

"A Thin Line Between Love & Hate"

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1 EXT. BRANDI'S MANSION - EARLY MORNING - (ESTABLISHING) 1*

Shimmering light reflects off the angled wall of an upscale mansion. It's pool and design contemporary. It's setting solitary. A light beckons from the upstairs bedroom window. SLOWLY PUSH IN towards the window. CRASH! Three bodies break through a glass door. CHAOS! CONFUSION! A man and two women plummet towards the pool. SLAM!

2 INT. POOL - EARLY MORNING 2*

Churning water clouds the thrashing bodies. Then the man slowly sinks towards the bottom.

DARNELL (V.O.)

I used to think if God had wanted all women to be happy he would have made all men like me...until two weeks ago. How did a smart, good lookin' brother end up like this? Truth is...I guess I'm here 'cause of some shit I've been doing for a long, long time...

James Brown's IT'S A MAN'S WORLD kicks in. CREDITS BEGIN.

DISSOLVE TO:

3 INT. DARNELL'S BATHROOM - DAY 3

CLOSE ON a foggy mirror. A hand wipes away a small area. A handsome young brother's face appears. It's Darnell Wright, 26 years-old. A smile crosses his face.

DARNELL

Damn! I'm a fine muthafucka!

PULL BACK TO REVEAL a steamy bathroom. Darnell sings along with James Brown.

CAMERA PANS around the bathroom to capture Darnell, wearing a towel. He applies baby oil to his body and puts on deodorant. *

4 INT. DARNELL'S APARTMENT - BEDROOM - DAY 4

The CAMERA PANS Darnell's bedroom. His clothes are laid out on the bed. A towel is spread across the floor next to an iron because he has no ironing board. Wearing drawers and a doo rag on his head, Darnell walks in and hits the answering machine. BEEP!

(CONTINUED)

4 CONTINUED:

4

FIFI (V.O.)
Darnell, this is Fifi. I need you.
Where are you?

ANGLE ON - DARNELL

*

Darnell, on his knees, smiles as he's ironing his shirt.
BEEP!

GWEN (V.O.)
(sexy)
I think something must be wrong with your
pager. So I hope it's okay I called you
at home.
(kids fighting in the b.g.)
You kids be quiet!
(sexy into phone)
Darnell...so call me.Oh, this is Gwen.

5 INT. DARNELL'S BEDROOM - DAY

5

ANGLE ON A FULL LENGTH MIRROR.

Darnell steps into frame to check himself out. He notices a
small rip in his shirt. He grimaces.

NIKKI (V.O.)
Darnell...when I call you I expect a call
back. I don't know who the fuck you
think you are...

*

CUT TO:

A5 INT. DARNELL'S APARTMENT - BEDROOM - DAY

A5*

Darnell in a different shirt. He is fly from head to toe, as
he strikes a few different poses. He turns to leave, then
stops. He opens a dresser drawer.

INSERT - DRESSER DRAWER

An array of condoms: all colors, shapes and sizes.

- SCENE CONTINUES -

Darnell grabs a box of Magnum Extra Large Condoms and heads
out.

*

*

B5 EXT. DARNELL'S APARTMENT - FRONT YARD - DAY

B5*

Darnell kicks it out of his front door and walks past a
stripped bicycle frame lying on his front lawn.

*

*

C5 INT. DARNELL'S PATHFINDER - DAY

C5

A QUICK SERIES OF CUTS:

CLOSE on a hand turning an ignition key.

CLOSE on a hand putting the car into drive.

*

CLOSE on a hand as it moves past the cellular phone to the CD player. A button is pressed as Tupac KICKS IN.

CUT TO:

6 EXT. DARNELL'S APARTMENT - PARKING AREA - DAY 6*

CLOSE ON a tire SPINNING. SCREECH! The custom rims and
perelli tires jam out of frame. *

ANGLE - DARNELL'S PATHFINDER

Darnell wheels his tripped out PATHFINDER out of the parking
stall and into view. *

WIDE ANGLE *

We see a few residents look out of windows, towards the
pathfinder as it moves out of frame. *

A6 EXT. DARNELL'S APARTMENT - DRIVEWAY AREA - DAY A6*

The pathfinder pops through the opening in the electric gate
and out into the street. *

7 EXT. PATHFINDER - MOVING - DAY 7

The Pathfinder rips down the street, past a METER MAID giving
away tickets, the Los Angeles skyline in full effect. *

8 OMITTED - SCENE 8 8*

9 INT. PATHFINDER - MOVING - DAY - PRESENT 9

CLOSE ON Darnell. His body moving to the beat.

A MONTAGE BEGINS

10 EXT. STOCKER DRIVE - DAY 10

The Pathfinder continues.

11 INT. PATHFINDER - MOVING - DAY 11

Darnell pulls the car up to a stoplight. He turns onto
Martin Luther King Jr. Boulevard. *

12 EXT. KING BOULEVARD - DAY 12*

DARNELL'S POV

Several superfine women sashay down the street.

13 INT. PATHFINDER - MOVING - DAY 13

Darnell admires the honeys. Damn!...works of art.

14 EXT. BALDWIN HILLS MALL - DAY

14

DARNELL'S POV

A SIGN reads, 'BALDWIN HILLS FASHION PLAZA.'

*

15 EXT. STREET - DAY 15
The Pathfinder passes the SOUTH CENTRAL MURAL.

16 OMITTED - SCENES 16-18 16*

19 EXT. FISH MARKET - DAY 19
The Pathfinder passes by.
MONTAGE ENDS *

A19 INT. PATHFINDER - MOVING - DAY A19*
Darnell dials a number on his CELLULAR PHONE. After a few
rings..... *

MA'S VOICE *

Hello? *

DARNELL *

Hey Mama. How you doin'?

MA'S VOICE *

Get me off that speakerphone Darnell!
You know I hate those things! *

Darnell picks up the phone. *

DARNELL *

....Sorry Mama, I just wanted to tell you
I love you.....I'm gonna drop on by
later....okay.....bye Mama. *

Darnell hangs up and dails again. The phone rings until... *

TEE'S VOICE *

Yo? *

DARNELL *

What's up nigga?!

TEE'S VOICE *

Gettin ready to get out. Where are you? *

DARNELL *

Taking care of business. When you gon'
get to the club? *

TEE'S VOICE *

As soon as I get baby on up out of here,
I'll be there. *

(CONTINUED)

A19 CONTINUED:

A19

DARNELL

Allright. Handle your business, I'll
meet you at the club. Peace.

*
*
*

20 OMITTED - SCENE 20

20*

A20 EXT. NEIGHBORHOOD CLEANERS - DAY

A20*

Darnell pulls his Pathfinder up in front of the cleaners.

*

21 OMITTED - SCENE 21

21*

22 INT. NEIGHBORHOOD CLEANERS - DAY

22

Darnell leans on the counter as ADRIENNE, a plain, wallflower type, holds his torn shirt and meticulously examines it. She averts his gaze.

*

DARNELL

Do you think you can get that fixed for me?

She shyly shakes her head "yes."

(CONTINUED)

22 CONTINUED:

22

DARNELL (cont'd) *
You know Adrienne, when I leave here
every week do you know what I'm thinkin'?

She shyly shakes her head "no".

DARNELL (cont'd)
I'm thinkin' that the girl at the dry
cleaners is straight up fine and she
doesn't know it.

Adrienne finally looks up at him.

DARNELL
Don't be shy. Look, why don't you come
down to the club.
(handing her a pass)
Here's a special pass, on the house.

ADRIENNE
I don't get out much. I couldn't....

DARNELL
Look Adrienne, you need to come out girl.
Go get your hair done, put on some make
up, a sexy dress, the whole nine.

ADRIENNE
I don't know Darnell....

DARNELL
Think about it.

Darnell gives her a sweet kiss on the cheek, grabs his
cleaning order, and leaves a stunned Adrienne behind him. *
*

23 INT. NIKKI'S BEAUTY SHOP - DAY

23

NIKKI, a pretty, tough, young black woman is working on a
client's hair. Clothes in hand, Darnell enters the salon
from the street and crosses to Nikki. *

(CONTINUED)

23 CONTINUED:

23

DARNELL

What's up girl?

Darnell tries to kiss Nikki, only to have her back turned on him. Nikki angrily combs her client's hair.

NIKKI

So, how come you haven't called me?

Nikki's client reacts to the rough handling.

DARNELL

I been busy, Nikki.

NIKKI

You're never too busy when you want some.

DARNELL

Nikki, I keep tellin' you I can't do us until I do what I gotta do...for us.

NIKKI

What you can do for us is return my pages. Especially when I dial 911.

DARNELL

You called me? You know my pager wasn't working. Battery was dead. Come Nikki, stop trippin'. You're my girl.

His sincerity disarms her.

DARNELL (cont'd)

Excuse me, baby...

Gesturing to the ladies in the salon...

