ROOM. This is the place
 where Mail is sorted by zip code. There are eight guys at work.
 three are brothers, the other five are Hispanic. Chicago and a
 Mexican dude who we will call E.J. are playing darts .

1- CHICAGO

You see that? I tore that
 muthafucka's nose up!

E.J. goes up to the dartboard which they have taped a picture
 of Vanilla Ice.

2- E.J.

Yeah that was nice! Tear that
 picture of Marky Mark outta that
 magazine. Put his ass up here!

4/4 Lucky comes in the room.

(CONTINUED)

23 CONTINUED:

3- LUCKY

Y'all need to get y'all asses to
work before y'all get fired!

4- CHICAGO AND E.J.

Fuck you.

5- LUCKY

(gestures to Chicago)

Yo Loc.

Chicago walks towards Lucky. E.J. looks a little left out.

6- CHICAGO

What's up? ..Hey you know they
put two more Budda heads on mail
carrier. Still got me waiting,
sorting with tha Mexicans.

We see E.J. in the close background nearby sorting mail with an
open ear.

7- E.J.

Hey Chicago, don't be talking bout
Mexicans! I kick your ass. At
least we got a country.

8- CHICAGO

(whispers)

I'm on Oaktown Run tomorrow.
Getting a truck ready. Wanna go?

9- LUCKY

Yeah.

10- E.J.

Y'all going to Oakland?

Lucky cuts him a dry look that reads mind your own business.

11- CHICAGO

Cool. You gonna bring a yamp?

12- E.J.

(now in the middle)

What's a yamp?

13- LUCKY

A young tramp. You mind?

E.J. calls Lucky a "Puto!" and goes back to sorting mail.
Lucky and Chicago walk away and talk.

(CONTINUED)

23 CONTINUED: (2)

14- LUCKY (O.S.)
And get them zip codes right.

ANOTHER ANGLE:MOVING

15- LUCKY
I dunno. Why don't you get that
crazy hoe you go wit to hook me
up?

16- CHICAGO
I'm on it. You call your cousin
Del?

17- LUCKY
Naw not yet. I hadda find a way
up there this weekend anyway.
(with pride)
Gotta work on our music thang.
Its cool we gettin paid to go.
Gotta go Loc.

Lucky goes to leave.

18- CHICAGO
Where you goin?

Lucky turns.

19- LUCKY
Why you need to know? You ain't
my bitch! I'm off!

DISSOLVE TO:

24 EXT. THA PROJECTS - DAY

1/8 WIDE

As Lucky comes to the curb and gets ready to exit his car. In the farbackground we see and hear another CAR coming up.

25 INT. GANGSTA RIDE - DAY

2/8 From the inside of the car we roll up on Lucky getting out of his car. We get the feeling something drastic in gonna happen. 36, 48, f.p.s. Time slows down. Lucky turns around just as the car stops.

ANGLE

On Lucky As he turns and attempts to see who is in the car. It turns out to be some of his old friends.

(CONTINUED)

25 CONTINUED:

1- LLOYD
What's up Lucky?

2- LUCKY
What up nigga? What y'all doing?

3- LLOYD
Looking for a nigga to jack.

In his lap we see A GUN.

4- LUCKY
Ya'll need to jack that cracka
Darryl Gates.

5- BACKSEAT GANGSTA
Who's that?

Everybody just turns and looks at him. He shrinks back into the backseat.

6- LLOYD
Yeah we gonna jack him too. 'Goin
up to City Hall later today.
..Remember Derek?

LUCKY
Yeah. He live over there,
(Lucky points)

LLOYD
Not no more. Got gatted
yesterday. ...We gonna get tha
niggas that got him.

Lucky nods.

LUCKY
Well later.

LLOYD
Alright, ...Peace.

Lloyd smiles ironically.

LUCKY
Yeah peace.

They drive off. Lucky turns and walks into tha projects.

26 EXT. J-BONE'S PORCH - DAY

Lucky walks up to a porch where we see a tall slender light brown brother wearing no shirt and smoking a JOINT. This is J-BONE, Lucky's old friend.

So close are they that they have children by the same woman. J-Bone is standing on his porch enjoying the afternoon sun and a cool Santa Ana breeze. We hear a jet fly overhead. We hear the beat to "Once Upon A Time in the Projects" flowing from someone's apartment window.

1- J-BONE
(in greeting)
Mr. Postman! Working muthafucka!

2- LUCKY
Don't start! Whatsup J-Bone.

3- J-BONE
Want some Thai bud?

4- LUCKY
Naw. Can't fuck wit that.

They pause for a moment J-Bone's attention has wandered across the way.

ACROSS THE WAY

We see an OLD WOMAN toiling in her garden. In the projects older folk respect their small spaces by making them as comfortable as possible. Some PLAYING CHILDREN run through this shot.

BACK TO PORCH

5- J-BONE
Hi Ms. Jackson.

MS. JACKSON

Looks up towards J-Bone. Her face does not register the slightest hint of a positive response to J-Bone's greeting. In fact it says, "Go to hell." Ms. Jackson tells one of the kids, a YOUNG BOY to go inside. Upset and reluctant the boy complies with his grandmother's wishes.

THE PORCH

6- LUCKY
Heard 'bout Derek.

(CONTINUED)

26 CONTINUED:

7. J-BONE
 Yeah Derek. D-Dog! Crazy
 muthafucka! Used to hook me up
 every time I went inna 'county'.
 We used run that shit.

9. J-BONE
 (reminiscing)
 That was 'fore them muthafuckas
 shot his ass. ...Anyway, so you
 here to check on Keisha huh?

They start walking.

9. LUCKY
 Yeah, I'ma give Angel some money
 to buy her some clothes.

10. J-BONE
 Awww muthafucka you don't need to
 do that. I'll get her some
 clothes. Take her to the Slauson
 Swap Meet, Fox Hills Mall get her
 what ever she need.

11. LUCKY
 Naw you don't need to do that.

A crack addict walks towards J-Bone. He makes a quick
 transaction.

12. J-BONE
 Ain't no thang.It ain't like
 I ain't got the money. Besides
 she call me daddy sometimes
 anyway.

J-Bone walks on ahead. Lucky seems a little miffed.

4/8
 16/8 They walk up STAIRS to Angel's apartment.

27 INT. ANGEL'S PLACE - DAY

Where Lucky and J-Bone enter. There are two small children on
 the floor watching TELEVISION. One girl, the other a boy. The
 girl is six years old and the boy is four. This is KEISHA and
 ANTONIO. On the screen are Afternoon cartoons. (FELIX THE CAT)

1. LUCKY
 What you mean she call you daddy?

2. J-BONE
 Just what I said.

2/8 (CONTINUED)

27 CONTINUED:

3- LUCKY
(gestures to his child)
Hey little girl!

Keisha runs up into her daddy's arms.

4- LUCKY
Who's your daddy?

Keisha timidly points to Lucky who smiles and looks at J-Bone.

5- LUCKY
That's your son, this my daughter.
Don't you be forgetting.

6- J-BONE
Well I'm her second daddy, since
they got the same momma.

As if on cue and "on cue" we see a young woman of about twenty-two enter the room. Her face looks like that of someone who is entering the throes of what will be a hard life. Despite this, she retains a beautiful but very uninnocent look. This is ANGEL.

7- ANGEL
What y'all two fools talking
'bout?

8- LUCKY
Talking bout your yamp ass.
(he takes a drink then,
takes a second look at
her)

We notice the unusual color of her lipstick and her nervous twitching. Angel begins rearranging things on her already cluttered up coffee table.

9- LUCKY
What you cleaning up for? Place
look fucked up! Normal!You
ain't been basing is you?
(to J-Bone)
Has she?

J-Bone doesn't say anything.

10- ANGEL
No I ain't and neither one of
y'all is my husband so y'all can't
tell me shit.
(she darts back towards
the bedroom)

(CONTINUED)

27 CONTINUED: (2)

ANGEL'S P.O.V.:MOVING BACK AWAY FROM LUCKY

11 LUCKY
You know what I told ya ass bout
that!

The bedroom door is SLAMMED shut.

Lucky lets his little girl out of his lap and loose.

12 LUCKY
Told her if she start doing that
shit I'm gonna take Keisha to live
with my momma.

13 J-BONE
(looking at cartoons)
She alright Lucky. Believe me I'd
know.

14 LUCKY
Yeah.
(takes a swig then
places his forty on the
table)
I gotta stop drinking this shit.
Fuckin wit my brain.

From outside someone calls J-BONE. He reluctantly leaves the
cartoons to sell some more crack.

Lucky starts to take notice of all the clutter on the coffee
table. Downstairs J-Bone makes a transaction. We see a piece
of a CRACKPIPE under the hair of a BLACK BABY DOLL. This
catches Lucky's attention. Lucky picks it up and notices
Angel's lipstick is on it's tip. He looks from J-Bone outside
towards the BEDROOM then he gets up and walks in that direction.

THE BEDROOM

Where we see Lucky opening the door. Inside Angel just covering
herself up after being with a GANGSTA. Lucky closes the door.

Idea Start shot of Lucky opening the door then PAN OVER to (X)
Reveal Angel and the Gangsta surprised then PAN back to Lucky's
reaction and he CLOSES the door.

THE HALLWAY

As Lucky takes a moment to think. He walks off.

THE LIVING ROOM

Lucky picks up Keisha.

(CONTINUED)

27 CONTINUED: (3)

15 LUCKY

C'mon we gonna go see grandma.
Your momma tripping.

Suddenly, Angel bursts from the bedroom cursing and talking shit.

16 ANGEL

Who the fuck you think you is?
You don't tell me what the fuck I
can do! Who the fuck I can see!

OVERHEAD

Outside, downstairs, J-Bone begins to take notice of the storm brewing in the apartment. He looks up towards the noise.

ANOTHER ANGLE: ON CRANE

Where J-Bone runs around and UP the stairs as we CRANE UP with him and past the front of the apartment to see Lucky and Angel perfectly framed in a window arguing up a storm.

BACK TO LIVING ROOM

As Lucky and Angel begin to go at it. Lucky has Keisha in hand. J-Bone enters the apartment and comes in between the two of them.

17 LUCKY

Fuck you bitch! How you gonna be
kneepaddin some nigga while my
little girl around here?!

(to the guy)

What you looking at nigga?

18 GANGSTA#1

Hey Bone, you better tell this
muthafucka to get outta ma face
before I get my strap!

19 J-BONE

Lucky! Lucky calm down G!

20 LUCKY

Naw fuck her yamp ass

21 GANGSTA#1

Who is this muthafucka?

Lucky throws the Gangsta a funny look and then breaking the first rule of the street, turns his back on him to continue arguing with Angel.

(CONTINUED)

27 CONTINUED: (4)

JJ GANGSTA#1
 What you looking at punk? Mark
 ass nigga!

Gangsta#1 SUCKA PUNCHES Lucky. And they both start a big fight in the middle of this small apartment. J-Bone joins the fight. On Lucky's side.

JJ J-BONE
 Hey, hey!

Lucky and J-Bone kick his ass. Tha Gangsta is out cold. From the fire and light in Lucky's eyes we can see shades of his previous life. He and J-Bone stand back to admire their handiwork. Outside we can see a CROWD has gathered from tha noise.

JK LUCKY
 Aw shit! I just got offa work, I
 don't need this shit. C'mon
 Keisha. Later Bone.

Lucky walks off, daughter in hand.

28 EXT. ANGEL'S PLACE - DAY

As Lucky, daughter in hand, quickly emerges, behind him Angel throws an verbal arsenal of dirty insults and threats such as "Fuck you nigga! You don't make no money anyway! How you know she your baby? etc." As Lucky walks we lower Angel's voice and hear another one of Justice's poems.

JUSTICE (V.O.)-5
 "In a time of secret wooing.
 Today prepares tomorrows ruin.
 Left knows not what right is
 doing. My heart is torn asunder.
 In a time of furtive sighs. Sweet
 hellos and sad goodbyes. Half
 truths told and entire lies. My
 conscience echoes thunder."

DISSOLVE TO:

29 INT. JESSIE'S SALON - EARLY EVENING

As we see Justice standing over her notebook reading a poem to Iesha while putting the finishing touches on her head. The salon is nearly empty. Jessie is arranging shampoo bottles in a cabinet. She places them exactly two inches from each other.

(CONTINUED)

29 CONTINUED:

1- JUSTICE

"In a time when kingdoms come.
 Joy is brief as summer's fun.
 Happiness, it's race has run.
 Then pain stalks in to plunder."

(she closes the
 notebook)

So what you think?

2- IESHA

Its pretty. What you call it?

3- JUSTICE

In a time.

Iesha's beeper goes off.

4- IESHA

(looking at her beeper)

Uh oh, Chicago paging me.

Iesha gets out of the chair to go to the receptionists phone.

Jessie quickly points Iesha in the direction of the Payphone on the wall. Iesha sighs and walks that way.

5- HAYWOOD

(brushing someone's
 head)

You need some change?

6- IESHA (O.S.)

No.

Justice begins cleaning up her station.

Jessie stands back to admire her work. She pauses for a moment then feeling dissatisfied she goes back towards organizing the bottles.

THE WALL PHONE

Where Iesha is on the phone with Chicago.

7- IESHA

(with attitude)

What you want? Ah, huh. Ah, huh
 Yeah I'm wit it, we got a hair
 show to go to up there anyway.

8- CHICAGO (O.S.)

Bring one'o your friends too. A
fine one.

(CONTINUED)

29 CONTINUED: (2)

9- IESHA

What you mean a fine one? You
trying to say I got ugly friends?

Justice and Iesha make eye contact. Both smile. Suddenly in the background on Justice we see and hear police lights converge on some brothers. This catches Justice's attention.

Jessie has turned all the bottles so that the front label faces front on all of them. She finishes the last one as we reveal her and she looks up outside the window.

10- JESSIE

What the hell they doing now?!
I'm am glad as hell we getting
outta here tomorrow.

Justice joins Jessie at the window. Both stand in profile. Red and blue flashes of light flow across their faces. There are people leaving the shop throughout this scene.

11- JESSIE

You got your style together for
tha Oakland Show?

12- JUSTICE
(demure)

Yeah. I'ma play with Iesha's
head. If they like it they like
it, if they don't they don't.

13- JESSIE

So you riding with us? You know
we got us a little caravan going.

Justice nods. Jessie notices the stress on her face.

14- JESSIE

Justice. I know I ain't your
momma. Hell, I ain't even old
enough to be that. But I we
pretty close and sometimes we talk
like sisters. I just gotta tell
ya babyyou got ta move on.
...A man ain't nothing but a tool
. You got to know when to take
'em out tha box and when to put
'em back in. And if ya lose one
....well you just ...go get
another. Shit, I don't care what
they say in Essence about a
shortage of Black men. You ask me
Niggas are a dime a dozen!

(more)

(CONTINUED)

29 CONTINUED: (3)

15- JESSIE (Cont'd)

Its just a matter of what you're willing to settle for! Take a chance, do somethin different for a change. There's always another man somewheres and out here

(she looks out the window)

you gotta know sometimes you gonna lose one.

(matter of factly)

Like a blowdryer or a good brush.

Justice thinks, looks down for a moment then out the window once more.

BACK TO THE STALLS

Where we see Dexter, Haywood, and four other stylists who we will come to know as MAXINE, COLETTE, and LISA, and GENA.

16- DEXTER

Where's my Blowdryer! I'm tired of all my shit disappearing alla time!

17- HAYWOOD

(cooly)

Calm down. Calm down. Here it is. I borrowed it for a wrap I had to do this morning.

18- DEXTER

Haywood! Why you always borrowing my shit without asking?!

19- HAYWOOD

I asked you for it this morning and you said yes. Why are you crying over it like a bitch?

20- DEXTER

Who you calling a bitch? If anybody's a bitch you a bitch!

21- HAYWOOD

Excuse me?

22- MAXINE

Alright. Alright. Dexter! As much as you talk and you borrow everybody else's stuff alla time.

(Looks over his tools)

Like my brush right here.