DARNELL (cont'd)

Ladies...I know you're gettin' hooked up...and I gotta tell you your shit is looking good.

ANGLE

Women in various stages of beautification. Plastic bags on heads, weaves, etc. all stop talking and look at Darnell.

DARNELL

So tonight when you're lookin' beautiful, consider coming by Chocolate City. Tell 'em at the door you know Nikki and you'll get in half price.

(CONTINUED)

23 CONTINUED: (2)

23

Giving Nikki a smile...

DARNELL

'Cause Nikki's my girl.

24 EXT. CHOCOLATE CITY - DAY

24

A full-figured meter maid stands behind a late model 300 ZX, writing a ticket. Her uniform hugs her corn-fed body like a second skin.

(CONTINUED)

24 == Script Fly.com ==
CONTINUED:

24

MALE VOICE (O.S.)

Yo...yo...yo...hold up, baby.

PULL BACK TO REVEAL a 26-year-old brother running to the car.
It's TEE.

TEE

I know you ain't doin' what I think you
doin'.....

She finishes writing the ticket with a flourish and rips it
out of the book.

METER MAID

(handing ticket to Tee)

I'm done.

TEE

(refusing the ticket)

Oh...so it's gonna be like that?

METER MAID

Once I write it I can't change it.

TEE

Now you're a fine lookin' sister...

(peeking at her ass)

Single?

(no response)

I thought so...And I'm a single black
man. We should be tryin' to get together
and not let some city bullshit come
between us.

A beat.

METER MAID

Are you gonna take this ticket, or should
I put it on the windshield?

Tee grabs the ticket, and the Meter Maid heads toward her
"toy" car. Tee admires the view as Darnell's Pathfinder
pulls to the curb. Darnell jumps out.

DARNELL

Damn, Tee...you let her give you a
ticket!?

TEE

No, man...she gave me her digits.

(CONTINUED)

24 CONTINUED: (2)

24

DARNELL

Nigga, please...
(trying to grab ticket)
Let me see...

*
*
*
*
*

They fight over the ticket as they walk inside.

(CONTINUED)

CONTINUED:

25 INT. CHOCOLATE CITY - DAY

25*

The place is a hip, upscale 90s club. EARL, a strong, slow, good-looking country boy is mopping the dance floor.

EARL'S POV

reveals Darnell entering.

DARNELL

What's up Earl?

EARL

N-n-n-nothing m-m-m-much.

We follow Darnell through the club into a back doorway.

26 INT. CHOCOLATE CITY - SMITTY'S OFFICE - DAY

26

Darnell enters to find Tee and SMITTY, a handsome middle-aged brother, in mid-conversation.

SMITTY

I'm not spending a dime of my money on no damn parking ticket!

TEE

But I was working Smitty!

SMITTY

I don't care if you were selling oranges, I don't pay tickets. I pay your salary - a good one at that.

DARNELL

Am I interrupting ya'll, 'cause I can leave?

(CONTINUED)

26 CONTINUED:

26

SMITTY

Hell no! We're finished.

(grabbing some papers)

Now let me see these numbers.

(looking at papers)

They look good. They could be better
without all the free drinks and passes.

DARNELL

Look, Smitty, we give passes to a handful
of fly honeys to get the fellas in. You
don't exactly give us much of a promotion
budget to work wit'.

SMITTY

I don't recall havin' a promotion budget.

TEE

Yo, it's the 90s. Things is different
now.

DARNELL

L.A. in the 90s is about promotion.

SMITTY

Sit down.

Darnell and Tee play off the dis as they obey Smitty's
command and sit down.

SMITTY

I'm a tell you boys something.

(beat)

I'm tired of running around juggling my
businesses. I've been thinking about
taking on some partners...people I can
trust with the money...every penny of my
money.

Smitty returns to the books. Darnell and Tee look at each
other.

DARNELL

You mean us...right?

SMITTY

(not answering)

If it was your club, what would you do?

26 CONTINUED: (2)

26

DARNELL

Keep tryin' to get more people in here
and increase profits.

TEE

Keep the hoes rolling through so that the
brothers will follow.

SMITTY

I told you about disrespecting women in
front of me.

(beat)

Running a club is a twenty-four-seven
operation. It's permits, taxes.....

DARNELL/TEE

(finishing)

.....licenses, liability, insurance, loan
payments.....

DARNELL

We know Smitty.

TEE

Ever since you got married, you ain't no
fun around here.

SMITTY

Ever since I got married, I haven't had
much fun workin'.

(reflective)

It's the best thing that ever happened to
me.

TEE

Damn Smitty, you just changed up on a
brother. Back 'n the day you were The
Man. Now you're caged. Waking up with
the same old, same old...I need to
roam...

DARNELL

(interrupting)

I don't know if I could ever be with just
one.

SMITTY

(cutting him off)

Look, I don't have the time to do an
episode of Oprah. Life'll teach you what
you need to know...I hope. Now I know we
all have a lot of work to do.

(CONTINUED)

26 CONTINUED Script Fly.com ==

26

A beat.

DARNELL

What about the partnership thing?

SMITTY

We'll talk about it later.

Smitty returns to the books and the fellas walk out.

DARNELL

(to Tee)

Let's roll on over to Melrose Ave.

27 INT. CHOCOLATE CITY - CLUB PROPER - DAY

27

Earl, who's worked his way over to the office, wrings out the mop as Darnell and Tee come out.

EARL

(stuttering country accent;
horny)

Ya-ya-y'all should ge-ge-get you some
stri-stri-strippers.

Darnell and Tee ignore Earl's suggestion as they track across the freshly-mopped floor. Earl watches them go and picks up the mop again.

28 OMITTED - SCENE 28

28*

A28 OMITTED - SCENE A28

A28*

B28 OMITTED - SCENE B28

B28*

C28 OMITTED - SCENE C28

C28*

D28 OMITTED - SCENE D28

D28*

E28 OMITTED - SCENE E28

E28*

F28 OMITTED - SCENE F28

F28*

G28 OMITTED - SCENE G28

G28*

~~H28 EXT. CHOCOLATE CITY - DAY~~~~H28*~~

Darnell and Tee walk out the front door. Something catches
Darnell's eye.

*

*

DARNELL

*

Damn!

*

(CONTINUED)

H28 CONTINUED: == Script Fly.com ==

H28

DARNELL'S POV

A magnificent woman. Gorgeous face...beautiful hair...designer clothes...sexy ankles...expensive heals. In two words...BRANDI WEB. She just walked out of an African Arts store, a shopping bag in hand.

Darnell taps Tee and gestures to her.

TEE

She's a bad little honey. Watch this.
(to Brandi)
What's up, baby?

Brandi snaps her head around, looking possessed.

BRANDI

I'm not your baby.

TEE

Oooh! I'm sorry. Some men would have called you a bitch.

Brandi shoots Tee a look that could cut deeper than a knife. Tee backs off. She stridently walks over to her shiny Infinity Q45.

DARNELL

(sotto; to Tee)

Yo, let me go lie to this woman, man.

Darnell approaches Brandi, who is unlocking her door.

DARNELL

Excuse me. I'd like to apologize for my boy. He didn't mean anything by that.

BRANDI

That's not how you address a woman. He needs to grow up.

DARNELL

I know. I agree.

(whispers)

Between you and me, he was hit by a bus and he hasn't been the same since.

BRANDI

Whatever.

Brandi starts to get into her Benz, but Darnell stops her.

(CONTINUED)

H28 CONTINUED ==ScriptFly.com ==

H28

DARNELL

Look, I would like to invite you to the
club this evening...as my guest.

(handing her a card)

I think you'd enjoy it.

BRANDI

(ignoring the card)

I'm not interested.

Brandi gets into her car and screeches away as Tee arrives at
Darnell's side.

TEE

Yo, nigga. You get that number?

DARNELL

Baby be back.

29 INT. WRIGHT HOME - KITCHEN - LATE AFTERNOON

29

Mrs. Wright, a kind, hard working, black woman now in her late fifties, is at the kitchen sink peeling potatoes.

30 INT. LIVING ROOM - LATE AFTERNOON

30

ANGLE ON

The front door slowly being opened. Shoes. Shadows. CAMERA follows as whoever came in sneaks through the house.

A ladies' purse on a hallway table. Hands reach for it. It's opened. A wallet is removed. It's opened.

ANGLE - DOORWAY

Ma stands in the doorway wearing an apron, holding a CUTTING KNIFE at her side.

MA

Stop right there!

ANGLE - DARNELL

Caught with his hands in Ma's purse.

DARNELL

Ma, I wasn't doing nothin'...

Ma crosses to Darnell and grabs her purse from him. She checks inside, and pulls out SEVERAL TWENTY DOLLAR BILLS.

MA

I told you to stop sneaking money into my purse.

Darnell opens his mouth to speak, but Ma cuts him off.

MA (cont'd)

We're not broke. Your daddy's social security, God bless his soul, does us just fine.

(CONTINUED)

30 CONTINUED:

30

Ma hands Darnell the money, turns around, and heads back into the kitchen, rambling about Darnell, while Darnell puts the money back into her purse. He looks around the living room.

ANGLE - LIVING ROOM COUCHES

Beat up plastic couch covers held together by masking tape.

DARNELL

You might want to use some of this money
on the couch covers.

He follows Ma into the kitchen.

31 INT. KITCHEN - CONTINUOUS - LATE AFTERNOON

31*

DARNELL

Something's smelling good.

MA

It ain't steak.

DARNELL

Whatever it is, it's kickin'.

ERICA, Darnell's cute 15-year-old sister, bursts into the room.

ERICA

Hi, Mama! Hey, Darnell!

DARNELL

Damn girl, you still growin'?

ERICA

You're not gonna believe what happened to
me today. I got asked to the Prom!

DARNELL

By who?

ERICA

You don't know him.

She turns back to Ma, but Darnell grabs her arm and turns her around.

DARNELL

Excuse me, I want to know who asked my 15
year old sister to the Prom.

(CONTINUED)

31 CONTINUED:

31

ERICA

His name is Rodney Smalls.

DARNELL

Rodney Smalls! That's Cleofus'
brother...naw...naw..you ain't goin' out
with him. His brother plays more honeys
than.....

(CONTINUED)

31 CONTINUED:

31

MA

(finishing the sentence)

...who I'm lookin' at right now!

Darnell reacts with a look.

DARNELL

Alright...if you want her comin' home
with a kid.

MA

Now don't get me started on you. Nikki,
Fifi, Gwen and LaQuisha all called on my
phone looking for you.

DARNELL

I'm sorry about that Mama...

MA

Darnell, you got your own phone. Why do
you keep givin' my damn number out to all
these women?

DARNELL

Aw, Ma, if I give out my number to all of
'em they'll be calling, bugging me at all
hours of the night. But if I give 'em
your number and you get tired of 'em, you
can tell them to go to hell.

ERICA

Ooh Mama, you just gonna let him
disrespect you in your house. Whenever I
cuss, I get slapped. He said, "hell".

MA

You're fifteen. When you get eighteen,
we'll have a cussin' party.

Darnell laughs.

MA (cont'd)

Darnell, I'm tellin' you. Your ways are
gonna catch up to you one day. A night
of passion can get you a lifetime of
pain. It's a thin line between love and
hate.

DARNELL

Ma...I got it handled. Besides, you the
reason I love the ladies.

(CONTINUED)

31 CONTINUED: (3)

31

Ma gives Darnell that "nigga please" look.

DARNELL (cont'd)

It ain't my fault you took such good care
of me I'm spoiled. Know what I'm sayin'?

MA

I just want you to settle down with a
good woman.

ERICA

(taunting)

Mia's comin' home.

Darnell looks at Ma.

DARNELL

Oh. So that's what this is all about.

MA

This is not about Mia. That girl has
moved on with her life. This is about
you.

Darnell is saved by the doorbell. It rings.

32 INT. LIVING ROOM - DUSK

32*

Ma opens the door. In steps MARVIS, a cute 8-year-old.

MARVIS

Darnell, Mama says she's been paging you
all week.

Ma shoots Darnell a look.

DARNELL

Hey, Marvis. What are you doing out this
late by yourself. Let me run you on
home. Ma...I'm out. Erica, we gon' talk
about Rodney later.

Ma watches Darnell leave with Marvis.

33 INT. GWEN'S APARTMENT - LIVING ROOM - NIGHT

33*

TIGHT ON the FACES of Marvis and his 3- year old SISTER.
They stare transfixed, mesmerized by what they are watching.
We HEAR the sound of a woman moaning in ecstasy.

(CONTINUED)

33 CONTINUED:

33

GWEN (O.C.)
Oh...that feels so good.

*

(CONTINUED)

33 CONTINUED: (2)

33

DARNELL (O.C.)
Am I workin' it!

GWEN (O.C.)
Oh yeah... Oooooohhh!

DARNELL (O.C.)
Is that the spot? Is that the way you
like it?

GWEN (O.C.)
You know it is.

We PULL BACK to reveal Marvis and his sister watching T.V.
In the background, Darnell is massaging Marvis' mother GWEN'S
feet, in the bedroom.

A33 INT. GWEN'S APARTMENT - BEDROOM - NIGHT

A33*

GWEN
(still moaning)
Oh, Darnell...That was so good.

DARNELL
I'm just trying to keep you happy.
(beat)
Damn, you're lookin' good, baby!

GWEN
Really? I've been working extra shifts
so I've been missing my beauty sleep.

DARNELL
Well, whatever you're doin' is workin'
like a mu'fucka.

WHIZ! A toy flies past Darnell's head, which he ducks to
avoid.

ANGLE - MARVIS AND SISTER

reveals Marvis and his sister have stopped watching T.V. and
are playing wild. The girls daiper is sagging heavily.

DARNELL
Your kids are wild, girl. Are they on
something?

GWEN
They just need a man in the house.

Just then, the baby girl runs into the bedroom past Darnell,
smelling up the room.

(CONTINUED)

A33 CONTINUED:

A33

DARNELL

(wincing at the smell)

Whooo! Damn!

(a beat)

What time do they go to bed?

*
*
*

(CONTINUED)

A33 == Script Fly.com ==
CONTINUED: (2)

A33

GWEN

In about an hour.

DARNELL

An hour?!

Darnell looks at his pager and reacts.

DARNELL

Damn...Tee's paging me. I guess he needs
me at the club. I'm sorry baby.....I'm
a have to get on out.

Darnell kisses Gwen sweetly on the lips then gets up to
leave.

DARNELL

Oh and change the baby's diaper. Don't
just let the shit sit all up in there
like that.

== Script Fly.com ==

34	OMITTED - SCENE 34	34*
35	OMITTED - SCENE 35	35
36	OMITTED - SCENE 36	36
37	OMITTED - SCENE 37	37
A37	OMITTED - SCENE A37	A37
B37	OMITTED - SCENE B37	B37
38	OMITTED - SCENE 38	38
39	OMITTED - SCENE 39	39

(CONTINUED)

39 CONTINUED
~~INSERT~~pt Fly.com ==

39

40 EXT. PARKING LOT - DAY

40*

Darnell and MANNY THE HUSTLER are standing in a parking lot at the rear of Manny's van. The back hatch is wide open, revealing a wide array of clothing in the back of the truck. Darnell is looking at various items such as Timberland boots and silk and polo shirts. He is in fly fashion heaven.

DARNELL

Ohhh! That shit is dope. How much I owe you?

MANNY

That depends. I've got a favor to ask, bro. That G, Cindy, you used to bone has a sister named Jeanene, and I wanted to see if you could hook a brother up. You know, throw in a good word for a nigga.

(CONTINUED)

40 CONTINUED: (2)

40

DARNELL

Oh yeah, she's fine...You know, I did
Jeanene, too.

MANNY

(crushed)

Aw, nigga, tell me you're bullshittin'!

DARNELL

I'm just fucking with you, bro. But I'll
rap to her and you'll be in there by
Monday. Now how much do I owe you?

MANNY

It's on me, D! Just make sure you hook
that up for me.

Darnell takes his new gear and gets into his car.

MANNY

You sure you ain't hit that?

DARNELL

Come on, man.

Darnell starts to pull off slowly.

DARNELL

But she sucked the dick, though!

Darnell screeches off, leaving Manny shocked.

ANGLE ON - DARNELL

As he reverses the car, stopping in front of Manny.

DARNELL

Naw, man, I'm just fuckin' with ya.
Peace!

Darnell drives off.

41 EXT. CHOCOLATE CITY - NIGHT - ESTABLISHING

41

A small crowd is gathered in front of the club. The POUNDING
BEAT spills into the air.

42 INT. CHOCOLATE CITY - NIGHT

42

The BEAT is overpowering. Pulsating lights flash across a
dance floor...honeys in fly dresses and brothers in silk and
linen.

(CONTINUED)

42 == Script Fly.com ==
CONTINUED:

42

PUSH THROUGH THE CROWD past a lounge area and roped-off VIP section to find...

*

DARNELL AND TEE

surveying their empire.

DARNELL

(looking over VIP list)

We don't have the crowd we need here Tee.
Look at all these damn comps!

TEE

And I just got a call from Jimmy Walker's manager. Jimmy's gonna run on through.

DARNELL

He needs to be paying.

(scoping a nearby brother)

Now look at that mutha fucker! He looks like Rockwell.

Earl interrupts.

EARL

J-J-J-Jimmy's here!

TEE

Let me handle this.

Earl and Tee walk away.

43 INT. CHOCOLATE CITY - A FEW MOMENTS LATER - NIGHT

43

Darnell weaves through the crowd, admiring the beautiful women, when Nikki walks up. She's looking fine.

NIKKI

I'm still waitin' for you to ask me to dance.