(CONTINUED)

29 CONTINUED: (4)

Maxine walks away. As she does we notice the round beautiful fullness of her boo-tay. Her hair is dyed BLOOD RED.

23- DEXTER
I was gonna give to ya Maxine I
just got dis...trac..ted. Mmm
mmm.

JUSTICE'S STALL

Where she and Iesha meet up once more. Iesha begins playing with her new braids in tha mirror.

24- JUSTICE
So what your new man talking
'bout?

25- IESHA
He want me to go onna run with
'em.

(she starts scrutinizing
her hair)
This is good now I don't haveta be
messing around with it. Just walk
out tha house...ya know You gonna
put it back like this after tha
show right?

26- JUSTICE
Yeah. What's a run?

27- IESHA
Oh, you know what a run is.

Iesha keeps fixing her hair. It apparent that that she is luring in Justice's curiosity. Justice takes the bait.

28- JUSTICE
(pulls Iesha's hand away
from her head)
No I don't. And stop messing with
it. What's a run?

29- IESHA
A run ... is well it's like this.
You really wanna know?

Justice gives her a frustrated look.

30- IESHA
Well, you know my boyfriend
Chicago right?

CUT TO:

30 EXT. THE POST OFFICE - DUSK

Where we see Chicago point at a truck and sign a rec order.
 "That one", he says. He is brushing his head with a FLAT BRUSH
 an arguing with an Oriental co-worker.

1- IESHA (V.O.)

You know he work at the post
 office and all. The one on
 Century and Van Ness. Well, every
 so often he and his friend at
 work, they have to drive up to
 Oakland in this mail truck, see.

2/8

31. BACK TO SCENE in Salone

2- IESHA
You listening?3- JUSTICE
(her interest apparently
lost)

Yeah.

In the background the other stylists are leaving. A few of them
 say goodbye to Justice before they go. Justice resumes cleaning
 her station. Her interest in Iesha's proposal lost.

4- IESHA

(attempting to persuade)
 Well we get in this mail truck and
 we drive up the coast, get drunk,
 eat Mexican food, and just have a
 good time. It's fun!
 (seeing no effect)
 You ain't having it huh?

5- JUSTICE

No I'm not. That is too to the
 curb. How am I gonna look like
 riding in some mail truck? What
 you doing seeing some mailman
 anyway? You know they don't make
 no money! What he gonna do for
 you? Mail your bills for free?!

Iesha folds her arms in defiance of Justice's comments.

6- IESHA
(frustrated with
Justice)

How come don't ever wanna have no
 fun no more? You gonna end up
 being a spinster.

6/8

(CONTINUED)

30 CONTINUED:

We see Justice's face. She is definitely looking more hardened. Iesha pulls out a wad of money out of her pocket and gives it to Justice.

7- IESHA
(walking out)
Later. Thanks. You a Straight
Buster!

Jessie comes up.

8- JESSIE
What she all mad about?

9- JUSTICE
Nuthin.

10- JESSIE
Listen, meet us at my house at
twelve o'clock tomorrow. Come on
let's close up.

4/8 12/8

DISSOLVE TO:

4/

31 EXT. JESSIE'S BEAUTY SUPPLY AND SALON - DUSK

As we see Justice and Jessie close shop. Justice PULLS the iron gate CLOSED and secures its front. Jessie LOCKS the LOCKS. A CAR cruises by and we hear some BUMPING SOUNDS OF HIP HOP music coming from the inside speakers as well as the voices of some brothers shouting out complements to these two beautiful sistahs.

WIDE AND HIGH

As we see Justice and Jessie say goodbye, get into their respective cars and pull out in opposite directions. At the end of the shot we hear a helicopter go overhead. The SOUND transcends us into the next scene.

3/9

DISSOLVE TO:

3/

32 INT. JUSTICE'S HOME - NIGHT

It looks as though it was decorated by her grandmother which in fact it was. We notice a PORTRAIT of an elderly woman with similar features as Justice.

If we see
kitchen need
phone in it

(CONTINUED)

4/

4/8

32 CONTINUED:

There are also more than a few CLOCKS around, one grandfather clock and a large 24 hour sandclock are prominent. Justice has nothing but TIME on her hands. The air is full of TICKING mingled with the SOUND of the outside STREETS. We DISSOLVE through these images and slide into

33 INT. BATHROOM - NIGHT

We START outside the doorway and SLOWLY MOVE IN, invading Justice's privacy. Justice is busy rolling her hair in the mirror. She is ALONE. Justice looks at her FACE in the MIRROR. She is a mess. Justice also lets her mind wander as she looks at the cold TILE FLOOR. Suddenly, Justice thinks she hears something. Idea PAN from mirror to her face as she hears the sound.

34 INT. HALLWAY - NIGHT

Where Justice quietly stalks. She is nervous as hell. The SOUNDS of the CLOCKS become more prominent as she moves forward..I gotta remember to start this shot off with Justice's P.O.V.

THE DOORWAY

Where Justice stands. Someone is on the other side. We hear a slight scratch then silence. Quiet tension. This is broken up by the SOUND of a friendly MEOW. Justice opens the door and a BIG WHITE CAT enters.

1 - JUSTICE
White Boy! C'mere.

She picks him up. Pets him and then he pulls away with a SCREECH and runs off screen.

2 - JUSTICE
Yeah, you just like a man. I should have you fixed.

THE LIVING ROOM

Where Justice picks up the REMOTE CONTROL to turn on the TELEVISION. On the screen is BET's Midnight Love. There is a montage of romantic R&B videos. A flash of STATIC and we ...

CUT TO:

35 INT. IESHA'S APARTMENT - NIGHT

1/4 We see Iesha and Chicago do a smooth, close sexy, Ragamuffin dance. We hear some Ragamuffin music in b.g. 1/

35a BACK TO JUSTICE (Livingroom)

Justice seems dissatisfied. She turns this off.

ANOTHER SET UP

As we see Justice looking through a collection of 45 records. She picks out one.

THE RECORD PLAYER

As the record begins to SPIN. The first few bars of Stevie Wonder "My Cheri Amour" float into the air.

JUSTICE

As she begins to groove to the music. 3/

VARIOUS ANGLES

Of the empty rooms within the house. 1/

ANOTHER ANGLE

Justice as she dances and swoons to the music. She picks up a SNICKER bar off of the coffee table. (note book on Table)

THROUGH THE WINDOW FROM OUTSIDE

From a Voyeuristic P.O.V. we see Justice grooving to the music.

BACK INSIDE

Justice stops dancing, candy bar in mouth. She looks around for a moment and then into a MIRROR. Everything seems alright fine then OUT OF NOWHERE she bursts into TEARS. She cries a few tears for a few seconds then wipes them away.

THE TELEPHONE

5/8 Where Justice picks up the receiver and enters some digits. 3/

36 INT. IESHA'S APARTMENT - NIGHT

We see a pair of lips which turns out to be a telephone as Iesha picks up the receiver and we follow it to reveal her and Chicago in bed together. Iesha lays on her stomach with Chicago ontop. Tha skins are definitely on. Chicago is wearing nothing except a Chicago Bulls fisherman's cap. Ragamuffin music is playing in the background mon. 2/

2/8 (CONTINUED)

36 CONTINUED:

1- IESHA
 Who dis? Oh what's up girl? You
 change you mind? ...Somethin
 wrong?

1/8
 3/8

1

37 INT. JUSTICE HOUSE - NIGHT

2- JUSTICE
 No. No girl, I just wanted to
 talk.

18

4

2-8a BACK TO IESHA

3- CHICAGO
 (whispers)
 Get off tha phone. Get off tha
 phone.
 (louder)
 She busy!

4- IESHA
 I'm talking to my friend, you
 mind?!
 (she rolls her eyes and
 reaches into a bag of
 Fritos)
 Listen J, I'm kinda busy. Could
 you call me back later?

5- JUSTICE (O.S.)
 Yeah.

Iesha hangs up the phone.

6- CHICAGO
 Finally.

7- IESHA
 (getting up)
 What you mean? You wasn't doing
 nuthin anyway!

4/8

1/

38 INT. JUSTICE'S LIVING ROOM - NIGHT

Where she sits. Her EYES wander around the room and then rest
 on her CAT across the way. The cat looks back at her and then
 turns around and walks away into the hallway. Justice shakes
 her head. Then her eyes settle on something else.

THE COFFEE TABLE

Where we MOVE up on her NOTEBOOK.

(CONTINUED)

2/8

2/

38 CONTINUED:

JUSTICE

1/8
3/8 As she wipes a few more TEARS away and reaches for her notebook. *1/*

39 INT. LUCKY'S HOUSE - NIGHT

A NOTEBOOK

As we see it being opened. Its pages are ratty. We notice its pages are colored with childrens drawings. A family, a dog, a house.

THE LIVING ROOM

Where we see Lucky laying on the couch like a potato watching television. In the foreground Keisha lays on the floor drawing in her notebook.

THE TELEVISION

Is one of those Tom Foo Infomercials. He's that Chinese guy who sits on a boat with a lot of pretty women (all white) and says, "You can be rich too." We can't tell if Lucky is looking at this or lost in his own thoughts. He MUMBLES a RHYME about Black business vs. Korean exploitation.

KEISHA

As she looks at the screen. We hear a helicopter go OVERHEAD as its SPOTLIGHT flows into the room. Keisha reacts to it with indifference and continues to draw. Lucky calmly cuts his eyes in that direction. The LIGHT gets his attention and prompts him to get up and make a phone call.

1- LUCKY

5/8 Operator? Yeah give me Oakland please Area Code 415. *3*

40 INT. COUSIN DEL'S SOUND LAB: OAKLAND - NIGHT

1/8 Where we TRAVEL past a RINGING PHONE some sound equipment to REVEAL a picture of a young man. Our attention settles on his eyes. This is Lucky's Cousin DEL. *1/*

SUDDENLY WE HEAR THE SOUNDS OF GUNSHOTS.

10 BACK TO LUCKY *Living Room*

He takes his ear away from the PHONE and looks in the direction (X) the SHOTS were coming from. Note there should be some question in (X) the viewers' minds as to which side of the telephone we hear the shots. *1/*

1/4 (CONTINUED)

40A CONTINUED:

CLOSE

On Lucky's face he looks up in the direction of the gunshots and down on the FLOOR.

THE FLOOR:LUCKY'S P.O.V.

Where Keisha is rolled up in a ball.

1- LUCKY
(hanging up phone)
Go to bed.

Keisha gets up and goes towards the bedroom.

Lucky looks at her exit then goes towards the window and looks outside the blinds. On the T.V. in the B.G. is the Life Alert commercial, "I've fallen and I can't get up." We see Lucky through the BLINDS in F.G. and the TV in B.G..

THE DOORWAY

Where a woman enters. She is a short but medium size woman, with a pretty but hardened face. The light in her eyes says she still has some humor left. This is ANNIE, Lucky's mother. She has a bag of groceries in hand.

2- LUCKY
Hi momma! Need some help?

3- ANNIE
No I only got one bag.So
are you going up North to see Del
this weekend?

4- LUCKY
Yeah look like we finally gonna
get this music thing going. Tryin
to hook somebody up to listen to
these tapes ..so I won't haveta be
doing this post office shit no
more.

5- ANNIE
Don't be cursing around me. Who
you think I am one'a your friends?
Be glad you got an honest job.
And, don't be wearing out your
welcome, going to Oakland every
other weekend. You know how your
Aunt Audrey can get!

(CONTINUED)

1-1

40 CONTINUED: (2)

6-LUCKY
It's not even like that momma.
(he sighs in
frustration)

THE KITCHEN

Where Annie enters and begins to load the refrigerator up with goods. Lucky comes into the background.

7-LUCKY
Keisha's here.

Annie begins to GLOW with the mention of her grandchild.

8-ANNIE
Really? How's my grandbaby doing?

9-LUCKY
She fine. I want her to stay
here. For good.

Annie reacts to this.

10-LUCKY
Angel been fucking up bad.
Basing.

A pause. Silence. Neither of them says anything. Lucky begins to walk back towards the living room.

11-ANNIE
Are you gonna take care of her?

Lucky turns around. He thinks and then he answers.

5/8
16/8

E 1

41 INT. KEISHA'S ROOM - NIGHT

CLOSE

On Keisha in bed under covers.

1/8

CUT TO:

1/

12-LUCKY
Yeah.

4/8

He walks away.

BACK TO THE LIVING ROOM

Where Lucky gets closer to the television and turns on the the Sega Genesis Joe Montana Football Game. He begins playing.

2/8

2/

(CONTINUED)

41A CONTINUED:

13- ANNIE (O.S.)
 Well you just remember that's your
 baby. I'm done raising kids! You
 need to quit playing them video
 games and figure out what you
 gonna do with your life. Time
 ain't forever!

LUCKY'S FACE:

As we MOVE into his face as he plays. We hear BASS beats get
 louder and louder then BOOM! We smash cut to...

2/2 4/8
 42 INT. JUSTICE'S HOUSE - MORNING

MONTAGE

1/8
 Of Justice preparing to go on the trip to Oakland. The Music we
hear comes from her LIVING ROOM STEREO. 1/

43 INT. JUSTICE'S BEDROOM - DAY

1/8
 Where she throws her LOUIS VUITTON luggage bag. Several
 articles of clothing follow into the bag. 1/

44 INT. JUSTICE'S LIVING ROOM - DAY

THE TABLE

2/8
 Where Justice arranges her cosmetology tools by order of
 preference and priority. We hear her mumble "I need this, and
 this, and this." 1/

45 INT. JUSTICE'S HAT ROOM - DAY

1/8
 Where we see Justice look around in a room full of a HATS. She
 picks up a BASEBALL CAP with her name "JUSTICE" on the front.

ANOTHER SET UP: THE LIVING ROOM

4/8
 She RUNS frantically into frame. We quickly MOVE into her as
 she turns around and thinks for a moment. 1/

46 EXT. JUSTICE'S HOUSE - DAY

THE FRONT PORCH

Where Justice fills a LARGE DOG BOWL full of MEOW MIX CAT FOOD. Her cat comes into frame at her feet and begins surveying this feast. When Justice goes back inside her cat is joined by no less than eight other neighborhood cats. 1/

Justice turns OFF the STEREO and GRABS her KEYS. 1/

47 EXT. JUSTICE'S HOUSE - THE FRONT WALKWAY - MORNING

Where Justice walks in a quick hustle towards her car. She turns off the alarm with a key chain button. The car shouts out in an electronic voice "Disarmed!"

ANOTHER ANGLE

As Justice starts up her car. It won't start. She hits the dashboard in frustration and thinks for moment. 2/

48 INT. JUSTICE'S HOME - DAY

THE KITCHEN

Where we see Justice on the telephone. We hear the phone ringing on the other line. 1/

49 INT. JESSIE'S APARTMENT - DAY

JESSIE'S ANSWERING MACHINE

Which clicks on. We hear some smooth R&B music. And then Jessie's voice. Over this we see the following images.

1- JESSIE (V.O)

(sexy voice)

Hi. This is me. If you don't know who me is then you have no business calling me.

THE LIVING ROOM

Where we see Jessie's meticulous but uniquely furnished apartment. Her place is just like her. Polished and all about the look.

2- JESSIE (V.O.)

If you do know who me is then you can do me a favor. 3/

(CONTINUED)

49 CONTINUED:

JESSIE'S BEDROOM

Where we see her LARGE ORNATE BED. What tales it could tell if it could speak. 1/

50 EXT. JESSIE'S APARTMENT - DAY

(2 CALLS)

Where we see Jessie leaning up against her car. A 1992 Lexus. * She takes the last toke of her cigarette and throws it on the ground and extinguishes it with her SHARP ASS SHOES. In the background we hear Haywood say, "We been waiting for an half an hour. She ain't coming! Let her catch up!"

Jessie gets in the car and drives away as Justice's voice clicks in on her machine.

4- JESSIE (V.O.)
Leave me a message. Okay? Thank you.

5- JUSTICE (V.O.)
Jessie it's me Justice. You there? Well I'm running a little late. I'll ...
(she decides it's futile)

Shit!