(CONTINUED)

DARNELL

I'll get with you when I get a chance,
baby.

NIKKI

When you get a chance?!? Nigga, I don't
know what ho you got me confused with...

DARNELL

Baby...baby...how many times I gotta tell
you I'm about business here at the club?
Go over and have a drink at the bar and
chill. I'll get with you as soon as I
can.

A Woman walks by. She's wearing a huge pair of earrings.

DARNELL

Hey, girl, I like the look.

Nikki glares at Darnell, then heads for the bar in a huff.
Something grabs Darnell's attention. He heads off to
investigate, greeting customers along the way, passing by a
DOZEN DESPERATE BROTHERS hanging out together in the reject
club. Someone taps on his shoulders. He turns around and
sees an incredible-looking girl. Then, realizing who she
is...

*
*
*

DARNELL

Adrienne! Look at you, girl. I knew you
were fine. Are you having a good time?

She looks at him with adoring eyes. In the background, the
DESPERATE BROTHERS undress her with their eyes.

*
*

ADRIENNE

Oh yeah, Darnell.

Darnell spots someone he knows across the room.

DARNELL

(calling to friend)

What's up now?!

Darnell notices Adrienne staring at him, unmoving.

DARNELL

(to Adrienne)

Girl, what are you still doing here with
me? You better get your fine self out on
that dance floor.

(CONTINUED)

43 == Script Fly.com ==
CONTINUED: (2)

43

Darnell gives her a little push into the crowd and then walks off. She looks around self-consciously, oblivious to the lustful stares.

*
*
*

44 INT. CHOCOLATE CITY - NIGHT

44

Darnell walks up to Tee and Earl, who are surveying the club.

*

EARL

(re: packed house)

I-i-i-it's on to-to-to-

TEE

(finishing)

...night muthafucka'. The bitches are all up on me.

DARNELL

I heard that.

Darnell's eyes lock hard on something.

DARNELL (cont'd)

She came.

Tee and Earl follow Darnell's stare.

A44 INT. CHOCOLATE CITY - ENTRANCE - NIGHT

A44

TEE AND EARL'S POV - BRANDI

She's the bomb! She struts to the middle of the club, examines the scene. Serious attitude. After a beat, she heads over to the bar. All male eyes follow.

B44 INT. CHOCOLATE CITY - NIGHT

B44

TEE

Nigga, she ain't come to see you. She didn't fall for it earlier, she ain't gonna fall for it now.

DARNELL

Then what she doin' here? She must want somebody to sting it. What's my name, Nigga? Watch this.

Darnell heads over to Brandi.

(CONTINUED)

B44 == Script Fly.com ==
CONTINUED:

B44

DARNELL

How you doin'? I see you came to see me.

BRANDI

I came to the club, not to see you.

DARNELL

Well, since we both happen to be here...

BRANDI

(cutting him off)

Whatever it is you're selling, I'm sure
I'm not interested.

(pushing past)

Now, if you'll excuse me...

She walks away, leaving Darnell standing alone, embarrassed.

C44 INT. CHOCOLATE CITY - BAR AREA - NIGHT

C44

ANGLE ON NIKKI

She's seen the failed attempt.

D44 INT. CHOCOLATE CITY - NIGHT

D44

Tee and Earl walk up to Darnell, laughing.

TEE

Did your charm work? Nigga, I told you.
She played you!

DARNELL

Boy, please. Ain't nobody been played.
That's just her game.

EARL

She's goo-goo-good at the mu-mu-
muthafuckin' game.

DARNELL

Look, the shit ain't over 'til I say so.

E44 INT. CHOCOLATE CITY - NIGHT

E44

DARNELL AND TEE'S POV - DANCE FLOOR

Brandi dancing alone. Her attitude keeps most brothers at
bay. The few who do approach are sliced, diced and quickly
rejected.

F44 INT. CHOCOLATE CITY - NIGHT

F44

TEE

Twenty dollars says you can't hit it
within two weeks.

(CONTINUED)

F44 == Script Fly.com ==
CONTINUED:

F44

DARNELL

I ain't even gonna bet on the lady like that, 'cause I don't wanna take your "Happy Meal" money.

TEE

Aw, go ahead wit' that, Nigga. If you can hit it once, I will crown you The Man forever. But I'm tellin' you, D., you gonna have to tell her you love her.

Darnell and Tee share a look.

DARNELL & TEE

Never tell 'em you love 'em.

Earl laughs.

DARNELL

All I wanna hear you say is that I'm The Man. When you greet me, people are gonna say, who's that, your daddy?

TEE

Aw, Nigga. You ain't got it like that.

DARNELL

So we on?

TEE

We on, Nigga.

DARNELL

Don't ever doubt me, boy. A real mack should know a real mack.

Brandi shuts down another Hopeless Brother as she heads for the door. Darnell takes off after Brandi.

*
*

45 OMITTED - SCENE 45 45

46 EXT. CHOCOLATE CITY - NIGHT 46

Brandy climbs into her Q45. Darnell arrives just as she pulls away.

A46 EXT. STREET - NIGHT A46

DARNELL'S POV

The frame around her license reads, 'BRANDI WEB PROPERTIES.'

B46 EXT. CHOCOLATE CITY - NIGHT B46

Darnell jots the info down in his black book.

47 INT. CHOCOLATE CITY - MOMENTS LATER

47

Darnell walks through the club. Tee steps over to his side.

TEE

Did you get them digits?

DARNELL

(taps his breast pocket)

What the fuck you think nigga? I got 'em right here!

Tee spots someone.

TEE

Yo, there's one of my new honeys. Nigga be back.

Tee takes off as THREE FINE-LOOKING GIRLS walk by and grab Darnell's attention.

DARNELL

Excuse me...I don't usually do this...but can I have your autographs?

Surprised, they stop and turn to him.

DARNELL

You are En Vogue?

Flattered, they smile and indicate "no."

DARNELL

I'm sorry...TLC.

(not giving them a chance to respond)

Awwww...I know what's up. Don't say anything. You want your privacy. That's cool, look...

(pulling out a pass)

We have a special section for VIPs, so no one will bother you.

Eating up his charm, each young woman grabs for the pass. Darnell moves it back and forth, teasing them.

WOMAN'S VOICE

(O.C.)

It's always nice to come home and see that nothing's changed.

Darnell turns.

== Script Fly.com ==

A47 OMITTED - SCENE A47

A47*

B47 OMITTED - SCENE B47

B47*

C47 INT. CHOCOLATE CITY - DARNELL'S POV - NIGHT

C47*

It's MIA. She's beautiful. Their eyes meet. A moment.

*

DARNELL

*

Mia! Damn...you're back.

*

MIA

*

(teasing)

*

Yeah...

*

His eyes stay on Mia as one of the fly girls grabs the pass and they walk away.

*

*

DARNELL

*

You look good girl. It's great to see you.

*

*

*

PEACHES (O.C.)

*

You can't speak to nobody?

*

REVEAL PEACHES, Mia's cousin, a good looking "round the way girl."

*

*

DARNELL

*

(unenthusiastically)

*

What's up, Peaches?

*

Tee walks up and bulls past Darnell to Mia.

*

TEE

*

Oh, no, it's not my girl!

*

(shouting; hugging)

*

Mia's in the house!

*

(stepping back to look)

*

The service must be workin', 'cause you look good, girl!

*

*

MIA

*

Tee, you are a crazy man, but I missed you.

*

*

TEE

*

(to Peaches)

*

And how are you my Georgia Peach?

*

PEACHES

*

Puh-leeze...I'm not goin' there with you today.

*

*

(CONTINUED)

Peaches shoots Tee a glare.

MIA
(breaking the silence)
So how you been?

DARNELL
The club's goin' great. Quiet as it's
kept, a mu'fucka's thinking about buying
it.

Mia looks at Darnell a moment.

MIA
That's cool. But how are you?

A beat.

DARNELL
Cool...I'm cool.

MIA
Cool.

TEE
I'm glad you both are cool.

MIA
(teasing)
So you gonna let us sit in the VIP
section?

TEE
(gesturing)
Right this way, ladies.

DARNELL
Stay right where Tee puts you 'til I get
there. Promise?

Mia shoots him a smile.

DARNELL
I didn't hear you.

MIA
I promise!

DARNELL
(taking off)
Alright then.

D47 INT. CHOCOLATE CITY - DANCE FLOOR - CONTINUOUS

D47*

Darnell weaves through the crowd towards a waiter. He passes by the DESPERATE BROTHERS, Adrienne now the center of their admiring attention. She throws Darnell a confident smile. He grabs a bottle of CHAMPAGNE off the tray of a passing waiter.

*
*
*
*
*

48 INT. CHOCOLATE CITY - LOUNGE AREA - NIGHT

48

Mia and Peaches are sitting in a booth as Darnell arrives with a bottle of Champagne in a bucket of ice.

DARNELL

(popping the cork; pouring the bubbly)

A little something on the house to welcome you home in style.

*

(CONTINUED)

MIA
(impressed)
That's sweet of you.

PEACHES
What else you uncork tonight?

Sitting down...

DARNELL
(ignoring Peaches; to Mia)
So...we got a lot to get caught up on.

PEACHES
You better do it fast, 'cause girlfriend
might be going back into the Air Force.

MIA
Peaches...

DARNELL
(to Mia)
What's she talking about? I thought you
were home for good.

MIA
I have two weeks to decide if I want to
re-enlist without interruption of pay,
rank or promotion.

NIKKI (O.C.)
You takin' care of business, Darnell?

Darnell turns to find Nikki and gets up.

DARNELL
Nikki.

NIKKI
(attitude)
Champagne, Darnell?!?

Darnell doesn't know how to respond.

NIKKI (cont'd)
Nigga, you're full of shit!

Nikki stomps away. Darnell turns to face Mia and Peaches.
Their look says it all.

(CONTINUED)

48 CONTINUED: (2)

48

DARNELL
(backing away)
I better get back to business.

49 INT. CHOCOLATE CITY - NEXT DAY

49

Earl stocks liquor from boxes while groovin' to some MUSIC. *

Tee's behind the bar taking inventory. Darnell goes through the bills, entering numbers into a calculator.

TEE
(holding bottle)
Somebody's been drinkin' the fuck out of the Peppermint Schnapps. *

Ignoring Tee, Darnell tallies the numbers.

DARNELL
Damn...I think Smitty might be right.

TEE
About what?

DARNELL
I don't think we're making as much money as we can.

TEE
We're makin' good ends and we're packin' the house. It's a long way from the fifteen superflys who came in here before we took over.

DARNELL
Yeah, but listen to what I'm sayin' Tee. I'm thinkin' that if Smitty makes us partners we can make a lot more money. But he won't make us partners unless we make more money. So we gotta make more money to make more money. You hear where I'm goin', Tee?

Tee catching up, thinks a moment. Earl walks up.

TEE
I hear where you goin'. To the bank as soon as we can figure out how to make our customers pay more.

(CONTINUED)

49 CONTINUED:

49

DARNELL

We gotta give 'em more.

TEE

Yeah...put some more salt on the popcorn.

Earl puts down his mop.

EARL

I-I-I-I-'m tellin' y-y-you. G-G-Get some str-str-str-ippers.

TEE

Earl, if we need you to think, we'll tell you.

(turning to Darnell)

What about a live performance?

DARNELL

Too expensive...

EARL

Un-un-un-pre-pre-predictable.

Tee shoots Earl a glance.

TEE

What about more celebrities?

DARNELL

Celebrities do what they do.

Tee notices Earl still listening.

TEE

Earl...don't you need to stack some boxes or somethin'?

Earl starts to leave, slightly rejected.

DARNELL

I think Earl might be right...dancers would be nice.

Earl stops and turns around enthusiastically.

TEE

(looking around)

I can see it now...a little titty over here...a little ass over there. Makes me hungry just thinkin' about it.

(CONTINUED)

49 CONTINUED: (2)

49

DARNELL

Tee, you're a straight up ho. I'm
talkin' about tasteful, exotic dancers.

TEE

Whatever.

Darnell's pager goes off.

DARNELL

(looking at number)

Damn! It's Nikki.

50 EXT. CHOCOLATE CITY - MOMENTS LATER - DAY

50

Darnell and Tee exit onto the sidewalk out front. They stop
near their cars, which are parked at the curb. *

DARNELL

I had to put her in check...she can't
front me like that when I'm takin' care
of business.

TEE

She was whack, man. All up in front of
Mia and Peaches.

DARNELL

Take her off the VIP list.

TEE

You know, Mia's lookin' good. Makes you
wonder what she's been doin' around all
those Top Gun type muthafuckas.

DARNELL

What are you talkin' about?

TEE

Well, somebody in the Mile High Club had
to have been tapping that. I know I
would have.

DARNELL

Mile high club?....Drop the Mia shit,
nigga.

TEE

I was just speculating. I mean she's
beautiful, single...

(CONTINUED)

50 CONTINUED:

50

DARNELL

Shut the fuck up, man!

TEE

Goddamn! You're buggin', man.

(beat)

You need to put your attention on mystery woman. I don't want you cryin' when you run out of time... 'cause you ain't gettin' no extension.

DARNELL

(getting into Pathfinder;
confident)

Homegirl is handled.

51 INT. MIA'S HOUSE - BEDROOM - DAY

51

TIGHT ON articles of female clothing being unsnapped, unzipped and unbuttoned then dropping past pretty legs.

MIA (O.S.)

Everything?!?

DARNELL (O.S.)

Shoes, skirt, blouse...girl stop frontin'...everything!

*

*

52 INT. LIVING ROOM - DAY

52

MIA (O.S.)

Okay! Close your eyes.

TIGHT ON Darnell's face. His eyes are closed.

MIA (O.S.)

Alright, you can look now.

Darnell opens his eyes. A smile spreads across his face.

DARNELL'S POV

Mia in her bedroom doorway. She poses in her Air Force uniform, looking good.

MIA (O.S.)

What do you think?

DARNELL

(teasing)

I don't know. I gotta see the hat.

(CONTINUED)

52 CONTINUED:

52

MIA

Darnell!!!

DARNELL

Aw, c'mon, Mia. You know it ain't complete without the hat.

MIA

You gon' mess around and get hurt.

*

Darnell admires the tight-fitting uniform as she turns around.

53 INT. LIVING ROOM - DAY - A FEW MOMENTS LATER

53

In full uniform Mia stands in the middle of the room. She salutes -- a study in military perfection.

DARNELL

Much respect. I gotta give you your props. You look good than a mu'fucka'./

*

*

Mia smiles flirtatiously as Darnell takes something out of his pocket.

DARNELL

(handing her a package of candy)

*

A little somethin', somethin' for you.

MIA

Darnell! I haven't had these in years. My favorite! Banana Now N' Later.

*

DARNELL

Well, you know, a brotha' just wants to make you feel good about being back. And you can eat 'em now or later.

*

*

MIA

It's little things like this that makes being home special

DARNELL

So, tell me girl, what's up with the Air Force? Is it all it can be up in there?

*

MIA

You gotta get used to it...but there's a lot of opportunities there. Free education...travel...I've met a lot of interesting people...

*

(CONTINUED)

DARNELL

What kind of people?

MIA

People people.

DARNELL

Any...privates?

MIA

(correcting)

Airmen.

DARNELL

Okay, airmen. What about pilots? You know any of them Top Gun-types?

MIA

Maybe. What do you want to know for?

*

DARNELL

I just want to know what could be in the Air Force that might make you want to go back. If I can be your friend and ask that question.

*

*

MIA

Oh wait, hold up. You think the reason I'd go back is because of a man?

*

*

(CONTINUED)

53 CONTINUED: (2)

53

DARNELL
Right! Right!

*

MIA
Hello Darnell. Did you hear what I said?
If I re-enlist it will be because it's
the best thing for Mia. Me.

*

*

DARNELL
Cool. That's all a nigga wanted to know.

*

A KNOCK at the door interrupts.

DARNELL (cont'd)
Who's that? Peaches?

Mia checks her watch as she jumps up.

MIA
Darnell...can you get that?

Mia disappears into her bedroom, closing the door behind her.

54 INT - MIA'S HOUSE - FRONT DOOR - DAY

54

Darnell answers the door. REGGIE, a good looking, 26-year-old brother is standing there. He's carrying a box of chicken-n-fixins. Darnell and Reggie eye each other.

REGGIE
Is Mia here?

DARNELL
She's busy...can I help you?

REGGIE
Oh...I think she's expecting me.

DARNELL
(seeing the boxes)
Ohhh...you're the chicken delivery man.
(takes out wallet)
How much does she owe you?

Without waiting to be invited, Reggie steps inside. Darnell doesn't let him in too far. The two suitors eyeball each other in silence.

MIA (O.S.)
Is that you, Reggie?!

(CONTINUED)

REGGIE

Yeah. I'm just trying to get past your security guard.

MIA (O.S.)

I'll be right out!

DARNELL

A brother can't be too careful. There was that chicken delivery rapist back in '87. You remember?

Reggie seeing through Darnell...

REGGIE

No.

DARNELL

Well that's surprising, you being into chicken delivery and all.

REGGIE

My family owns Chicken Shack. I don't deliver chicken.

DARNELL

Oh...that greasy joint down the way?

REGGIE

Yeah...and we own twenty other greasy joints and made \$5 million dollars net profit last year.

DARNELL

Oh, so y'all makin' bank like that and you roll up here with a couple of biscuit meals.

They are almost ready to go at it when...

MIA (O.S.)

Hi, Reggie.

Both men, acting like boys, turn to see Mia. Mia has changed into a cute outfit.