LEXUS 92
JESSIE
HAYWOOD
DEXTER
MAXINE

3/

50A BACK TO JUSTICE'S HOUSE

ANOTHER ANGLE

As she hangs up the phone. She thinks for a second and then dials some more digits.

1- JUSTICE
Iesha? What up cow?

51 EXT. JUSTICE'S HOUSE - DAY

Where Justice and Iesha walk past Justice's car.

2- IESHA
I'm telling you girl, you gonna have fun. There ain't nothing like this.

Justice gives her car a KICK and the ALARM goes off. She quickly turns it off with her key. As they walk out we follow with them until we let them cross and are on their BACKS to reveal THE TRUCK, which is a 1990 Ford made U.S. Mail Truck. 3/

(CONTINUED)

51 CONTINUED:

It is all white with the government seal painted on both it's sides. Justice stops in her tracks.

JUSTICE AND IESHA

As Justice takes in the sight of the truck. Iesha is all smiles in constrast to Justice's discomfort.

3- JUSTICE
I can't believe I'm doing this.

4- IESHA
C'mon we gonna have fun.

They walk toward the truck and we reveal Lucky in the front seat. Lucky switches his U.S. Mail cap to a more comfortable SOX hat. He smiles at Justice. Offscreen we hear Chicago in the back of the truck.

5- CHICAGO (O.S.)
Muthafucka say that girl from
Ethiopia! That bitch from
Compton! How she gonna be from
Ethiopia and have a kid named
Lammar?

6- LUCKY
She look it though.

Justice walks back to Iesha on the side of the truck.

7- JUSTICE
I don't know about this.

8- IESHA
Why you gotta be a buster? C'mon
take a chance for a change. Cow!

52 INT. THE TRUCK - DAY

Where Lucky looks back at Chicago.

9- CHICAGO
She fine Loc.

10- LUCKY
Humph, She ain't all that.

THE PASSENGER DOOR

Where Justice and Iesha get into the truck. Lucky goes back into his quiet cool unassuming mode. Iesha is all smiles as she does the introductions.

(CONTINUED)

52 CONTINUED:

11- IESHA
Lucky. This my friend Justice.
Justice this is Lucky.

12- JUSTICE
(with attitude)
Hi.

13- LUCKY
Whatsup.

THE BACKSEAT

Where we see Iesha and Chicago.

14- IESHA
And you know Chicago already.

15- CHICAGO
Whatsup Baby.

16- IESHA
Well. Lets go.

Lucky starts up the engine.

53 EXT. THE TRUCK - DAY

We see the front of the truck. Ford symbol all up in our faces.
We PAN past the U.S. Mail symbol.

54 INT. THE TRUCK - DAY

Lucky shifts into first gear as we TILT UP and he smiles at Justice.

JUSTICE

Who is not amused. She puts on SUNGLASSES.

55 EXT. THE TRUCK - DAY

WIDE

As we see the truck turn in the street to make a U.

56 EXT. CRENSHAW BOULEVARD - DAY

Where we see the ^{Truck} van go up the street and end on a Crenshaw sign. They are ~~leaving~~ their part of the city.

57 INT. THE TRUCK - DAY

From inside we see the Overpass of the 10 freeway come up.

INSERT

The 10 freeway West.

A TRAFFIC LIGHT

Which we hear and see it turn red.

58 EXT. CORNER OF ADAMS AND CRENSHAW - DAY

Where we see the TRUCK come to STOP.

THE TRUCK

Where Lucky waits for the light. He looks over on the other side of the street.

THE BUS STOP

Where an OLD WOMAN gets her pocketbook stolen.

BACK TO LUCKY

Who makes an expression which reads "Oh well." There is no shock on his face. That's the way of the world as Earth, Wind and Fire says.

59 INT. THE TRUCK: BACK - DAY

Iesha and Chicago affectionately play with each other. Iesha gives him a couple of love taps.

CHICAGO

(laughs)

You can't make your mind up whether you wanna kiss me or hit me huh? That your way of saying you like my ass?

IESHA

(jokingly)

I don't.

(CONTINUED)

59 CONTINUED:

CHICAGO
 (makes a muscle)
 Feel that. Feel that muscle.
 That's man stuff.

IESHA
 That ain't shit.

Chicago grabs one of her breasts.

IESHA
 Oww shit! Muthafucka don't be
 grabbing my tittie like that!

ANGLE ON JUSTICE

Who glances behind her back at Iesha and Chicago and then into the side view mirror once again.

TIME SLOWS DOWN

THE MIRROR

As we see a 1991 Black Mercedes Benz with the top down roll up. He is BOOMING tha Stylistics "Break Up to Make Up". This song PLAYS throughout the following images.

ANGLE

As the car comes to the side of the Mail Truck. Inside is a Brother who is a DRUG DEALER. He is talking on the CAR PHONE when he looks over to notice Justice. He smiles.

ANOTHER ANGLE OF JUSTICE

She smiles back at him. Justice cuts her eyes towards...

JUSTICE'S P.O.V.:THE MERCEDES SYMBOL

On the head of the car from which we PAN over to the smiling Dopeddealer.

LUCKY

His hands on the steering wheel. He looks up towards the light.

THE LIGHT

It is still red.

(CONTINUED)

10/

59 CONTINUED: (2)

BACK TO LUCKY: ANOTHER ANGLE

Who shakes his head. Then he looks over at Justice smiling out (X) the window. Idea we PAN over with his look to Justice to reveal (X) her looking out the window.

THE DEALER

Who is so caught up GRINNING at Justice that he doesn't notice a GUN being put to his head.

JACKER (O.S.)

Get out the muthafuckin car
muthafucka!

JUSTICE

Who is shocked.

ANGLE ON LUCKY

Who goes into action. He looks up towards the red light.

THE LIGHT

Is still red.

THE GUN

Is at the dealer's head. We PAN from the gun to the JACKER's face. The stress in his face tells us this isn't the first time he's done this. He continues to curse at the brother in the car.

WIDER

As the Jacker opens the door and the Dealer begins to get out. Getting "Jacked" for his ride.

BACK TO LUCKY

Who is like "Fuck it". He's boning out! Red light or not!

THE GAS PEDAL

Which is jammed to the metal.

We see The U.S. Mail symbol go past just as we hear the SOUND OF GUNFIRE invade the air.

BACK TO JUSTICE

She looks into the REAR VIEW MIRROR. Her face turns to a grimace. 2/

(CONTINUED)

59 CONTINUED: (3)

IESHA and CHICAGO

Both poke their heads into the front. We PAN from them to Lucky who looks from them towards Justice.

JUSTICE

Sits back into the seat. She knows this going to be a looong ride.

60 EXT. THE 10 FREEWAY - DAY

Where we see the Mail Truck go up the ramp and onto the overpass.

MONTAGE OF ROAD SIGNS

Of various signs along the 10 Freeway. At first we go past signs which read La Cienega, Century City/Beverly Hills, then we begin to read 405 North Sacramento. Different shots of the truck TRAVELLING between dissolves

61 EXT. DESSERT HIGHWAY - DAY

We start on a CAR as it comes in the other left hand lane and as it goes past we WHIP PAN with it to reveal the truck. Lucky and Justice are in the front seat. Justice is obviously bored out of her mind. Lucky adjusts his vision from the road to her in an attempt to grab her attention.

62 INT. THE TRUCK - DAY

Lucky is driving. He looks at Justice out of the corner of his eyes.

Justice is looking out at the road. Her face concealed behind sunglasses. We cannot tell if she is lost in the scenery or in her own world.

THE BACK

Where Chicago and Iesha are asleep. Iesha is cradled in his arms.

FRONT SEATS

Where there is virtual silence. All we can hear are the SOUNDS of the engine, the road, and other passing cars. Lucky attempts to break the ice.

(CONTINUED)

62 CONTINUED:

LUCKY

You kinda quiet huh?

Justice doesn't say anything.

LUCKY

Guess so.

JUSTICE

Don't have nuthin to say.

LUCKY

Why you so mean? What you got to
be so mean about?

Justice remains silent. She continues looking out the window.

LUCKY

Oh, so you one of them mean
bitches huh?

Justice turns around. Lucky has gotten her attention.

JUSTICE

What did call me?

LUCKY

(matter of factly)

I said you a mean bitch.

JUSTICE

(taking off her glasses)

No nigga! You don't call me no
bitch! You don't know me! You
don't know nothing about me!

LUCKY

I know you a bitch! Look at the
way you acting. I been trying to
act all courteous and shit and I
gotta call you a bitch to even get
your damn attention!

JUSTICE

Fuck you, I ain't no bitch, I am
a Black woman! I deserve respect!
If I'm a bitch yo mommas a bitch!

LUCKY

You a bitch! We ain't talking
about my momma! We talking about
you! Think you too fine to talk
to nobody! L.A. Bitches! I'm
tired of 'em!

(CONTINUED)

62 CONTINUED: (2)

Justice is fuming now.

JUSTICE
Let me out! Let me out of this
muthafucka!

LUCKY
(cooly)
Where you gonna go, huh? Where
you gonna go?

JUSTICE
Fuck you! I'll walk!

63 EXT. ROADSIDE - DAY

Where we see The Mail Truck pull to the side of the road. The passenger door opens and Justice gets out bag in hand.

LUCKY
Get tha fuck out then bitch! Walk
your ass home! It'll do them big
ass thighs of yours some good
anyway!

Justice turns fuming mad. The last thing you should joke about with a woman is her weight even if she has a nice body.

JUSTICE
Yeah I may be a bitch but I'm that
bitch! I better not see your ass
around L.A. cause I'm gonna get
some niggas to fuck you up!

THE BACK

Where Iesha wakes up from the sound of Justice and Lucky arguing. She mumbles "What's going on?!"

JUSTICE
They gonna fuck you up!

LUCKY
Fuck you bitch!

JUSTICE
Fuck you up!

This exchange goes on one more time then Lucky cuts it off by abruptly closing the passenger door in Justice's face.

Iesha pokes her head up front.

(CONTINUED)

63 CONTINUED:

IESHA
What you doing!? What's
happening? Where my girl at?!

LUCKY
(shifting into first
gear)
I'm leaving that bitch!

IESHA
Leaving her! You can't just leave
my friend out here in the middle
of nowhere?! Chicago! Chicago
wake up!

64 EXT. DESSERT ROAD - DAY

From on HIGH we see the truck get back on the road and drive off
as we COME DOWN to reveal Justice. She is pissed off beyond
pisstivity!

65 INT. THE TRUCK - DAY

Where we see Lucky driving. He is pissed off also. He is
thinking heavily about about his actions.

IESHA (O.S.)
Chicago! Lucky left Justice!
Lucky left Justice!

CHICAGO (O.S.)
So what! I'm trying to sleep!

IESHA (O.S.)
But he left her! He left her out
in the middle of nowhere!

Chicago comes up close to the back of Lucky's head.

CHICAGO (O.S.)
Lucky. What's up G?

Lucky sighs and looks into his sidemirror.

WIPE:

66 EXT. DESSERT ROAD - DAY:MINUTES LATER

Justice is in the foreground and the truck is following along in
the background. Iesha is trying to convince her to get into the
truck.

(CONTINUED)

66 CONTINUED:

IESHA

C'mon Justice get in the truck.
Ain't you kinda hot? Lucky said
he'd apologize.

LUCKY

Looks looks at Iesha. His face is as about as non apologetic as
you can get. Ain't no apologies jumping off today.

IESHA

C'mon Justice. J!
(she sees something)

Justice walks past a BIG DIAMONDBACK RATTLESNAKE. She is so mad
she doesn't even notice it. Iesha plays it off and continues to
call Justice.

JUSTICE

(she turns to Lucky)
Justice! She get kinda stubborn
sometimes. Stop the truck.

The truck stops and Iesha gets out. Chicago gets into the front
seat.

WIDE

As we see Iesha get out of the truck and walk over to her
friend. Lucky exits the driver's side and goes to the back of
the truck.

THE BACK OF THE TRUCK

Where Lucky opens the wide doors to let Justice and Iesha in the
back.

Justice and Iesha come around the corner, the latter holds a
consoling arm around her friend's shoulder's. Justice and Lucky
come face to face.

JUSTICE

(looks up and then with
a mean face)
You still gonna get fucked up!

Iesha smiles and tries to laugh it off.

The two WOMEN climb inside. Lucky begins to close the door but
not before giving his comeback to Justice's threat.

LUCKY

Frankly my dear. I don't give a
fuck.

(CONTINUED)

66 CONTINUED: (2)

The THEME MUSIC from MISSION IMPOSSIBLE begins to play as it transcends us into the next scene. Over the following images we hear talking from the people in the car. 1/

67 ~~INT.~~ ^{EXT.} ROADSIDE - THE FOREST - DAY
HOOTCH MONTAGE 2/

68 INT. JESSIE'S CAR - DAY

We see a pair of nails being filed with a nail filer.

A COMPACT MIRROR where we see eye shadow being applied to a beautiful brown eye.

A PAIR OF NAILS

Are being painted bright red. The hand is brought up to reveal they belong to Collete. She admires her handiwork.

HAYWOOD

Walks up looking through the viewfinder of a small VIDEOCAM.

VIDEOCAM P.O.V.

Where we see Jessie in the foreground standing next to her car. In the far background we can hear the rest of their party off in the woods. We should get the idea some of them are taking a leak.

JESSIE

It's not on. You gotta push the button.

HAYWOOD (V.O.)

What button?

JESSIE

The red one.

HAYWOOD (V.O.)

Oh this button.

(he pushes the button
and the words REC flash
on the screen in the
Left hand corner.)

It's on.

Then Jessie proceeds to act a fool and show off in front of the camera. 6/

(CONTINUED)

68 CONTINUED:

JESSIE

Well here I am. It's me.
 (she coolly poses on her
 car and takes a toke of
 her cigarette)
 In the wilderness. The wild blue
 yonder.

In the background we can see come out of the trees zipping up his pants. He calls back in the trees to one of the women.

DEXTER

Hey Maxine! I think I saw a snake
 back there. You better hope it
 don't bite your big ass!

JESSIE

They gettin close to nature.
 (she laughs)

Haywood laughs too offscreen. He DROPS the CAMERA.

WIPE:

69 INT. THE TRUCK - DAY

Where Lucky and Chicago ride along in the front seat. Chicago is driving with one hand and BRUSHING his head with the other.

CHICAGO

I'm telling ya, it was him. Saw
 'em in the Liquor Store.

LUCKY

Which one?

CHICAGO

J and B on Manchester?

LUCKY

....You out your mind!

CHICAGO

He had the beard, tha voice,
 everything. He bought a 40 of Red
 Bull.

LUCKY

You saw Marvin Gaye, in the Liquor
 Store, buying a forty? You stupid
 muthafucka.

The truck makes a funny noise.

(CONTINUED)

69 CONTINUED:

CHICAGO
 (brushing his head)
 Its thirsty. Pull the second
 tank.

Lucky pulls a knob. The car makes another weird noise. Chicago
 and Lucky both look at each other bewildered.

BACK OF TRUCK

Justice and Iesha look at each other. Justice is making SHAPES
 with a piece of STRING.

LUCKY
 Empty.I thought you filled
 'em.

CHICAGO
 I thought you did.

Lucky gives him a look which reads "You stupid muthafucka".

CUT TO:—

70 EXT. ROADSIDE COFFEE AND GAS - DAY

Where we see the TRUCK pull into one of the stations. In the
 background we see a 18 Wheeler Semi Truck pull into the other
 side.

ANOTHER ANGLE

As Lucky hops out of the truck walks towards the back of the
 truck just as Iesha and Justice open the backdoors. We hold on
 them for a moment.

IESHA
 Good now I can get me some liquor!

They walk past as we follow them and end on Chicago.

CHICAGO
 Hey, hey, don't get crazy now!
 And buy me a forty and some
 Cheetos!

The girls walk on. Iesha WAVES OFF Chicago.