REGGIE

What's up, Mia?

MIA

I guess you two have met.

(CONTINUED)

54 CONTINUED: (2)

54

They shoot glares at each other.

REGGIE

(referring to chicken)

I thought we'd have a quick bite before we drove up the coast. I put the top down on the Porsche.

DARNELL

(backing away)

I gotta roll. I got some business to take care of.

(to Mia)

You know how I was telling you I was gonna buy the club...well I gotta meet with my lawyers...work out the details...profit participation...interest rates...you know, all that kinda shit. Important business can't wait.

(to Reggie)

Good luck with the chicken thing.

Darnell walks out.

55 EXT. HIGH-RISE OFFICE BUILDING - DAY (ESTABLISHING)

55

An impressive building of glass and steel. Darnell, in smooth "gear" and carrying a beautiful, exotic, bouquet of flowers, enters.

*

A55 INT. HIGH-RISE OFFICE BUILDING - LOBBY - DAY

A55

Darnell enters through main doors proudly carrying his flowers. A giant security desk sits to the side of the lobby. A SECURITY GUARD sits behind the tall desk with only his eyes showing. Darnell sneaks passed the security desk and makes his way to the elevators.

B55 INT. HIGH-RISE OFFICE - HALLWAY - DAY

B55

He gets out of the elevator and peruses the hallway, looking for Brandi's office. He passes the office, lost. Suddenly he spins around, recognizing a nameplate and heads into an office.

56 INT. ESTATE REALTY - RECEPTION AREA - DAY

56

Darnell enters.

A56 INT. ESTATE REALTY - BRANDI'S OFFICE - DAY

A56

DARNELL'S - POV

(CONTINUED)

A56 CONTINUED:

A56

Through the blinds, he sees Brandi in her office with her
ASSISTANT. Brandi in on the phone. The assistant stands up
to leave the office.

*
*
*

B56 INT. ESTATE REALTY - RECEPTION AREA - DAY

B56*

Darnell walks through the reception area and into Brandi's
office.

*
*

57 INT. ESTATE REALTY - BRANDI'S OFFICE - DAY

57*

As Darnell enters Brandi's office he passes the puzzled
assistant, ignoring her, and quickly moves towards Brandi.
The assistant stops in the doorway making sure Darnell is a
wanted visitor.

*
*
*
*

57 CONTINUED:

57

The office is decorated with modern furniture and BLACK,
CERAMIC LLADRO ANGELS. Brandi, wearing stunning business
attire, stops her phone conversation when she sees Darnell.

*
*
*

BRANDI
(into phone)
...I have to go. I'll call you back.

*
*

Brandi hangs up.

*

(CONTINUED)

57 CONTINUED: (2)

57

BRANDI

(annoyed)

You! Why are you here?!

DARNELL

(approaching)

I went through a whole lot to find you
Miss Brandi Web.

(He puts the flowers on the
desk.)

For you.

Brandi ignores the flowers.

BRANDI

(to the assistant)

Get security up here...now!

DARNELL

Security?! Why do we have to go there?

BRANDI

Because you came here.

DARNELL

Look...I came here because I haven't been
able to think of anything but you since
we met.

BRANDI

Oh, we met...that's what you call your
little immature play...I call it
harassment.

DARNELL

Oh, that's funny...

(subtly checking his package)

...all the women I know think I'm very
mature.

(CONTINUED)

57 CONTINUED: (3)

57

Security Guard arrives at the door.

BRANDI

Don't embarrass yourself.

DARNELL

(to guard)

Excuse me, bro...this is between her and me.

(to Brandi; sincere)

Look, obviously I've made a mistake. No disrespect intended. I met a beautiful woman and got a little beside myself. I'm sorry.

GUARD

Sit you got to come now...

DARNELL

Yo, bro, I ain't got to do nothin'...

SMASH CUT TO:

58 INT. HIGH RISE OFFICE BUILDING - LOBBY - DAY

58

Darnell is escorted out the elevator by the Security Guard.

DARNELL

You can't stop the love!

The guard pushes Darnell backwards, towards the exit.

DARNELL

Get off me! Ya'll be trippin' up in here. You can throw a brother out, but you can't stop love. I'm gonna have Ms. Brandi Web, I guarantee it!

Darnell stops at the door and eyes the overweight SECURITY GUARD.

DARNELL

(to guard)

Yeah. That's right!

He leaves with a flourish.

59 EXT. HIGH RISE OFFICE BUILDING - BRANDI'S BALCONY - DAY

59

ANGLE ON Darnell going to his car. Camera reveals Brandi watching Darnell. She holds one of his flowers, smelling it's perfume.

61 EXT. EXPENSIVE HOME - CIRCULAR DRIVEWAY - DAY

61

Brandi pulls up in her Infinity and parks behind a BLACK LIMO. She gets out of her car as Earl hops out of the limo. He's wearing an ill-fitting, makeshift tuxedo.

EARL

Hi-hi-hi M-M-Ms. Web. M-M-Mr. Wri-Wri-Wright is i-i-in th-th-the car.

He stands, mesmerized by her beauty.

BRANDI

Well...is he gonna get out?

61 CONTINUED:

61

EARL

As-as-as so-so-soon as-as-as I o-o-open
th-th-the door.

A LOUD THUMPING comes from the limousine. Earl snaps back to reality and opens the door. Darnell, dressed in a linen suit, wearing Versace sunglasses, glides out of the limo. He shoots a quick stare, then, ignoring Brandi, eyes the house.

DARNELL

I like it. A little small, but let's
take a look inside.

BRANDI

(angry)

What are you doing here?

DARNELL

Waiting for you to show me the house.

(looking at watch)

And to be honest, I don't have a lot of
time.

*

BRANDI

I don't mean to be rude, Mr. Wright.

DARNELL

(interrupting)

Darnell. Come on baby, please don't fuck
with the name like that.....

*

*

BRANDI

Whoever you are. I have an important
question dear. Can you afford this
house?

*

*

DARNELL

Ms. Web, I wouldn't be here, if I
couldn't be here. You know what I'm
sayin'? Now, I'm gonna step over here
and compose myself for a minute.

*

*

*

Darnell walks a few feet away from Brandi

*

DARNELL (CONT'D)

*

I hope you don't treat all your
potential buyers this way. I just want
to see the house.

*

*

A hard silence. Hard stares. Capitulation.

(CONTINUED)

61 CONTINUED: (2)

61

BRANDI

Fine.

Brandi steps to the front door. Darnell follows. At the door, she reaches inside her purse for keys.

INSERT

TIGHT SHOT inside the purse reveals her hand reaching past a SHINY HANDGUN and pulling out a set of keys.

62 INT. LIVING ROOM - DAY

62

Brandi watches as Darnell surveys the room.

DARNELL

It's a nice space, but I'm a little worried about the lighting...my art collection, you know.

(indicating wall)

What do you think about an Ernie Barnes right here? No...no...

(moving)

What about here? No...that's not it either.

(moving)

What about here?

BRANDI

(impatient)

I don't give a flying.....

*

DARNELL

(interrupting)

Now, now, Ms. Web. I sense some frustration. You're a lady.

*

*

She composes herself. Darnell gestures "ladies first." He follows her out the door.

63 INT. GOURMET KITCHEN - MOMENTS LATER

63

Brandi watches Darnell examine the state-of-the-art kitchen.

BRANDI

You can see it has every imaginable appliance...

DARNELL

Does it have a trash compactor, so I can just get rid of trash whenever I want?

*

*

BRANDI

(pointing)

Right there.

DARNELL

(opening it)

Uh...uh...how much trash can you put in it? Cuz what if you got a heavy load?

*

(CONTINUED)

63 CONTINUED:

63

BRANDI

Offhand, I can't tell you...but I'll find
out if it's important to you.

(CONTINUED)

63 CONTINUED: (2)

63

DARNELL

It is. Write that down Ms. Web. Now
tell a brother about the refrigerator.

*
*

BRANDI

(annoyed)

It's a sub-zero refrigerator. It holds
twice the capacity of other
refrigerators. Energy efficient...an
icemaker...

DARNELL

(interrupting)

Does that icemaker use purified water?

BRANDI

I don't know.

DARNELL

That's very important. We're livin' in a
heavy water time. Water cleans the body.
Could you write that down? Now talk to
me about the oven. Exactly where is it?

*
*

BRANDI

You're leaning on it.

Darnell jumps away from the high tech stove he's leaning on.

BRANDI

Actually, the kitchen has four
ovens...convection, gas, electric and
microwave.

DARNELL

Oh, so a brother can cook a ham, roast,
turkey, even throw some snausages up in
there.

* --
*
*

Off Brandi's look...

64 INT. MASTER BEDROOM - DAY

64

Brandi straggles into the luxury suite, Darnell one step
behind her.

BRANDI

(exhausted)

And finally, the last room, the master
suite.

(CONTINUED)

64 CONTINUED:

64

DARNELL

Now, how many rooms does the house have?

(CONTINUED)

64 CONTINUED: (2)

64

BRANDI

Fifteen.

(under her breath)

and you've seen every fucking square inch
of them.

(to Darnell)

As you can see this room has a vaulted
ceiling...gas starter, wood-burning
fireplace...

(noticing something)

How'd this get here?

ANGLE

A small, beautiful LALIQUE CRYSTAL ANGEL sits on the mantle.
Brandi carefully picks it up.

BRANDI

It's beautiful.

She looks at Darnell. Touched by the gesture, she softens.
He moves towards her.

DARNELL

I know. It's an angel.

Darnell looks deep into her eyes as he moves in for a kiss.

BRANDI

(escaping)

Th-the asking price is 750 thousand
dollars, if you'd like to make an
offer...

DARNELL

I'd like to offer to take you to dinner.

A beat.

BRANDI

Mr. Wright, let me be straight with you.
I was married to a man who was wealthy.
He bought me expensive things, but I
couldn't trust him.

Darnell studies her a moment.

DARNELL

Okay...let me be straight with you. I
can't afford this, and I can't buy you
expensive things. That little angel set
a mu'fucka back like a big dog.

(CONTINUED)

64 CONTINUED: (3)

64

BRANDI

(angry)

What kind of game are you playing?

(CONTINUED)

64 CONTINUED: (2)

64

DARNELL

When I came at you honest, direct, you
wouldn't give me the time of day. So you
tell me, what kind of game are you
playing?

They stare at each other. Brandi's the first to break.

BRANDI

What are you doing Friday afternoon?

65 OMITTED - SCENE 65

65*

OMITTED - PAGE 52

66 EXT. PEACEFUL FOREST TRAIL - DAY

66

Beautiful trees frame a small dirt path. THUNDERING HOOVES ECHO in the air. Darnell appears on horseback. Brandi's right behind him. Bopping up and down, Darnell hangs on for dear life as his horse tries to stay ahead of Brandi's.

Eyes full of fire, Brandi raises what appears to be leather straps and -- SLAP! -- brings them down hard. Darnell's eyes go wider with shock. His horse lurches ahead.

Hearts and hooves pounding. Darnell fighting for control all the way. Completely out of sync with the saddle, Darnell bounces out of sight.

67 SCENE 67 NEVER EXISTED

67

68 EXT. FOREST CLEARING - DAY

68

CLOSE ON Darnell grimacing in pain, pine needles in his hair. PULL BACK TO REVEAL him sitting up. He brushes dirt and leaves off him.

ANGLE

Brandi rides up, jumps off her horse and rushes over to him.

BRANDI

Darnell! Are you alright?! Why didn't you tell me you couldn't ride?

DARNELL

Damn baby...I would have told you I could ride a monkey if it had got me any closer to you.

BRANDI

You could have been killed.

Darnell struggles to get up with dignity.

DARNELL'S POV - His horse munching grass.

DARNELL

Do you get to shoot the horse if you break your leg?

BACK TO SCENE

Brandi laughs.

(CONTINUED)

68 CONTINUED:

68

BRANDI
Really...it's not that hard.

DARNELL
You think I'm crazy? You want me to ride
that horse back!?
(looking around)
Call me a cab.

BRANDI
Look...it's a simple matter of rhythm.

Brandi crouches as if riding a horse. Reins in hand, she
moves her hips rhythmically.

BRANDI
You gotta feel the horse, go with him,
become one with him.

Rubbing her inner thighs...

BRANDI
It's all right in here. Then the horse
begins to trust you. It feels what you
want.

Watching her hips intently, Darnell begins to mimic her
motion.

BRANDI
That's right. Go with it. Trust him.

Their eyes meet. Slowly a kiss. Then passion. She breaks
away.

DARNELL
Baby...rhythm...you and me.
(moving in again)
Let's not lose it now.

Heading towards her horse...

BRANDI
I think we should go.

DARNELL
(catching her arm)
Wait a minute. What's going on here?
Are you afraid of me? Come on now, talk
to me.

(CONTINUED)

68 CONTINUED: (2)

68

BRANDI

I'm not afraid of you, Darnell. I just
don't trust you.

DARNELL

Awww...that hurts. You don't trust me!
Oh, so you can trust a damn horse more
than you can a brother. Is that what
you're telling me?

BRANDI

I learned a long time ago that horses
don't disappoint you.

DARNELL

So that's the way it's gonna be.

BRANDI

I'm sorry Darnell. It's my problem.

DARNELL

Uh huh.

(beat)

I'm gonna step on back to the stables.

Darnell, leaving with dignity, heads for his mount.

DARNELL

(under his breath, to the
horse)

If you try anything, I'm gonna kick your
ass.

After four or five unsuccessful attempts to get on the horse,
Brandi, cupping her hands, helps him mount.

BRANDI

Call me?

DARNELL

I'll think about it.

(CONTINUED)

Darnell looks at her, disbelieving.

DARNELL

Whoa...whoa...whoa!

(getting up)

We've been kicking back, enjoying time together, riding our horses, what's going on?!

BRANDI

Don't come near me.

DARNELL

(shocked; trying to recover)

Are you saying you don't trust me?

She looks at him, shaking, unanswering.

DARNELL

(acting wounded)

That hurts.

She starts packing up.

BRANDI

I'm sorry. It's my problem.

DARNELL

I'm gonna step back to the stables.

Darnell, leaving with dignity heads for his mount. After four or five unsuccessful attempts to get on his horse, Brandi, cupping her hands, helps him mount.

BRANDI

Call me.

DARNELL

I'll think about it.

69 EXT. BASKETBALL COURT - AFTERNOON

69

Two pairs of BASKETBALL SHOES. A bouncing BASKETBALL. Size tens are defending size sixes. Both move with experience and both pairs of shoes move with dogged determination.

DARNELL (O.S.)

You can't drive. The lane is closed.

The size six shoes fake left then drive right.

(CONTINUED)

69 CONTINUED:

69

ANGLE

reveals Mia driving on Darnell. She shoots. She scores!

MIA
In yo' face! .

DARNELL
I let you have that.

Mia throws the ball into Darnell's midsection -- hard.

MIA
Here! Your ball.

HONK! Reggie pulls up in his Porsche.

MIA
(seeing Reggie)
I'll be right back, Darnell.

Mia trots off the court and over to Reggie's car.

DARNELL'S POV

Mia talking to Reggie.

Jealous, Darnell throws the ball away and walks off the court to the swing area.

A69 EXT. PARK - SWING AREA - DAY

A69*

Darnell sits on the swing, almost pouting as Mia shows up swigging water from her Air Force CANTEEN.

MIA
So come on, let's finish our game.

DARNELL
I don't feel like it.

MIA
I know you ain't trippin' cuz Reggie came over.

(CONTINUED)

A69 CONTINUED:

A69

DARNELL
Please. Spare me.

*

MIA
Then let's play.

*

*

DARNELL
I don't feel like it now.

*

*

Mia looks at Darnell.

*

MIA
Aren't you being a little sensitive?

*

*

DARNELL
I just got a lot on my mind with the club
and everything.

*

MIA
Whatever you say.

*

Mia sits on the other swing.

DARNELL
(re: the water)
Can I get a hit of that?

She gives him the canteen.

DARNELL
(swigging the water)
Tell me something, Mia. All bullshitting
aside, do you trust me?

MIA
Yeah, I trust you.

Darnell relaxes.

MIA (cont'd)
I trust you to do exactly what you're
gonna do.

DARNELL
What do you mean by that?

(CONTINUED)

A69 CONTINUED: (2)

A69

MIA

Darnell, I know you. I know you like to sneak money into your mama's purse and I know you like lots of women.

Darnell tries to play it off.

MIA (cont'd)

So I trust you, because I don't expect you to do anything different than be Darnell.

DARNELL

Oh, so you just gon' put a brother in a box?

MIA

You asked.

Darnell looks at her a moment then away.

DARNELL

So you trust me to do exactly what I'm gonna do, huh? Do you trust that I'm a hit a three pointer in your face?

Darnell jumps up and heads towards the court, Mia following.

B69 EXT. BASKETBALL COURT - DAY

B69*

Darnell closely guarded by Mia, fakes left, then right and shoots.....SWISH!!

DARNELL

Trust me!

70 EXT. BOODIE'S MENS' CLUB - AFTERNOON - ESTABLISHING

70*

Darnell and Tee walk past a painting of various naked women's boodies and into the club.

TEE

What's up with Brandi? You tap that ass, yet?

DARNELL

Not yet. Muthafucka gon get it. I just decided to take it slow and enjoy the conquest.

They stop at the door.

(CONTINUED)

70 CONTINUED:

70

DARNELL

But when I get it you gon' be the first
to know.

*
*
*

They head inside.

*

TEE

Don't move too slow nigga', cuz your time
is running out.