LUCKY (O.S.)
 You need to put her in check!
 C'mon lets hurry up. Try to stay
 on scheldule for a change. Fuck
 that CP time!

(CONTINUED)

70 CONTINUED:

THE PUMP:OPPOSITE SIDE

A FOOT steps out the cab

A PAIR OF GLOVES are taken off revealing worn callous hands.
The same hands unscrew the cap off the Truck's massive gas tank.

THE SIDE OF THE GAS PUMP

THE PUMP

Where we see Lucky's hand grab the handle. Another hand grabs at the same time.

LUCKY

Looks up to see.

A large White trucker. Checked shirt, suspenders, Big Leather boots.

There is a short moment between Lucky and the Trucker.

LUCKY

You mind?

The Trucker nods indicating that he doesn't. He continues to study Lucky.

OPPOSITE SIDE OF THE PUMP

Where Lucky inserts the nozzle in the tank and begins to pump the gas.

CUT TO:

71 INT. ROADSIDE COFFEE AND GAS - DAY

THE FREEZER

Where Iesha is selecting liquor.

IESHA

I gotta have my Gordon's and
Socko. Justice check that freezer
see if they got some Super Socko.
...Hey they don't have Old E!
Y'all don't have no Old English?

THE COUNTER

Where the cashier throws his hands up indicating that they don't carry it.

(CONTINUED)

71 CONTINUED:

JUSTICE

Girl don't you know they don't
sell that outside of Black
neighborhoods?

IESHA

Oh yeah I forgot. Oh well,
Chicago gonna have to settle for
a Miller Light.

JUSTICE

Don't get too crazy now. You know
how you get when you drink. You
heard what your man said.

IESHA

Chicago?! I don't listen to him.
He ain't my daddy!

JUSTICE

He's supposed to be your man
though.

IESHA

Sheeehit! I got him sprung! I be
making that fool stutter. You
know he start stuttering when he
start lying.

CUT TO:

72 EXT. ROADSIDE COFFEE AND GAS - DAY

CLOSE:CHICAGO

CHICAGO

Now, now, now, wait, wait, wait,
see, see, see!

ANOTHER ANGLE

LUCKY

Money?! You give her money?!

CHICAGO

Just sometimes. I like my woman
to have tha best.

LUCKY

You getting played! How much o
that dugout she be giving up?

(CONTINUED)

72 CONTINUED:

BACK TO STORE

IESHA
I don't hardly have to do nothing.
I be rationing it to 'em.

JUSTICE
Rationing tha booty!
(she laughs)

BACK TO PUMP

CHICAGO
Aw nigga, I be knocking that shit
out every other day. She can't
get enough 'o me.

BACK TO STORE

IESHA
That nigga is weak! Ain't got no
rhythm! Plus he a preemie! You
know what a preemie is?

Justice laughs.

BACK TO PUMP

LUCKY
You paying for it!

CHICAGO
Wait, wait, wait!

LUCKY
Naw nigga, you can't say shit!
You paying for it! Paying for tha
poon!

He glances across the pump.

THE TRUCK

Where the Trucker stands paitiently with his arms folded.

LUCKY
Be done in a second cuzz.

The Trucker waits. Arms folded.

(CONTINUED)

72 CONTINUED: (2)

BACK TO STORE

JUSTICE

Is at the counter.

JUSTICE

You got everything?

IESHA

Yeah. So what you think of Lucky?

JUSTICE

I don't. Look.

She points to a display where we see some TOY WATER GUNS.

IESHA

Oooow!

The cashier has finished. He has a total.

CASHIER

That'll be \$15.35

Justice walks back over to the counter.

JUSTICE (O.S.)

I got it. Iesha pick up some'o
those Blow bubbles too.

CUT TO:

73 EXT. ROADSIDE COFFEE AND GAS - DAY

Where we see Justice burst out of the store laughing. She turns and begins SQUIRTING water at Iesha. We TRAVEL with them back to the truck as Iesha playfully squirts Chicago. He starts running after her. He catches her and they affectionately play with each other. The contrast of their play to the TENSION between Lucky and Justice is apparent. They share a quiet uncomfortable glance. Justice gets into the passenger seat.

LUCKY

(to Chicago and Iesha)

Get in tha truck! We don't have
all day! Shit! I gotta be
somewhere.

He walks around the side of the truck.

THE PUMP

Where the Trucker begins pumping his gas.

74 EXT. ROADSIDE CAFE - DAY

Where we see the Truck take off once more.

75 INT. THE TRUCK - DAY

THE BACK

Where Iesha and Chicago are kicking it. Chicago looks bored. Iesha is mixing the Gin with the Super Socko.

IESHA
Drink some'o this.

She hands him the Super Socko. Chicago takes a squig.

IESHA
Drink some more. To the middle.

Chicago takes a couple more drinks. He checks for the level of Socko left. Iesha takes the bottle back and fills it with gin. She then proceeds to shake it up.

CHICAGO
Lemme have my forty.

He looks in the bag.

IESHA
They didn't have no Old E.

Chicago looks frustrated.

Iesha has finished her concoction. She samples her work. Taking a small sip from the bottle.

IESHA
Mmmmmmm.

She passes the bottle to Chicago who takes a sip. Over their drinking we hear Justice's voice.

JUSTICE (V.O.)
Love is a juice with many tastes.
Some bitter, others sweet. A wine
which has few

51

76 INT. THE TRUCK:FRONT - DAY

JUSTICE'S NOTEBOOK

Where we see her hand write.

JUSTICE (V.O.)
few ..vineyards.

21

(CONTINUED)

76 CONTINUED:

Justice is lost in thought. Where to go from here?

LUCKY

Takes notice of her writing. Out of the corner of his eye.

JUSTICE

Notices Lucky looking at her periodically. She takes particular notice of his DIRTY NASTY FINGERNAILS.

JUSTICE

Your fingernails are dirty.

Lucky looks at his fingernails. He seems kinda self conscious and moves his HANDS to another part of the steering wheel.

LUCKY

What you writing?

JUSTICE

(a beat)

Stuff.

There is a uneasy space of time between them. They look at each other out of the corner of their eyes. They almost make eye contact.

77 EXT. THE ROAD - DAY

Where we see THE TRUCK zoom up the road and into the distance.

DISSOLVE TO:

78 INT. THE TRUCK - DAY

THE BACK

Where Chicago and Iesha settle in the backseat letting the liquor take it's affect.

CHICAGO

Say you love me.

IESHA

Why?

CHICAGO

Cause I said so!

IESHA

That's what you wanna hear, huh?

(CONTINUED)

78 CONTINUED:

CHICAGO

Yeah.

IESHA

Really? Good.

(she gets up, stretches
her arms)You're so dumb. The more I teach
you the dumber you get.(she does a double take
and smells the air)

Mmmmm. S'mthing smell good.

THE FRONT:FROM THE OUTSIDE:DRIVER'S SIDE

Where Lucky and Justice sit.

LUCKY

What's that smell?

Justice samples the air with her beautiful nose.

JUSTICE

Barbecue.

Chicago comes up front.

CHICAGO

Y'all smell that?

LUCKY

(his eyes catching
something)

Yeah.

FROM THE INSIDE OF THE WINDOW

We see a sign which reads JOHNSON FAMILY REUNION.

IESHA

What this?

JUSTICE

(with open eyes)

Oh shit! Look!

ANOTHER ANGLE

As we see a virtual ocean of Black faces in the distance. There is a gathering of some kind going on in a LARGE PARK by the side of the freeway. We START on this image and then PAN over to reveal the Truck moving forward.

79 INT. THE TRUCK - DAY

CHICAGO
C'mon, We gonna get some barbecue.

LUCKY
We can't stay long man I gotta get
to Oakland. Why niggas always
gotta be thinking about eating?!
You eat too much anyway. That's
why you head so big. Hair look
like Taco Meal.

WIDE

As we see the TRUCK go up the offramp and make a right towards
the PARK. We hear somemore repartee between Lucky and Chicago
in voice over.

80 EXT. THE TRUCK - DAY

As the Truck stops and everybody gets out and walks towards the
gathering of people. Iesha lags behind and takes the last
couple of sips from her drink. She takes one long last hit.

81 EXT. THE JOHNSON FAMILY REUNION - DAY

WIDE

As we START on Lucky, Justice and Chicago and Iesha running to
catch up. They are walking forward just as we Swing behind them
and CRANE UP to a reveal a banner which reads JOHNSON FAMILY
REUNION.

MONTAGE OF IMAGES

We see PEOPLE TALKING, PLAYING GAMES, some HUGGING, reunions
between RELATIVES, OLD MIXING WITH THE YOUNG, some DANCING and
a lot of FOOD BEING COOKED. This is the JOHNSON FAMILY REUNION.
We emphasize on this last image of food being cooked.

LUCKY AND CHICAGO

Look at each other. Their intentions are obvious.

IESHA

Catches up as we PULL BACK with her to reveal all four of them.

IESHA
What y'all gonna do?

CHICAGO
We gonna eat.

(CONTINUED)

81 CONTINUED:

IESHA
This ain't your family!

LUCKY
We Black. They don't know that.

ANGLE

Where we see a Brother who is walking through the CROWD obviously drunk. He is about thirty years old and has a beard. He is also talking very loud greeting everyone around him. Everyone around seems to be amused by his antics. He will be known as COUSIN PETE.

COUSIN PETE
My cousins! My cousins! I'm with
my family! My family!
(He sees a couple of
fine women standing
together)
Mmmm, how you doing? We related
huh?

The woman nods Yes.

COUSIN PETE
Oh really? Well you know third
removed don't count.
(he laughs and moves on)

The CROWD parts to reveal him as he walks towards the foursome.

COUSIN PETE
My cousins! My cousins! What's
up cousin? You got a pretty
girlfriend here. Y'all make a
good couple.

JUSTICE'S FACE

As she reacts to being called Lucky's girlfriend.

COUSIN PETE
What's your name cousin?

LUCKY
People call me Lucky.

COUSIN PETE
With a lady like this I'd say that
too. What's your name sweet lil
West Coast thang?

(CONTINUED)

81 CONTINUED: (2)

JUSTICE

Justice.

COUSIN PETE

Justice? You mean like the law,
huh?

JUSTICE

Yeah.

COUSIN PETE

How you get a name like that?!

JUSTICE

It's a long story. This is.....

IESHA

(putting on airs)

Iesha. And this is my husband
Chicago.We see subtle eye contact between Iesha and Justice.

CHICAGO

How you doing?

LUCKY

Yo, ah.... cousin what's your
name?

COUSIN PETE

Just call me Cousin Pete. I want
y'all to meet some family.

They begin to walk. Cousin Pete leading the way.

ANOTHER ANGLE:MOVING BACK

As Cousin Pete begins introducing Lucky, Justice, Iesha and Chicago to the Johnson family. He introduces a few relatives then we switch to a P.O.V. shot and we GO PAST their FACES and see them as he says their names we end on three old ladies sitting at a picnic table.

COUSIN PETE (V.O.)

This is Aunt Jessica, Uncle Herb, Aunt Aida Pearl, Uncle Fred and his wife Wilma, Cousin Issac, Cousin James, Cousin Kwame, The Kids, I don't know all of they names, and sitting here is Aunt June, Aunt May and Aunt April.

(CONTINUED)

81 CONTINUED: (3)

THE BENCH

Where THREE OLD WOMEN sit. They will be known as AUNT APRIL, AUNT MAY, and AUNT JUNE. From their faces we can tell they are full of opinions.

COUSIN PETE

So y'all just enjoy yourself. And have fun.

Iesha and Chicago go to sit down on the bench across the table from the three old women. Iesha sits in Chicago's lap.

LUCKY

That food looks good.

COUSIN PETE

Don't it? Go on help yourself.

Lucky and Justice walk towards the tables with food.

ANGLE:MOVING BACKWARDS

On Iesha and Chicago.

IESHA

(with sarcasm)

Goodbye. Don't they make a nice couple?

JUSTICE

Turns and throws Iesha a nasty look and continues walking with Lucky.

BACK TO TABLE

Where Iesha and Chicago settle. They are both thoroughly amused by the GAME they are playing. The both of them then turn to notice.

THE STERN FACES OF THE THREE OLD WOMEN

We PAN past the STERN FACES of Aunt April, Aunt May, and Aunt (X) June. We rest on June's face as she speaks. Maya Angelou will (X) be playing Aunt June If I can get her to do it.

AUNT JUNE

Are y'all in love?

IESHA AND CHICAGO

Look at each other.

(CONTINUED)

81 CONTINUED: (4)

IESHA

Yeah.

AUNT JUNE

Do you know what love is child?

IESHA

No.

AUNT MAY

How can you be in love if'n you
don't know what it is?

IESHA

That's just how things go.

The three women are quiet for a moment.

AUNT MAY

Are y'all married?

IESHA

Yeah.

AUNT APRIL

You young. How long you been
married?

IESHA

(looks at Chicago)

Six months.

Aunt June's hawk like eyes probe Iesha.

AUNT JUNE'S P.O.V.

We see Iesha's hand on Chicago's shoulder then we TILT UP to
reveal her face. She looks at her hand searching for a ring.

IESHA

Oh I don't wear it alla time.

WIDE

Of the TABLE. You can cut the tension in the air with a knife.

AUNT JUNE

(to Chicago)

You don't mind if she don't wear
your ring?

IESHA

(answers for him)

No he don't mind.

(CONTINUED)

81 CONTINUED: (5)

AUNT MAY

I think he can answer for himself.
If he's a real man. A real man
always answers for himself.

CHICAGO

(a beat)

No. No.. I don't mind.

The three women shake their heads. One says "Shoot my husband
kill me if I didn't wear no ring."

CUT TO:

82 EXT. THE JOHNSON FAMILY REUNION - DAY

THE FOOD TABLE

Where Lucky is filling his plate with food. Justice is nearby.
Next to her is a WOMAN WITH A BABY. The woman is trying to fix
a plate of food and hold the baby at the same time. NOTE: Lets
use a small baby or a fake one this time so we can hide it's
face and cryin won't be a problem. Like on Boyz n the Hood.

JUSTICE

Damn you greedy.

LUCKY

Gotta eat to live.

Justice notices the woman having trouble juggling BABY and
PLATE.

JUSTICE

You need help?

WOMAN

Thank you.

Justice takes the baby in her arms.

Lucky looks at out of the corner of his eyes and continues
surveying the food.

JUSTICE

Aww she's so cute.

We see the baby's face. She is a BLACK ANGEL

LUCKY

(with sarcasm)

You be seeing them professional
men, huh? Doctors, Lawyers,
Pharmacists

(more)

(CONTINUED)

82 CONTINUED:

LUCKY (Cont'd)
 (he tastes something,
 then adds)
 Street Pharmacists?

Justice looks at Lucky then down at the baby.

LUCKY
 Ah huh, I knew you was like that.

Justice says nothing.

The Woman finishes fixing her plate.

WOMAN
 I'll be over here at this table.
 You mind holding her?

JUSTICE
 No I don't mind what's her name?

WOMAN
 Her name is Imani.

The woman walks off to a table and sits with another group of relatives.

JUSTICE
 You got a kid?

LUCKY
 Why?

JUSTICE
 Cause you look like the type.

Lucky begins to walk.

ANOTHER ANGLE:WIDE TRAVELLING

As they walk together and talk. In the background we see Kids playing, a some Old Men throwing horseshoes etc.

LUCKY
 What's the type?

JUSTICE
 Dunno, you just look
 like....Like...

Lucky looks at her for a second STOPS walking and walks on. 1=/'

(CONTINUED)

82 CONTINUED: (2)

LUCKY
(changing the subject)
Anyway! You got any kids?

JUSTICE
(vehemently)
Hell naw. I don't like kids.

They arrive at some chairs and sit down.

LUCKY
Don't look like that to me!
(looks around)
This is good. You ever been to
one'a these.

JUSTICE
No, I don't have a lot of family.
The family I have ain't that
close.

LUCKY
(looking around)
Well, I never seen this many Black
folks in one place where there
wasn't no fight. Hmmm. ...Now
what about these street
pharmacists you useta go out with?

JUSTICE
Yeah I only went out with one.
...He was my first boyfriend.
..My first love.

LUCKY
So you was out for tha money huh?

JUSTICE
No. Just cause somebody does a
certain something for a livin
don't make 'em a bad person. Some
people don't chose their path in
life. They let other folks write
their story. Most of them in jail
now.

(she adds)
There's some fine niggas in jail.

LUCKY
You used to count his money?

JUSTICE
Yep.

(CONTINUED)

1-1

82 CONTINUED: (3)

LUCKY

Write letters to 'em while he was
inna county jail?

JUSTICE

Mmmm huh. That's right.

LUCKY

You used to send 'em naked
pictures to while they in jail
too?

CLOSE:JUSTICE'S FACE

JUSTICE

(a beat)

You getting too personal.Oh
what do you know you don't even
keep your nails clean!

She gets up and walks away.

Lucky just looks at her grins and shakes his head.

DISSOLVE TO:

DIFFERENT IMAGES

Kids playing. TWO LITTLE BOYS fight and are broken up by Cousin
Pete who says, "Y'all family. Don't fight."

OLD MEN THROWING HORSESHOES.

Some YOUNG PEOPLE are dancing. A few OLDER FOLK join in on the
fun.

Lucky and Chicago PLAYING a GAME OF SPADES with Cousin Pete and
another man.

Iesha going to a ICE CHEST to get a BACARDI COOLER

Justice PLAYING with some CHILDREN. The THREE OLD WOMEN sitting
like STATUTES.

Lucky and Chicago WINNING a hand then starting the game up
again. Cousin Pete shouts out, "Aw right then lets play for
money, play for money!"

Iesha getting another DRINK.

Justice resting on the beautiful GREEN GRASS as a LITTLE GIRL
puts a FLOWER in her head. SUDENNLY SHE TURNS TO NOTICE
SOMETHING.

(CONTINUED)

82 CONTINUED: (4)

One of the OLD WOMEN taps another as all three direct their attention towards.

IESHA who is talking to some BROTHER. A fly looking Johnny Gill (X) type. (I hope he's available for this) There is definite interest (X) in both of their eyes.

Justice looks from this sight over towards Chicago.

THE CARD TABLE

Where Chicago notices this also. He is pissed. O.S. someone asks him to deal his hand. He does so never taking his eyes off of...

IESHA AND JOHNNY

We PAN from Iesha's DRUNKEN SMILING FACE to the handsome face of (X) the guy with her. Long Lense/Grad filter/Almost Silhouetted = A (X) Fly Ass Shot

THE OLD WOMEN

Are having a field day. All three of them are talking away and looking out the corner of their eyes.

JUSTICE

Gets up from the children and walks over towards Iesha.

WIDE

As Justice approaches Iesha and the guy. Long Lense Flat (X) perspective.

JUSTICE

I gotta talk to my friend for a second.

BACK TO CARD TABLE

Where WE MOVE IN on Chicago's face.

LUCKY

Looks at Chicago and then over towards.

BACK TO SHOT

Where Iesha pulls away from Justice and goes back to talking with her new friend.

(CONTINUED)

161

82 CONTINUED: (5)

CHICAGO

Gets up and throws his entire hand down as we PAN OVER to Lucky who takes off his hat and scratches his head.

LUCKY
(under his breath)
Oh shit!

WIDE SHOT

As Chicago walks into the shot towards Iesha and the guy. Iesha looks over at Chicago nonchalantly. She doesn't even acknowledge his presence. Chicago grabs her arm. Iesha pulls away and tries to resume her conversation. Chicago pulls her again and Iesha walks away towards to the parking lot.

The guy she was talking to tries to interfere and Chicago PUSHES him. She begins cursing loudly making more of a scene than is already was. Chicago and the Brother get into a FIGHT. Several FAMILY MEMBERS attempt to break it up.

JUSTICE

Is embarrassed. She looks over at Lucky.

LUCKY

Looks back at her. Their eyes meet.

LUCKY
(to the card group)
Y'all don't mind if I take some
food to go? Do you?

THE TABLE

Where the Old Women sit:

AUNT JUNE
Humph, that ain't gonna last long.

CUT TO:

83 EXT. THE ROAD - DAY:OVERHEAD ON CRANE

As we see the EMPTY ROAD then ZOOM the TRUCK goes up into the distance. We hear Iesha and Chicago arguing.

84 INT. THE TRUCK - DAY

LUCKY

Is driving once more. He taps his FINGERS on the steering wheel and looks over at ...

JUSTICE

Who looks at him shakes her head and looks out the window.

THE BACK

Where Chicago and Iesha are going at it. Swinging insults like swords.

CHICAGO

What's your muthafuckin problem huh? What's your muthafuckin problem? Why you disrespect me like that, huh?! Why you disrespect me?

IESHA

Fuck you! You don't own me!

CHICAGO

Fuck you bitch! Fuck you and your pussy!

IESHA

If I'm a bitch why you wit me huh? Why you wit me?! Leave then! Step tha fuck off! Cause I ain't in the business of keeping niggas when they don't wanna be kept!

THE FRONT

Justice is fed up. She looks over at Lucky.

JUSTICE

Pull over.

85 EXT. REST STOP - DAY

Where the Mail Truck pulls over in line with a Row of 10 WHEELERS.

c/

3/

86 INT. THE TRUCK - DAY

THE BACK

CHICAGO
Why we stopping?

IESHA
Good I gotta pee.

CHICAGO
Cause you drinking too much!
That's your godamn problem. You
an alcoholic bitch!

They continue arguing back and forth.

THE PASSENGER DOOR

Justice hops out of the truck and goes towards the back.

THE BACK

Of the Truck where Iesha (bottle in hand) opens the door.

JUSTICE
(cooly)
C'mere I gotta talk to you.

Iesha faintly sees the anger on Justice's face but is not aware that it is directed towards her.

IESHA
(sweetly and drunk)
What's wrong J? Lucky talking
shit again? I'ma fuck him up!
Where he at?

Justice lures Iesha out to the middle of the parking lot. The latter is holding her stomach. A few TRUCKERS walk past to notice the two girls arguing.

Iesha begins to convulse then she THROWS UP on the ground. She calmly and coolly accepts a tissue from Justice then says....

IESHA
What's the problem?

Justice grabs the BOTTLE out of Iesha's hand.

IESHA
My drink!

(CONTINUED)

13

86 CONTINUED:

JUSTICE

(smashes the bottle on
the ground)

This is the problem!

(pushes Iesha in anger)

You acting like a stupid bitch
Iesha! A stupid, alcoholic bitch!
I'm tired of seeing you get drunk!
That's why I don't go nowhere with
you cause you get crazy! You just
like my damnMomma was.

Iesha looks at her angry friend as if stunned. Actually she is drunk. Iesha SWAYS back and forth as if she in a DAZE. She begins crying.

IESHA

(crying)

I'm sorry.

Justice's anger gives way to compassion. She HUGS her friend.

WIDE SHOT

As they HUG each other. And a 18 Wheeler Pulls out and away.

ANOTHER ANGLE

As the LARGE TRUCK GOES past to reveal the girls once more.

JUSTICE

It's alright. It's alright. You
my girl and all but you gotta
chill on the liquor.

Iesha continues to cry mumbling in a drunken tone about how much she values Justice's friendship. "You helped me when I had that abortion" etc. Crying gives way to sniffles and Iesha tries to regain her composure. She turns around to see ...

REVERSE ANGLE

THE TRUCK

Where Lucky and Chicago sit by the front of the truck. Chicago is looking at Iesha.

IESHA'S FACE

As she wipes her tears away and stands up straight. She looks in her FENDI bag to pull out some tissue. Maintaining her dignity in front of the men

(CONTINUED)

86 CONTINUED: (2)

IESHA
I gotta pee.

Justice looks at her friend and almost cracks a smile. They walk off towards a restroom.

JUSTICE
(playfully)
Cow.

IESHA
You a cow. Cow! Moo!

BACK TO TRUCK

LUCKY
I'm telling you she's crazy Loc.
You better get ridida her.

CHICAGO
(upset)
Damn man I gotta piss. I ma go
over here and piss in the field.
Get close to nature and shit.

THE GIRLS

As they walk off.

DISSOLVE TO:

87 EXT. JUSTICE'S HOUSE - SEVEN YEARS EARLIER - DAY

We see an early model 1980's car pull up the driveway. Out the passenger door springs a twelve year old Black girl. This is JUSTICE, SEVEN YEARS YOUNGER. She runs towards the house. The driver of the car is GENEVA, Justice's grandmother.

GENEVA
Girl you better come on back here
and help me with these grocery
bags!

THE STEPS

Where the young girl reluctantly shrugs her shoulders and walks back towards the car.

88 INT. JUSTICE'S HOUSE - THE KITCHEN - DAY

Where Justice and her grandmother put away the groceries. Geneva snatches a box of COOKIES out of Justice's hand.

(CONTINUED)

88 CONTINUED:

GENEVA
 You'll spoil your dinner. I'm
 making Ox Tails.
 (she calls out)
 Alfrieda! Frieda! Go tell your
 mother to come here.

The little girl takes off.

THE STAIRS

As young Justice shoots up the stairs.

THE TOP OF THE STAIRS

As she arrives.

YOUNG JUSTICE
 Momma! Momma! Nanny want you!

AN OFFICE ROOM

As Justice's looks in. No Momma here.

JUSTICE'S MOTHER'S BEDROOM

No one here.

THE BATHROOM

We see Justice walk forth. She slows down as she discovers.

ANOTHER ANGLE

As MOVE towards the BODY OF A WOMAN collapsed on a TILE FLOOR of
 the BATHROOM.

JUSTICE'S FACE

She screams!

BACK TO KITCHEN

As Justice's GRANDMOTHER hears her screams.

THE TILE FLOOR

We see A PILL CONTAINER open. Different Angles on the pills on
 the tile floor.

OVERHEAD

As Justice's grandmother grabs her and discovers the body.

(CONTINUED)

88 CONTINUED: (2)

ANOTHER ANGLE

Justice is pulled away. Her grandmother turns her face away from the horror of her dead mother. Justice turns around and finds herself looking at FACE in a MIRROR. She is pulled away from this.

89 INT. REST STOP BATHROOM - DAY

Where Justice once again is looking into the mirror.

ANOTHER ANGLE

As Iesha walks past and we end on Justice.

IESHA

Lets go.

90 EXT. REST STOP - DAY:MINUTES LATER

A BENCH

Where Lucky sits eating some of his leftover barbecue. Music is playing from his small BOOM BOX. Chicago is lost in thought. He is visibly shaken by the recent events. He looks out among the road and then down towards the ground.

LUCKY

Hey, hey, hey, pick your head up.
Don't be a buster! You don't want
her to know you upset! Be cool!

CHICAGO'S FEET

Where his shoe laces are untied.

CHICAGO

I gotta tie my shoelace.

LUCKY

Wait, just wait. ...Leave it
untied ...it'll look better that
way.

CHICAGO

That shit played out years ago.

Chicago bends down to fasten his shoes. Lucky looks at him and shakes his head. Then he looks up to notice

(CONTINUED)

90 CONTINUED:

CHICAGO'S P.O.V.:LOW ANGLE

While he is down on his knees Justice and Iesha walk up. Chicago looks up and sees Justice who walks away to REVEAL Iesha. Iesha mumbles the SHAKE IT TO THE EAST/SHAKE IT TO THE WEST CHEER.

WIDE

As Justice sits on one side with Lucky. Iesha puts her arms around Chicago's neck and gives him a KISS.

Justice and Lucky look at this exchange out of the corner of their eyes.

CHICAGO

As he attempts to stay angry in light of this loving treatment. He looks over at Lucky.

CHICAGO
(uncomfortable)
Is it good?

LUCKY
Jammin.

Justice looking away. Listening to the music.

JUSTICE
This is nice. Who's this?

LUCKY
My cousin Del.

JUSTICE
(matter of factly)
He's flowing.

LUCKY
I give him ideas and stuff
sometimes. That's who I'm going
to see now. We got this music
thing going.

CHICAGO
(sarcastic)
It's alright.

LUCKY
Fuck you bitch. Why you always
got something negative to say?!
At least the nigga's creative!

(CONTINUED)

90 CONTINUED: (2)

CHICAGO

I'm creative! I know how to dress.

LUCKY

That ain't shit. You just a post office working nigga can't even get into the union. What you got?

CHICAGO

What you got? Just cause you in the union don't mean shit!

JUSTICE

Why y'all always fightin? I thought y'all was friends?

CHICAGO

We ain't friends we just work at the same place.

There is pause. No one but the air moves. Iesha is restless. She gets up. Sobriety gives way to silliness. She STANDS and begins STOMPING on the ground and SLAPPING her legs. Iesha continues to do the SHAKE IT TO THE the EAST/SHAKE IT TO THE WEST cheer.

IESHA

(to Justice)

Remember this?! Audobon Jr. High?! Shake it to tha East/Shake it to tha West, it really doesn't matter who shakes the best!

Justice joins in.

The TWO GUYS just look at them crazy.

CUT TO:

91 INT. THE TRUCK - DAY

Where a debate is taking place.. Chicago and Iesha poke their heads through the back. Everybody seems to be in a good mood. Lucky and Justice are leading the debate.

JUSTICE

Brothers dont stick together!
They never have, they never will!
Thats the bottom line! Next topic!

(CONTINUED)

91 CONTINUED:

LUCKY

Wait, wait, wait, Okay what about the sistahs that be cutting up on each other alla time. Talking about taking each others niggas, saying "Oh she don't look good" and all that.

JUSTICE

Oh that's a given! What I'm talking about is this... Like this (pointing at Iesha) this is my girl here, she can mess up do anything and we still cool. Now take two bruthas they can be cool as hell but let something come between 'em like a woman. And they'll be shooting each other. That's the problem, Black men don't stick together.

Lucky looks in the REAR VIEW MIRROR.

LUCKY

(looking in the mirror)
So what you gonna do get yourself a white boy?
(he laughs)

JUSTICE

(serious)
I already got one.

Lucky stops laughing his face is STONE COLD. He turns to look at Justice and then at the road.

LUCKY

Really?

JUSTICE

Yeah. He's at home.

Justice takes in his reaction. Both of them are quiet.

JUSTICE

Naw, not for real, that's my cat's name. White Boy.

LUCKY

(not convinced)
A cat?

JUSTICE

My cat.

(CONTINUED)

91 CONTINUED: (2)

Lucky looks in the mirror once more.

LUCKY

Oh.

JUSTICE

You need to clean them nails. Get
a manicure. Plenty men do it.
Football players, Basketball
players. They all come in the
shop.

EXT. THE ROAD - DAY

LUCKY (V.O.)

You out your mind!

Where we see THE TRUCK shoot up past a beautiful California
backdrop yet to be determined.

92 EXT. THE LAZY JANEY CAFE - DAY

Where we see Jessie's Lexus roll up as well as the other car
with the girls inside.

HAYWOOD

Finally! I could eat a horse!

JESSIE

From the looks this place they
probably have that on the menu.

A few people walk in front of Jessie.

ANOTHER ANGLE: JESSIE'S P.O.V.

As we go into the cafe on the backs of the HAYWOOD and DEXTER
who part to reveal a cafe full of REDNECKS, MOTORISTS and a
WAITRESS. Jessie looks her UP and DOWN. The SOUND of Patsy
Cline's "The Heart You Break May Be Your Own." flows through the
room.

REVERSE ANGLE: JESSIE

Checking out the waitress.

JESSIE

(cooly)

Party of eight please.

WAITRESS

(instant attitude)

Smoking or nonsmoking?

(CONTINUED)

92 CONTINUED:

Some of the customers are eyeing Jessie and company. They are attracting a lot of attention. Dexter eyes a sign which says "We have the Right to refuse Service To Anyone." then we PAN over to the FACES of some LOCAL YOKELS.

JESSIE

Smoking please. I gotta have a cigarette.

WAITRESS

Our smoking section's full.

JESSIE

I see. Just gimme a seat then.

WAITRESS

You can have that table over there once it's cleaned off.

THE TABLE

Where a man begins setting the table.

DEXTER

(to Haywood)

Man why you always rubbing your stomach?

Jessie playfully rubs Haywood's stomach. The waitress comes back.

The waitress begins WALKING to a table across the room. Jessie and party follow.

DEXTER

Maybe we should go to an AM/PM on the way. I'm not that hungry.

JESSIE

I don't want no frozen food, no chips. I need something hot to eat. Besides these folks need to see some Black people sometime. Wake 'em! Pick 'em up! Give something interesting to talk about.

THE TABLE

Where they arrive and pick up menus.

Jessie begins to look in a menu as she notices behind her A COUPLE, white, twenty something, are are arguing.

(CONTINUED)

92 CONTINUED: (2)

Everybody else at the table look over at the couple also. Jessie ignores this and begins to select from the menu.

HAYWOOD

I don't think I can consume anything on this menu. Where's the salads? Don't these people know about heart disease?

MAXINE

They don't even have an avocado dish and this supposed to be California.

JESSIE

Oh look. They got Chicken Fried Steak on menu. I always thought that was really chicken. It's just beef fried like chicken.

MAXINE

That's why they call it Chicken Fried Steak.

JESSIE

Anyway. Make sure we got some Tabasco sauce at this table. You know they food don't have no taste to it.

She looks in her purse, pulls out a pack of cigarettes, picks one out, and LIGHTS UP.

THE COUNTER

Where the waitress stands talking to another waitress. She keeps looking towards Jessie and Co.

DEXTER

Jessie you know this is the nonsmoking section.

MAXINE

Look. Look she is trying to decide whether or not to come and tell you to put it out.

We see the waitress at the counter. She is definitely looking in Jessie's direction.

JESSIE

She better just keep thinking.

The waitress begins walking towards Jessie.

(CONTINUED)

92 CONTINUED: (3)

HAYWOOD

Oh look baby's got some courage.
Here she comes.

The waitress arrives at the table.

WAITRESS

You have to put your cigarette
out.

JESSIE

(ignoring her)
I'm almost finished. Gotta
satisfy my nic-fit. Be done in a
sec.

WAITRESS

I'm not gonna take your order if
smoke.

JESSIE

(looks up)
Well then you can just stand there
and wait until I finish my smoke.

WAITRESS

You are disturbing other
customers.

JESSIE

(turns around to the
other table)
You mind?

The couple nods they don't mind.

JESSIE

(to her entourage)
You mind?

Everybody at the table nods their approval.

JESSIE

(sarcastically)
Thank you.

The waitress STORMS away as if she has been personally insulted.

JESSIE

With her Farrah Fawcett 1977
hairdo. This place is a time
warp.

They all laugh. Loudly.

(CONTINUED)

92 CONTINUED: (4)

Jessie continues to smoke.

ACROSS THE ROOM

The rednecks are looking in their direction.

BACK TO TABLE

DEXTER

I think we should go.

JESSIE

Dexter calm down. I ain't gonna let you get lynched. This ain't Mississippi.

(opens her purse)

You see that?

We see a .38 pistol inside her purse.

JESSIE

I got it all under control. I don't play. Ask Maxine. You remember what I did to that nigga in Riverside that grabbed my booty?

HAYWOOD

(changing subject)

I wonder what happened to Justice?

COLETTE

I feel kinda bad she had to drive up by herself.

JESSIE

She ain't by herself. She probably with Iesha. Justice. Now there's a girl who's got some problems...

MONTAGE OF IMAGES

We see Justice in the following scenes having fun and enjoying herself. Over this we hear Jessie gives her description of Justice.

JESSIE (V.O.)

Don't wanna go nowhere, don't wanna have have no fun, ain't seeing nobody...

(CONTINUED)

92 CONTINUED: (5)

Image of some BEAUTIFUL BLACK LIPS blowing into a bubble wand. Cut to WIDER and we see it is Justice BLOWING the BUBBLES. Iesha is playing with the bubbles and Chicago and Lucky are shooting each other with water guns. These shots are SLOWED DOWN. (X) (X)

BACK TO CAFE

JESSIE

I think she need a boyfriend.

Jessie pauses. Thinks. Puts out her cigarette. And turns towards the waitress.

JESSIE

Hey! Farrah! Come over here and take my order!

CUT TO: 5/

93 EXT. A QUIET CALM BEAUTIFUL BEACH - DAY

We see an EMPTY BEACH, DUNES, FLAT SAND. We PAN to REVEAL the Mail Truck parked on the SAND. In the distance are four figures.

Justice, Lucky, Iesha and Chicago. No one speaks. Everybody is doing their own thing. All we can hear is the voice of the Pacific Ocean. Justice sits on the SAND SIFTING it through her HANDS like a FUNNEL.

We hear her thoughts as she looks out onto the OCEAN.

JUSTICE (V.O.)

A wise man once said, you should look at the Ocean and realize that no matter how famous you are, or how much money you make, you should know that you will never be as important as the Ocean.Damn, why didn't I go to college? Gramdmomma would roll two times in her grave if she saw me now.

(she looks towards

Lucky)

Hmmm he look kinda good. I know he got a kid though. Look at him. He look like the type that got a baby stashed away somewheres.

Lucky and Chicago are throwing rocks, seeing who can make a rock skip the farthest. We hear Lucky's thoughts. 5/

(CONTINUED)

93 CONTINUED:

LUCKY (V.O.)

She's kinda cute. Got a nice little frame. I'd like to wax that ass! Naw, I can't be thinking like that now. That's how I got in trouble last time. I don't need to be wit nobody now anyway. Can't afford it. I wonder what Del's doing?

Iesha is playing in the warm sand. She has dug a hole and has placed her feet into it.

IESHA (V.O.)

I wonder if my momma picked up my clothes from the cleaners?Oh, I know what I gotta do when I get back, I gotta call Terry with his fine ass. Ask him to buy me another jacket.

Chicago is throwing rocks in the water.

CHICAGO (V.O.)

I need to just let her ass go.Fuck it! I can just go and get me another bitch. I'm a good looking nigga. I got a job. Income. Car. Apartment. My shit is set.

Chicago turns to look at Iesha. NOTE:Chicago in foreground Iesha in background.

IESHA

Looks up at Chicago as if to say "What the fuck you looking at?"

Chicago turns back around to continue throwing rocks.

Iesha turns to Justice.

IESHA

I'ma quit Chicago. His ass is L7 soon.

CUT TO: 

94 EXT. THE ROAD - DAY

The truck shoots past a beautiful expanse of California farmland. 

95 INT. THE TRUCK - DAY:MOVING

THE BACK

Where Iesha and Chicago sit. Both look bored. Iesha's legs and arms are folded.

Chicago gets up and looks into a bag and pulls out a couple of letters. He begins to open a few of them. Iesha looks surprised.

IESHA

You can't do that.

CHICAGO

Yeah I can. Just put it in damage pile.

(reads)

A love letter.

He SMELLS the paper.

CHICAGO

Obsession.

(to Iesha)

You wear that too. Don't you? I like the way you smell.

Iesha sits across the way. Arms folded.

IESHA

I don't like the way you smell!

CHICAGO

(reading letter)

I can't wait to see you again. My heart aches with every day that you are gone. I had a dream last night, you were here, with me.

(he reads on to himself)

IESHA

You know you wrong.

Chicago looks up for a moment then back to the letter.

IESHA

I ma quit you when we get back to L.A.. I'm young. I need to be alone for a while. Find myself and shit.

Chicago keeps reading the letter. Acting like this isn't affecting him.

Iesha snuggles into a corner and closes her eyes.

(CONTINUED)

201

95 CONTINUED:

Chicago looks over at her sleeping.

DISSOLVE TO:

96 EXT. AFRICAN MARKET FESTIVAL - DAY

We see images of DANCERS ON A STAGE, PEOPLE SHOPPING AT BOOTHS, CARNIVAL GAMES. The air is alive with the SOUNDS and SMELLS of an AFRICAN MARKET FESTIVAL. What follows is a Felliniesque scene on the Afrocentric tip. The SOUNDS OF AFRICAN DRUMS fills the air. Between their dialogue I want to intercut some striking visuals. (X)

ANGLE

As we see Justice and Lucky walking together. Justice is taking in the sights and sounds of her environment. She is almost childlike but very much an ALIVE WOMAN for once. She continues BLOWING SOAP BUBBLES.

Lucky seems lost in his own thoughts.

JUSTICE

What's wrong with you? Why you so quiet now?

LUCKY

Nuthin. I'm just thinkin. I like to get out the city. Too much shit goin down down there. This is the only time I get to think. Or when I'm with my cousin and shit.

ANOTHER ANGLE

Where we notice both Iesha and Chicago are NOT walking together

IESHA

I'm getting tired of all this walking J!

CHICAGO

Me too.

BACK TO JUSTICE AND LUCKY

JUSTICE

So what you wanna do with your life?

(CONTINUED)

96 CONTINUED:

LUCKY
Stay alive. Live. Shit. What
you wanna do?

JUSTICE
I'm talking about goals,
aspirations, shit like that.

LUCKY
I don't know yet. Music maybe.

JUSTICE
So what does your cousin rap
about?

LUCKY
...Stuff. Life.

JUSTICE
You sure he don't talk about
typical shit?

LUCKY
What you mean typical? Like what?

JUSTICE
Like "I'm bad, I'm tha shit, I'll
shoot a nigga in a minute, I get
all the pussy." Stuff like that.

LUCKY
What you write about in that
notebook you carry?

They stop to notice.

A LARGE BLACK BALD MUSCULAR BROTHER standing before one of those
amusement things where you hit a peg with a SLEDGEHAMMER and it
goes up to a certain height. Several SPECTATORS are waiting to
see the man hit the PEG.

JUSTICE
Poetry.

LUCKY
You trying to say my cousin's shit
ain't poetry?

THE STRONGMAN

Hits the peg! It flies up!

(CONTINUED)

96 CONTINUED: (2)

JUSTICE (V.O)
 It ain't if he just talk about
 himself. You gotta have something
 to say. Somethin different, a
 perspective.

The PEG hits a BELL under which is written in red letters the
 word "REVOLUTION"

JUSTICE
 A voice.

They turn to walk out of the crowd.

LUCKY
 What you write about?

JUSTICE
 I write about what's in my heart.

LUCKY
 And what's that?

She says nothing.

JUSTICE
 I dunno. What's in yours?

LUCKY
 I'm still trying to find out.

CHICAGO

Stands in a crowd. We are looking over his shoulder at Iesha
 throwing BASEBALLS into holes. She wins a LITTLE BEAR which
 brings a smile to her face. When she notices Chicago looking at
 her it turns to a frown. Chicago then turns to look in Lucky
 and Justice's direction.

LUCKY AND JUSTICE

They are interrupted by Chicago's shouting.

CHICAGO
 (shouting)
 Why do we keep stopping? Don't we
 have a schedule to keep to?

LUCKY
 (shouting)
 We got plenty o' time. What you
 worried about nigga? We always do
 this.

(CONTINUED)

96 CONTINUED: (3)

CHICAGO

We need to hurry up and get where
we got to go. You keep
proscratinatin.

(joking)

You keep trying to gib to that
bitch! Thats tha problem.

JUSTICE

(ignoring Chicago)

There's a fruit stand over there.
I wanna get some plums.

(she walks away)

CHICAGO

You can't pull that. She outta
your league.

Lucky just gives him a look. Then he turns and we...

ANOTHER ANGLE

Lucky, Chicago in a crowd of people. Chicago walks away
frustrated as we PULL BACK and around to see the source of the
drums we have been hearing through this entire scene. It is the
LAST POETS, beating out the last couple of lines to NIGGAS ARE
SCARED OF REVOLUTION.

BLACK MAN

But I'm a lover too! I'm a lover
too! I love niggas! I love to
see them walk, talk, and shoot tha
shit! But there is one thing
about Niggas I do not love!
Niggas are scared of Revolution!

The crowd applauds.

DISSOLVE TO: ✓

97 INT. THE TRUCK - DAY:MOVING

THE FRONT

Where we see Justice bite into a plum with her juicy lips.

LUCKY

You didn't wash it.

JUSTICE

Yeah I did.

LUCKY ✓

How?

(CONTINUED)

97 CONTINUED:

Justice rubs the plum back and forth between her hands and KISSES it up to GOD.

Lucky looks on in amazement. All that is left is the seed which Justice holds up proudly. She laughs.

DISSOLVE TO: 2/

98 EXT. GRASSY FIELD - DAY

We see Justice walking towards us through a FIELD. She walks slowly almost DREAM LIKE. Over this we hear Justice's voice reading a POEM. Verse to TBD. Suddenly, a ZEBRA (yes a zebra) walks into the shot. First one, then another, then another, soon there is a HERD. Now we know we are in a dream. Until we hear Lucky's voice shout out.

LUCKY

Whatcha you doing?!

WIDE:SFX

Where we see the Truck at the top of a hill which overlooks a field in which we see Justice walking among African zebras. Chicago and Iesha get out of the truck and look down. Lucky has the HOOD up and is CHECKING THE ENGINE. NOTE:We see Hearst Castle in a matte painting in background.

JUSTICE

(shouting)

I wanna pet one of them.

ON THE HILL

IESHA

OOOOH!

BACK TO FIELD

Where Justice pets one of the animals.

LUCKY

They came from that Castle over there. Hearst Castle! They have a some kinda private zoo there.

CHICAGO

They musta got out or somethin.

Chicago looks at Iesha. She senses she is being watched then looks over at him and walks away. He follows her.

(CONTINUED) 5/

98 CONTINUED:

THE ROAD

Where we see the Truck by the road with the castle in the background.

Iesha has walked to the back of the truck. Chicago comes around the corner and tries to talk to her.

He tries a smoother approach.

CHICAGO
(smoothly)
So you wanna quit me huh?

He puts his arms around her waist.

CHICAGO
Don't you know how much I love
you? Can I have a kiss?

She turns around to face him and they KISS.

CUT TO:

99 INT. THE TRUCK:MOVING - DAY

Where Chicago and Iesha are still kissing. They are getting hot and heavy. Iesha is still doing this with some reluctance.

THE FRONT

Where Justice and Lucky sit. They both are chummy-chummy now, they talk like old friends.

JUSTICE
My first boyfriend used to get
into a lot of shit.He got
killed though. Tried to jack the
wrong person.

LUCKY
Tha jacker got himself jacked!

He laughs. Justice doesn't find it funny.

JUSTICE
He got killed over some stupid
shit.

Lucky looks at her.

LUCKY
Then why you date fools like that?

(CONTINUED)

99 CONTINUED:

JUSTICE
That's who I fell in love with.
Didn't know no better.

LUCKY
....What about now?

Justice has no reply. Lucky changes the subject.

LUCKY
How many brothers and sisters you
got?

JUSTICE
None. My momma didn't have no
more kids.She didn't get a
chance to.

There is a somber moment. Lucky understands. They hear a
MOANING sound. Justice motions for Lucky to be quiet. She
peeks into through the curtain and sees...

THE CURTAIN

Where Iesha is now on top of Chicago. Riding him. Slowly she
moves back and forth, her legs around his waist.

Suddenly, something is wrong. Iesha gets up.

THE BACK

Where we see Iesha looking frustrated.

IESHA
Is that it?!

CHICAGO
Shhh! Give me a coupla minutes.

IESHA
(louder)
Fuck that! You can't even hang
that long! Couple minutes shit my
ass!

CHICAGO
Fuck you.

IESHA
You can't! That's the muthafuckin
problem!

They begin arguing. Loudly.

(CONTINUED)

10/

99 CONTINUED: (2)

THE FRONT

Where Lucky and Justice listen to Iesha and Chicago going at it.

LUCKY
I'm getting sick of this shit.

JUSTICE
Pull over somewheres.

LUCKY
Here we go again.

CUT TO: 5/

FROM OVERHEAD

We see the Truck pull to the side of the road. Iesha hops out closely followed by Chicago. We MOVE slowly with them to reveal they have parked next to a cliff which overlooks the Pacific Ocean and some rocky cliffs. In the distance we see Chicago and Iesha arguing.

ANOTHER ANGLE

As we see Iesha and Chicago squabble. We cannot hear them shouting at each other over the LOUD OCEAN WAVES crashing among the rocks below the cliff. The WIND is blowing with a STRONGFORCE.

THE TRUCK

Where Lucky and Justice sit. Justice is watching. Lucky minds his own business. He glances at his nails.

THE ROCKS

Where we see the waves crashing against the side of the cliff. Eroding it's sides bit by bit.

We juxtapose images of the WAVES to the ballet of Iesha and Chicago arguing. He PULLS at her. She PULLS away. etc. Their dialogue is DROWNED OUT by the SOUNDS of the RAGING OCEAN.

Iesha gets fed up and walks towards the truck.

ANOTHER ANGLE

As we come down and follow with Iesha. We can fully hear them arguing now.

(CONTINUED) 5/

99 CONTINUED: (3)

IESHA
 You weak! You a weak ass punk!
 Just cause work out don't mean
 shit! Think you buff! I wish I
 never met your sorry ass! Sorry
 muthafucka!

Chicago takes his brush out of his back pocket and begins brushing his head. He is trying to maintain his cool because they are now in front of Lucky and Justice.

IESHA
 Yeah that's right brush that hair.
 Weak ass fade! Nigga dick can't
 stay hard five seconds. Watcha do
 take steroids?!

We see Iesha's mouth in CLOSE UP. She continues to lay on the insults as we SLOW DOWN TIME.

Chicago continues to brush his head. He concentrates on looking at Iesha's Mouth running a mile a minute.

REAL TIME

IESHA
That's why I'm fucking somebody
else!

This catches Chicago's attention. HE STOPS BRUSHING HIS HEAD. He calmly walks towards Iesha as we PULL BACK with him to reveal an Over the shoulder with Iesha.

JUSTICE

Is wondering what will happen next.

CLOSE:ON CHICAGO'S FACE

He is angry.

CLOSE:ON IESHA'S FACE

Who gives him a look which reads "You ain't gonna do shit!". She continues to taunt him.

ANOTHER ANGLE

Lucky as he turns away.

LUCKY
 Awww shit!

(CONTINUED)

99 CONTINUED: (4)

SLOW MOTION

As Chicago SLAPS THA SHIT OUTTA IESHA. Her back is to CAMERA so that we can see the fury in Chicago's face.

ANGLE:SLO MO

Chicago's hand hitting Iesha:36, 48, etc. f.p.s.

BACK TO NORMAL SPEED

Iesha reels back. Recovers. She touches her mouth. Blood on her hand. She looks up towards Chicago. We see fire and fury in her eyes and then....

IESHA GOES MUTHAFUCKING CRAZY!!! Idea Dolly-Zoom here. (X)

IESHA
(shouting and echoing)
Muthafucka!!!!

Iesha CHARGES towards Chicago with FURY. Hell hath no fury like a Black women's scorn.

Iesha and Chicago begin to fight. Both are cursing at each other. To our surprise this is no one sided battle. Iesha is holding her own. She hits Chicago square on the chin with a WILD PUNCH. Chicago reels back in shock and continues fighting.

Justice is going crazy. She doesn't know what to do.

JUSTICE
(to Lucky)
You just gonna let 'em fight?!

LUCKY
That ain't my business.

Wild with frustration, Justice gets out of the Truck and walks towards the fighting couple.

Lucky gets outta the Truck.

CHICAGO AND IESHA

The tide has turned on the fight. Chicago is kicking Iesha's ass now. She swings a wild punch and he connects with a direct hit.

Chicago drops back to get his bearings. We see Justice come up in the background. BOOM! A FOOT slams between Chicago's legs.

(CONTINUED)

13/

99 CONTINUED: (5)

Chicago grabs his CROTCH in PAIN. He slowly TURNS then CHARGES Justice. They tumble on the ground and he reels back to HIT her.

LUCKY (O.S.)

Hey!

ANGLE

On Lucky who walks towards us with anger.

LUCKY

What tha fuck is wrong with you nigga?! Get the fuck offa her!

CHICAGO

(getting up)

What's wrong you?

LUCKY

What you beating up on females for dude?! That's shit is weak!

CHICAGO

(pushes Lucky)

Aw punk, You just saying that shit cause you strung out over this bitch! Moralistic muthafucka!

Lucky walks closer to Chicago and socks him in the stomach. He folds like a set of new French doors.

LUCKY

If you was a real man your shit woulda been straight from tha git and you wouldn't have to hit your girl. Punk ass.

(he helps Justice up)

Get up. You alright?

Justice murmurs a "Yes" and walks over to attend to Iesha. Lucky is left standing alone. He thinks.

JUSTICE AND IESHA

Where Justice helps her friend up. Iesha is scratched. She continues to curse with a BLOODED MOUTH. Iesha pulls away attempting to continue fighting only to be restrained by Justice.

(CONTINUED)

10/

99 CONTINUED: (6)

IESHA

(crying)

Fuck that muthafucka! He getting
jacked! I'm a, I'ma call Dooky,
I'ma call Monster Loc! They gonna
shoot that nigga. He ain't
nobody's daddy!

Lucky looks over at Iesha. He doesn't notice Chicago getting up and charging him.

Lucky and Chicago get into a BRAWL. They tumble and wrestle, punches are thrown, kicking, all the elements of a good scrap. Lucky prevails.

He gets up.

LUCKY

Fuck you punk! I'm leaving your
stupid ass!

CHICAGO

(coffing)

You can't leave me! We got a job
to do!

LUCKY

Fuck this muthafuckin job! My
momma didn't have me so I could
work at no muthafuckin post office
all my life! Shit! Catch a bus
to Frisco. We only 40 miles away.

He walks away. Justice and Iesha are getting in the truck. Chicago suddenly becomes apologetic.

CHICAGO

Naw man, I'm sorry dude! Yo we
friends man. Fuck them hoes! Why
don't leave them dude?! Why you
tripping?!

WIDE

As the Truck drives on leaving Chicago on the road. A DUFFLE BAG is thrown out the window. Chicago continues to shout out at Lucky "Watch you doing man?", "Stop Bullshiting!".

ANOTHER ANGLE:BACK OF TRUCK P.O.V.

As we PULL AWAY from Chicago shouting at the truck.

We hear Justice's voice over the following images.

(CONTINUED)

Jc/

99 CONTINUED: (7)

JUSTICE (V.O.)
Is it true the ribs can tell the
kick of a beast from a Lover's
fist?

100 INT. THE TRUCK - DAY

THE BACK

Where Justice holds Iesha in her arms. Iesha cries.

JUSTICE (V.O.)
The bruised bones recorded well.
The sudden shock, the Hard impact.
Then swollen lids,

THE FRONT

Where Lucky drives alone. He is very upset.

JUSTICE (V.O.)
Sorry eyes, spoke not of lost
romance, but hurt.

BACK TO ROAD

Chicago staggers a couple of feet, looks around picking up his
BRUSH. He sits by the side of the road and begins to brush the
back of his head.

JUSTICE (V.O.)
Hate is often confused. It's
limits are in zones beyond itself.
And Sadists will not learn
that.....

BACK TO LUCKY

Who pulls over the truck in frustration.

JUSTICE (V.O.)
Love by nature, exacts a pain
unequaled on the rack.

Justice looks up from holding her crying friend. She has
noticed the truck has stopped moving.

JUSTICE
You alright?

IESHA
Yeah. Why we stopped?

(CONTINUED)

100 CONTINUED:

JUSTICE
I don't know.

3/

101 EXT. THE TRUCK - DAY

OVERHEAD: ON CRANE

We see Justice get out of the Truck as we DESCEND to let her pass then go back UP to reveal they are on another peak overlooking the Pacific Ocean. We see Lucky sitting on the grass in the far distance. Justice walks out to talk to him. A BLANKET drapes her shoulders.

ANOTHER ANGLE

As we see Justice come forward and drop down to sit next to Lucky.

There is pause. Neither one of them says anything. All we can hear is the SOUNDS of the Ocean and the Seagulls. Justice is attempts to break the ice.

JUSTICE

(laughs)

.....They was gonna break up anyway.

(reminiscing)

I remember when I was little and my Uncle Leon used to come around and give me and my cousins change. He would to go the Liquor Store, buy a 40 ounce of beer then throw us the change. And I'd always ask for the Big Nickel. I couldn't pronounce quarter so that's what I'd call it.

(to Lucky)

Yuk, look at them nails. Give me your hand.

Lucky gives her his hand. Justice looks in her pocket and produces a NAIL FILE. She begins to file Lucky's nails. Lucky shows his discomfort.

JUSTICE

Anyway, so because of that my grandmother used to say I was always looking for the big nickel. Anything I did, ride a bike, go to school, do somebody's hair, she'd say "Justice! You still looking for that big nickel?"...That was before she died.

(CONTINUED)

F

101 CONTINUED:

Lucky ~~looks~~ at the concern on her face.

LUCKY
When she die?

JUSTICE
About two years ago. She left me
her house.My mother died
when I was twelve. Suicide. She
named me Justice cause she was in
law school when she got pregnant
with me.I'm all alone. ..I
got a cat though.

LUCKY
Damn.

Justice looks at Lucky's NAILS. Their eyes meet. They KISS.
NOTE:She glances down at nails/TILT TO NAILS,Clean, Filed/TILT
UP/They kiss.

102 INT. THE TRUCK - DAY

Where we see Iesha inside. She has cried herself to sleep.

THE GRASS

Where Lucky and Justice continue to kiss.

Justice stands up for a moment looks off into the distance. We
hear her thoughts over the following images.

JUSTICE (V.O.)
Give me your hand. Make room for
me to lead and follow you beyond
this rage of poetry.

Then she OPENS the Blanket up like a CAPE and SURROUNDS Lucky.
They make love.

JUSTICE (V.O.)
Let others have the privacy of
touching words and love of loss of
love. For me Give me your hand.

WIDE

As we see them against the backdrop of the grass and the
beautiful Pacific Ocean. The blanket erupts with the ripple of
their bodies.

DISSOLVE TO:

103 EXT. THE ROAD - DAY

Where we see the Truck shooting up the Pacific Coast highway.

104 INT. THE TRUCK - DAY

Where Lucky and Justice ride on. Suddenly something catches Justice's eye.

JUSTICE'S P.O.V.

Off the road she sees a dilapidated EMPTY Drive In theater. OLD SCREEN. WORN SIGNS , etc.

They exchange a glance.

DISSOLVE TO:

105 EXT. WINDMILL VALLEY - DUSK

We see a Windmill. Then another then another. Then we see a whole Hill covered with Windmills.

We see the TRUCK coming through the hills. The HILLS are covered with WINDMILLS. Idea: Images of Justice looking through passenger window/Windmills and dusk sky reflect on the glass.

DISSOLVE TO:

106 EXT. THE ROAD - DUSK

We start on the Truck coming up the road then PAN with it to REVEAL a sign which reads "You are now entering Oakland."

DISSOLVE TO:

107 INT. TRUCK - DUSK

Where Lucky and Justice ride along.

LUCKY'S P.O.V.

Where he sees a MAN running away with a WOMAN'S PURSE. The WOMAN IS SCREAMING DOWN THE BLOCK. Start on Man running then Pan back to the Woman. Docu style/Realism sets back in. (X)

BACK TO TRUCK

Justice turns to Lucky and smiles. Lucky just looks at her. Then he lowers the boom.

LUCKY
I gotta tell you something.

(CONTINUED)

107 CONTINUED:

Justice turns her attention out the window. She sighs. She can sense this is gonna be something heavy.

JUSTICE'S P.O.V.: Subjective to Objective then reveal Justice. (X)

Where there is an CAR ACCIDENT in the STREET.

JUSTICE

What?

LUCKY

.....I'm only saying this cause I like you and you should know before anything else happen.

108 EXT. OAKLAND NEIGHBORHOOD - NIGHT

Where we see the mail truck turn a corner and go up a street. In the far distance we can see the RED LIGHTS of an AMBULANCE. 1/

109 INT. THE TRUCK - NIGHT

Where The FLASHING LIGHTS fall upon Lucky's face. He ignores them and pulls to the curb.

JUSTICE

A little girl huh? Why didn't you tell me that shit from the beginning?

LUCKY

I didn't think it was important. How was I to know we wuz gonna ... Hold on let me just check in with my cousin.

He gets out the truck.

A WALKWAY

Where Lucky gets out of ther truck and walks up to his AUNT AUDREY'S HOUSE. Notebook in hand. He is on Cloud nine and in the best of spirits. People are running past him and down the street towards the AMBULANCE AND POLICE LIGHTS.

BACK TO TRUCK

Where Justice and Iesha emerge.

(CONTINUED) 7/

109 CONTINUED:

IESHA
 (stretching)
 What we doing here? How come we
 didn't go to the hotel? Shit I'm
 tired.

THE DOORWAY

Where Lucky arrives to notice that it is OPEN. EMPTY. DARK.

LUCKY
 Del! Aunt Audrey! Anybody in
 here!?

He goes in

ANOTHER ANGLE :NEW SHOT

As Lucky comes back out and LOOKS DOWN THE STREET. He senses something wrong. Lucky hops off of the porch and RUNS WITH REST OF THE CROWD DOWN THE STREET. We FOLLOW WITH HIM SOME WAYS THEN SWING AROUND IN FRONT OF HIM. LUCKY PAUSES IN SHOCK. We hear SCREAMS. LUCKY comes forward as we move with him to reveal ... HIS COUSIN DEL ON A BLOODY STRETCHER, HIS AUNT AUDREY FROZEN IN SHOCK, AND A CROWD OF SPECTATORS STANDING AROUND.

Lucky makes his way to his Aunt and they embrace.

CLOSE UP:LUCKY

As he looks up from his Aunt towards the ambulance. In the B.G. an attendant is trying to get some information from Lucky and his aunt. They say nothing. Also we hear the various voices of the crowd with a thousands explanations of what happened.
 TIME SLOWS DOWN

JUSTICE AND IESHA

Walk up. Both stand there in shock. We frame up Lucky holding his aunt in the foreground with the two women in the background.

INT. AMBULANCE DOOR P.O.V. 110

Where the DOOR is closed and the Truck moves away revealing Lucky and his aunt still embracing. He leads her towards her home.

DISSOLVE TO:

111 INT. THE TRUCK - NIGHT

Lucky is driving. Justice sits in the next seat. Solemn.
 Iesha is in the back quiet and frozen.

112 EXT. OAKLAND HOTEL - NIGHT

We see Jessie come down some stairs and enter some change into a CIGARETTE-MACHINE. It takes her change, she hits it a couple of times and a PACK comes out.

THE PARKING LOT

The Truck comes into the lot and Justice and Iesha hop out. Lucky comes around from the driver's side.

Iesha looks as though she wants to say something to Lucky but she can't bring out the words.

IESHA
You alright?

Lucky has no reaction.

Iesha backs up and reluctantly walks away leaving Lucky and Justice alone.

LUCKY

Walks over to the front grill of the truck and sits down.

JESSIE

As Iesha walks past her and she watches and waits to talk to Justice.

JUSTICE

Follows him and sits next to him. She puts her arms around Lucky and tenderly kisses him. She kisses his NECK, FACE, etc.. The MUSIC gets higher. Everything is romantic, then

Lucky puts head down then looks back up.

LUCKY
I mighta got there on time if I
hadn't been fucking around wit
you.

He walks away.

JUSTICE
(confused, shocked)
What?!

ANOTHER ANGLE:WIDE SHOT:PARKING LOT:SFX

As we see the Truck start up and BACK AWAY from Justice. Leaving her standing there. Alone. She walks towards the hotel and Jessie.:NOTE:There is a Travelling Matte of Downtown Oakland here.

(CONTINUED)

112 CONTINUED:

JESSIE

You scraping the bottom of the
pudding cup now huh?

JUSTICE

(pissed off)

Know what you talking about before
you judge.

They walk on.

JESSIE

Oooh you even walk different.

Justice just turns to look at Jessie then she walks on.

DISSOLVE TO:

113 INT/EXT. THE POST OFFICE - P.O.V. BACK OF TRUCK - DAY

Lucky OPENS the back door and we see him and a DOCKWORKER
talking. Several workmen begin unloading boxes and bags off the
truck.

DOCKWORKER

(filling out a form)

I thought there was supposed to be
two of you?

LUCKY

Nope.

DOCKWORKER

Well see ya next time around.

LUCKY

(taking the form)

I don't think so!

114 INT. JUSTICE'S HOTEL ROOM - NIGHT

There is a conference going on. Justice, Iesha, Jessie and
Maxine are present. From the looks on their faces we can tell
what the topic of discussion is: MEN.

Iesha is holding a cold towel to her eye.

MAXINE

Hold it there. It may swell a
little. Let me see it.

She takes the towel away. We see her eye. It's a small shiner.

(CONTINUED)

114 CONTINUED:

MAXINE

Awww that ain't that bad.

IESHA

(looks at her like she's
crazy)

It ain't

Jessie looks at Iesha's eye.

JESSIE

That ain't nuthin girl. I got
this girlfriend, Susan, she got
this thing where she don't think
a man loves her unless he beats
her. Anyway, this nigga went off
on her once and her eyes were so
big. You know them Dunkin Donuts?

MAXINE

The big ones with the glaze on
'em?

JESSIE

Yeah those the ones. Well, you
take two of those, put them on
both eyes and that's what she
looked like. You young. You
gonna learn. Don't fight no man
with you fists, you fight him in
his wallet. ..Now instead of
swinging on 'em you shouda gave
him some, let 'em go to sleep,
reached into his wallet and took
his credit card.

MAXINE

And we all woulda had a party!

JESSIE

On him!

The two older women laugh. They start reminiscing, uttering
past stories. Iesha cuts them off.

IESHA

What credit card? That nigga
ain't got no credit card!

Jessie turns and stops.

(CONTINUED)

19/

114 CONTINUED: (2)

JESSIE
Well shit then you is a fool.
(laughing and looking at
Iesha's eye)
Men ain't shit.

Jessie and Maxine start laughing again.

JUSTICE
That's the truth.

Jessie stops laughing.

JESSIE
Excuse me? I thought you was in
love?

JUSTICE
You thought wrong. Don't assume.
You assume and you make an ass
outta U and me.

JESSIE
You were already an ass. Ya'll
still gotta lot to learn about the
world.

Justice's face. As Jessie's words sink in.

JESSIE
C'mon lets go get a drink.
(walks away, mumbles)
...These little young girls don't
know they cuchie from a hole in
the wall. Shit, I just rest and
dress hunny. Love don't live here
anymore.

Justice returns to consoling her friend but we can tell her mind
is miles away.

JUSTICE
It ain't that bad.

She helps her with the towel on eye.

THE DOORWAY

Where Haywood sticks his head in.

HAYWOOD
Is everything alright?

Justice turns around. Iesha craded in her arms.

(CONTINUED)

114 CONTINUED: (3)

- -- JUSTICE
No.

1/

DISSOLVE TO:

115 INT. THE SOUND LAB - DAY

Is Lucky's cousin's makeshift recording studio. We see a FOUR TRACK, a DRUM MACHINE, a KEYBOARD, TWO TURNTABLES, A LARGE BOOM BOX, a RHYME DICTIONARY AND THESAURUS, and A TON of RECORDS.

The WALLS are covered with the faces of the HEROES OF HIP-HOP. Posters of PUBLIC ENEMY, KRS-ONE, EPMD, and everybody else who is truly down.

Among the mess Lucky spots a tape which reads LUCKY'S NEW BEATS. He pops it in the Box. We hear the BEAT. It is a smooth, Loc'd out gangsta groove. Lucky listens for a moment then presses STOP on the box.

He thinks for a moment then hits his hand on the desk and STANDS. Then he sits once more to think. Like the THINKER.

DISSOLVE TO:

The LIGHT changes to a GOLDEN HUE as a new day arrives and we see Lucky who has apparently fallen asleep in the chair. He AWAKES. Sits up leaving an afterimage of his sleeping self on the chair. When he stands, it disappears!

He smells the air. Food. We hear children playing upstairs.

CUT TO:

4/

116 INT. AUNT AUDREY'S KITCHEN - DAY

Where Aunt Audrey is cooking up a STORM. A real Southern breakfast. We see eggs, bacon, fried chicken, biscuits, etc. Aunt Audrey is cooking to keep her mind off of the death of her first born. Also in the kitchen is UNCLE EARL, Audrey's brother, TEQUAN, her second son, SHANTE, her daughter, and a few other family members YOUNG and OLD.

AUNT AUDREY
(manages a smile)
Morning Lucky. You hungry baby?
C'mon over here and get you
somethin to eat.

Lucky goes over to the table.

(CONTINUED)

31

116 CONTINUED:

LUCKY
I ain't hungry. I'm too mad to eat.

Audrey has no reply to this.

THE STOVE: A FRYING PAN

Where Aunt Audrey pulls some CHICKEN WINGS out to drain on some paper towels. She pauses for a moment and attempts not to lose her composure.

UNCLE EARL
Audrey sit down. Sit down. You gonna wear yourself out.

Audrey sits down across from Lucky. She looks as through she is in a DAZE OF DEPRESSION. Her gaze finds Lucky.

AUDREY
Lucky and Del useta do music together. They used to make them tapes. They was trying to do something with they lives. Something constructive instead of destructive.

She laments for a moment.

AUDREY
Shante, check that chicken baby. Make sure it don't burn.
(a beat)
Lucky, I want ... I want you to know you my favorite nephew. Your mother even though we sisters we don't always get along. I was always happy you and Del were more like brothers than cousins. Family should stick together no matter what.

LUCKY
What you gonna do with all his equipment?

SHANTE
(nonchalantly)
Sell it.

LUCKY
What?

(CONTINUED)

116 CONTINUED: (2)

AUDREY
We need the money.

LUCKY
Every dollar he made went into that room. Why everytime people try to build and do somethin somebody gotta come along fuck up shit?!

AUDREY
What do you think we should do?

LUCKY
.....Give it to me. ..I'll do somethin with it.

SHANTE
(sarcastic)
Like what?

AUDREY
(looks over to stove)
Shante! Turn the fire off. Take them wings out the skillet and drain off all that oil. My blood pressure's bad enough as it is.
(Turns back to Lucky)
Anyway, what would you do with it?

LUCKY
(looks around)
Use it.

CUT TO:

117 EXT. AUDREY'S HOUSE - DAY

Where we see Lucky and some of his cousins loading the equipment back into the mail truck. Aunt Audrey gives Lucky a hug before he gets into his truck. Over these images we hear Audrey's voice.

AUDREY (V.O.)
Just cause my baby didn't get a chance to realize his dream don't mean you can't do what you gotta do.

Lucky starts up the TRUCK.

Traveling Montage on the Road.

DISSOLVE TO:

(CONTINUED)

117 CONTINUED:

Beautiful sights of California, YET TO BE DECIDED then we... ✓

DISSOLVE TO:

118 EXT. THE ROAD - DAY

Lucky's face from outside the truck while it is moving. The Truck speeds up and goes into the distance. As we hear Justice's voice. Another POEM begins. Also a TBD. Idea Create (X) a montage between Lucky driving and Justice at the show. ✓

119 INT. THE HAIR SHOW - DAY

As we TRAVEL through the Oakland Hair Show. There are many exhibits on display. We see NEW PRODUCTS being introduced. SALESMEN on different stages peddling everything from MOUSSE to GELS to TOOLS. Our attention is drawn to the various hairstyles present.

We see Jessie and entourage walking through the crowd having a good time. She is pointing at people and making comments.

Eventually we see Justice. She is attending to Iesha's hair, as well as the hair of two other women. They are her MODELS, for her hair styles. There are many other STYLISTS doing other people's heads also.

THE RUNWAY

Where we see the MODELS come forth. Our attention is drawn to their HEADS as we notice their BEAUTIFUL INTRICATE HAIR STYLES. The hair styles are like SCULPTURE.

A TABLE OF JUDGES

Watches the models as they come forth. ✓

120 EXT. THE DESSERT - DAY

Where we see Lucky walking along the ROAD in the dessert. The truck is nearby in the distance. He is thinking

Justice lets out a breath.

The JUDGES begin to talk and review their notes.

DISSOLVE TO: ✓

AN AWARDS CEREMONY

Trophies are given out to representatives from different salons. ✓

(CONTINUED)

120 CONTINUED:

Justice receives a TROPHY and is congratulated by Jessie and company. She holds it up for all to see. But she is not happy. She smiles an uneasy grin.

We end on an image of the truck going across the horizon.

FADE TO BLACK:

121 INT. JESSIE'S BEAUTY SALON AND SUPPLY - DAY

MONTAGE

We see Hair and Nails being done. Everything seems normal once more in the shop. A voice changes the mood.

RITA (V.O.)

Bitch, if you don't quit staring
at me I'm gonna knock them eyes
outta your head!

THE STYLISTS

Look up.

WAITING BENCHES

Where two women sitting across from each other are looking at each other like cats in a fight. The first one we will call RITA, the second one will be known as SIMONE. Simone is kinda prissy. She talks to her friend next to her.

SIMONE

I can't even deal wit her
skainchie ass! She just better
stay away from James.

A HAIR STATION

Where Jessie is doing someone's head.

JESSIE

Hey, hey, hey why we gotta have
this here? Take your shit out in
the street. I got enough problems
as it is.

RITA

(stands up to leave,
looks at Rita)
Yeah bitch you can say what you
want. But remember this,
everytime you kiss him you tasting
my pussy!

(CONTINUED)

121

CONTINUED: (2)

THE COUNTER

Where Justice stands doing receipts } } Her face looks much as it did at the beginning of the film.

THE DOORWAY

Where Rita leaves and Lucky enters. He is dressed in very casual attire. As soon as he enters his presence is felt by every woman in the shop. Lucky makes a beeline for the counter and Justice.

LUCKY'S P.O.V.

As we slowly move forward towards Justice. She looks around to see the reactions from the other women.

BACK TO LUCKY

Who reaches the counter and causally leans against it looking at the other women. His gaze reaches a couple of them who instinctively look away. He turns to face Justice.

(CONTINUED)

121 CONTINUED: (3)

LUCKY
What's up?

JUSTICE
Nuthin much. Where's tha mail?

LUCKY
It should be here in a second. I ain't working there no more. You alright?

JUSTICE
Yeah.

Their eyes meet for a moment? Justice looks away to see.
Jessie staring at her from across the room.

LUCKY
Well I just came by to say What's up.Where do you usually go to lunch?

JUSTICE
Crenshaw Cafe. Why?

LUCKY
What time?

JUSTICE
1:00 o'clock. Why?

LUCKY
Just askin.

3+JUSTICE
(hiding her
disappointment)
Hmmm.

LUCKY
I gotta go. Gotta pick up my little girl.
(he looks around)
Here comes your mail. Later.

JUSTICE
Later.

Lucky walks out of the shop.

(CONTINUED)

121 CONTINUED: (4)

FROM INSIDE THE SHOP

As he does we see Chicago get out of the Mail Truck. Chicago attempts to talk to Lucky and gets FADED. Lucky simply ignores him by walking to his hooptie(car).

Chicago then walks into the shop to deliver the mail. When he sees all of the beautiful hunnies present he goes crazy.

Justice just nods her head. And looks down at her watch.

CUT TO:

122 EXT. THE STREET - DAY

JUSTICE'S WATCH

Which reads 12:50pm.

We see Justice standing outside her car looking down at her watch much as she was in the previous scene. She closes her CAR DOOR, turns on the ALARM by keychain and walks forward.

ANOTHER ANGLE

As Justice walks up the street and she is approached by several brothers some of whom we saw in the opening of the film³³ They make comments on how beautiful she looks.

123 EXT. THE CRENSHAW CAFE - DAY

Where Justice arrives. She gets in the doorway and is immediately noticed by the owner JAMEEL.

JAMEEL

Oh yes, Chocolate Fire! You wanna sit inside or outside today?

JUSTICE

I'll sit outside.

Justice then goes to sit outside.

THE TERRACE

Where she takes her seat and waits. Justice glances down at her watch. It reads 12:57p.m..

A T-SHIRT SALESMAN

Walks up and attempts to sell Justice his wares. She declines.

(CONTINUED)

123

CONTINUED:

A RASTAMAN

Offers Incense and ginseng. Justice says no. Looks at her watch. 12:59p.m. A MUSLIM BROTHER

Offers to sell her a BEAN PIE. Justice just looks at him.

JUSTICE.

At the table. A BEAN PIE box is on her Table. She looks at her watch. 1:05p.m.. It looks as though she will leave.

WAITER

You having lunch alone again? Why
a pretty lady like you always
eating by herself?

Justice just nods "I don't know"

WAITER

(walking back in)
That's some nerve. I wouldn't let
no pretty sistah like that eat by
herself.

Justice looks at her watch. She is very frustrated } } She gets
up to leave.

WAITER

You leaving?

JUSTICE (O.S.)

I'm not hungry.

FROM ACROSS THE STREET:LONG LENSE:Through Traffic

As we see Justice get up put her purse on her shoulder and begin to walk. She gets a couple of feet offscreen then she walks back into frame with Lucky and his little girl Keisha in hand. Introductions are made. We see Keisha shake Justice's hand. They go back to take their seats.

THE TERRACE

Where everyone settles in.

LUCKY

You hungry?

JUSTICE

Kinda.

LUCKY

I'm sorry.

(CONTINUED)

123 CONTINUED: (2)

Justice nods in acceptance then looks down at the menu.

Just then the panhandler we saw in the beginning of the film walks up. Lucky immediately goes on the defensive.

LUCKY

Naw brutha I don't have no money
so just step! Get a job!

PANHANDLER

Wait a minute man I got a job.
I'm a poet. Listen to this.

(he gives Justice a card
with a poem on it, and
proceeds to kick it.)

Every time I've needed you you
were always there? } It's just the
little things you do that show how
much you care.

The waiter comes out.

WAITER

You ready to order yet?

He begins to listen also.

PANHANDLER

I can't help but to love you you
make me feel this way. And since
I've got this on my mind I'll take
this time to say. That sure as
there's sand by seashores as sure
as skies are blue every day I live
and breathe I'll be in love with
you. Much deeper than any ocean,
much wider than any sea. Words
just simply can't describe how
much you mean to me.

Everyone is stunned. Then they all clap.

LUCKY

Thanks brutha. You made my day.

PANHANDLER

I usually ask for a small
donation.

Lucky pulls out a dollar and gives it to him.

The pandhandler nods a "Thank you" and walks off.

(CONTINUED)

123 CONTINUED: (3)

LUCKY
He probably got a million dollars
at home. ...Can you deal with
this?

JUSTICE
(looks at Keisha)
Yeah but I don't have to. You do.

Lucky agrees.

LUCKY
...I know what I'm gonna do with
my life.

JUSTICE
What?

LUCKY
I'ma rap.

JUSTICE
About what?

LUCKY
This. All this here? } What goes
on out here. I'ma be a poet. A
street poet.

JUSTICE
That's good. ...Your nails look
good.

LUCKY
I wonder why?

Justice smiles. Lucky smiles. Keisha smiles.

The waiter comes out sees them all smiling and decides not to
interrupt.

WAITER (O.S.)
She married Jameel. They got a
family going on.

CUT TO:

WIDE SHOT

Of them as we see the front of the Cafe and Justice, Lucky and
Keisha seated. A BLACK WOMAN walks into frame and is
encountered by a BROTHER who says, "Wa-salam-alay-kum Beautiful
Black woman. Mother of the earth!"

FADE OUT:

(CONTINUED)

123 CONTINUED: (4)

THE END
OF
POETIC JUSTICE