*
*
*

71 INT. BOODIE'S MENS' CLUB - AFTERNOON

71*

Polished floors. Clean mirrors. Glitz and tacky glamour.
It's T & A all the way. The place lives up to its promise.

There are four stages and FOUR DIFFERENT WOMEN dancing. It's
a slow time, but there are enough paying customers to make
working the afternoon sets worth it for the girls.

NEW ANGLE - MOVING

*

reveals Darnell and Tee entering the club. They walk past
the stages, enjoying the sights.

*
*

(CONTINUED)

71 CONTINUED:

71

RAY RAY, the flamboyantly-dressed, pimp-esque, gold-chain-wearing club owner/manager walks over to greet the boyz.

RAY RAY

Fellas, long time no see. Where've you been spending my money?

DARNELL

What's up, Ray Ray?

RAY RAY

My dick, what else?

TEE

(staring at girls)

I heard that.

RAY RAY

Only problem is, I gotta go home and sleep with my wife. Know what I'm saying?

Laughing, he slaps Darnell on the arm.

RAY RAY (cont'd)

So what can I do ya' for?

Tee stares at a rather large, but well-proportioned, stripper doing her thing aboard the nearest stage.

DARNELL

We need a couple of girls.

RAY RAY

Who doesn't? Grab a table, and I'll fix you up wit' a pair of lookers for a lap dance...half price.

DARNELL

No, man. We wanna borrow a couple of girls to dance at Chocolate City on Ladies' Night.

*

(CONTINUED)

71 CONTINUED: (2)

71

RAY RAY

Wish I could help ya' out, my friend. I really do, but it's always busy around here. Lonely mu'fuckas looking for Cinderella in a G-string.

CHERRY, a very pretty young black woman, practically naked, in heels and holding a trench coat crosses in the b.g. She triggers a thought in Ray Ray.

RAY RAY

How late would she have to dance? I mean, could she be done by mid-night?

DARNELL

Yeah, I guess.

RAY RAY

I just auditioned this girl, and she's fantastic, but I can't use her. She takes care of her kid during the day, and her husband don't want her dancin' past midnight. Go figure.

(pointing)

She's over there.

ANGLE - CHERRY

Darnell and Tee react.

TEE

Damn!

DARNELL

That'll work, Ray Ray.

RAY RAY

Okay, that's one. I think I can find you a few more ladies -- for a price, of course.

DARNELL

Of course.

72 EXT. ALEX'S FISH MARKET - DAY

72*

Darnell and Brandi leave the stand and walk to Darnell's car. Behind them a banner reads "You Buy 'Em We Fry 'Em". Darnell helps Brandi into the car.

(CONTINUED)

72 CONTINUED Script Fly.com ==

72

DARNELL

Nothing but the best for my lady. I'm
mo' make sure you eat!

As Darnell walks to his side of the car, we see the
discomfort on Brandi's face.

DARNELL

(getting in car)

This is the best fried fish in the city.

Welcome to my world.

(seeing a friend)

Yo, Smokey!

Darnell pulls away.

MONTAGE BEGINS

73 EXT. INNER-CITY SWAP MEET - DAY

73

Koreans, Mexicans and Blacks hawk their wares. The place is
crowded.

ANGLE - STALL

At a stall filled with boxes of clothes on sale, Darnell
enthusiastically pulls women's halter tops out of the "Two
for One" box. Brandi isn't having it. She grabs Darnell's
hand and pulls him away.

74 INT. CONTEMPORARY ART MUSEUM - DAY

74

Brandi leads Darnell to an abstract sculpture. She stops to
admire the piece, while Darnell places his hands on her hips.
She slides it up to her waist. Darnell waits impatiently.

75 EXT. RESTAURANT COURTYARD - DAY

75

A banner reading "Los Angeles Realty Association" hangs on
the wall. A cocktail party in progress, Darnell, his hand
around Brandi's shoulder, feigns interest and smiles as they
mingle with her associates.

MONTAGE ENDS

76 OMITTED - SCENE 76

76*

== Script Fly.com ==

77 OMITTED - SCENE 77

77

== Script Fly.com ==

78 OMITTED - SCENE 78

78*

79 OMITTED - SCENE 79

79*

80 EXT. CHOCOLATE CITY - NIGHT

80

Bright white SEARCH LIGHTS carve up the sky. Cars are pulling into the parking lot from every direction, as if they were giving away gold inside. All the fly honeys are out tonight, and the line snakes down the block and around the corner.

*
*
*
*

81 INT. CHOCOLATE CITY STAGE AREA - NIGHT

81

It's Ladies night. The club, decorated for the occasion with red and white heart-shaped balloons, is wall to wall. Cherry and FOUR EXOTIC DANCERS dance on custom platforms. One of them a male. A FIFTH DANCER is behind a large, opaque screen, dancing in sexy silhouette.

*

NEW ANGLE

reveals Darnell and Tee working the crowd, making sure all the ladies have roses.

A81 INT. CHOCOLATE CITY - STAIR AREA - NIGHT

A81*

Reveals Smitty, looking out from the balcony, smiling.

82 INT. CHOCOLATE CITY - NIGHT

82

reveals Darnell and Tee standing off to the side, looking over the club like new land owners surveying their property.

TEE

Yo, D., it's on!

Earl walks up.

EARL

It-t-t's j-j-j-jammin!

*

Nikki angrily walks up and spins Darnell around.

*

NIKKI

I'm not on the VIP list.

DARNELL

You're not on the list?

(CONTINUED)

82 CONTINUED:

82

NIKKI

You know I ain't on the list, nigga.

(beat)

I ain't playin', Darnell.

DARNELL

Look, Nikki...this is my club, and you
can't come in here and act anyway you
want. . .

(something catching his eye)

Okay, I'll put you back on the list.

Give me five minutes...

Darnell moves through the crowd with a purpose.

83 INT. CHOCOLATE CITY ENTRANCE AREA - NIGHT

83

Several brothers gawk at Brandi. She's incredible in a
sparkling red Azzedine Alaia dress. Darnell walks up and
pulls her away.

DARNELL

Brandi! What are you doing here?

BRANDI

Now why would I leave my man alone on
ladies night?

DARNELL

Your man? If I was your man I would have
been to your crib, we would have watched
the sunrise together, we would be doing
what men and women do.

(turning away from her)

I got business to take care of.

BRANDI

(stopping him)

Baby...you've been very patient and it's
gonna pay off.

DARNELL

Oh yeah...when?

Brandi doesn't have an answer.

DARNELL

That's what I thought.

MIA (O.C.)

Hey, Darnell.

(CONTINUED)

Darnell's surprised to find Mia. She looks beautiful!

DARNELL
Mia! What's up?

With disdain, Brandi checks Mia out. Reggie walks up with a couple of drinks.

REGGIE
Darnell...nice little club you got here.

Darnell throws him a look then...

DARNELL
Brandi, this is Mia, and this is Reggie,
the Chicken King.

Making the best of the uncomfortable situation, Mia offers a lukewarm hand to Brandi.

MIA
Hi.

Brandi does not take the hand. Uncomfortable looks all around.

DARNELL
(handing Mia passes)
Why don't you head over to the VIP
section. I'll send over a bottle of
champagne for you.

MIA
(smiling sweetly)
Thanks Darnell.

She takes Reggie's hand and walks off. Brandi watches Mia walk away then turns to Darnell.

BRANDI
Darling...why don't you go and get me
some champagne.

DARNELL
Look Brandi, I'm serious. Serious as a
heart attack.
(beat)
I'm a man who needs a woman. So either
our shit goes to a new level or I'm out.

Before she has a chance to respond, Darnell walks off.

84 INT. CHOCOLATE CITY NEAR STAGE AREA - NIGHT

84

Darnell and Smitty watch some brothers enjoying the exotic dancers. A success!

*

SMITTY

*

Well you boys have impressed old Smitty tonight. Looks like everything's handled. I'm gonna head on home and take a bubble bath...with Shirley.

*

*

*

*

As Smitty walks off, Tee walks up.

*

SMITTY

*

(to Tee)

*

Good job, boy.

*

TEE

*

I told you about the strippers. I knew that shit would work.

*

*

Darnell throws him a look.

*

(CONTINUED)

84 CONTINUED:

84

TEE

I saw baby leaving. She didn't look happy. Guess I'm not gonna get that call tonight.

(seeing something)

Yo! Is that that fool Tyrone? Who let him in?

Tee takes off. Darnell barely notices.

A84 OMITTED - SCENE A84

A84*

85 OMITTED - SCENE 85

85*

86 OMITTED - SCENE 86

86

87 INT. CHOCOLATE CITY VIP LOUNGE AREA - NIGHT

87*

Mia and Reggie, sitting at a table, click their champagne glasses.

REGGIE

To a beautiful woman.

Mia smiles, then nonchalantly scans the club.

REGGIE

Mia...I hope to be spending a lot more time with you.

MIA

(turning back to him)

Look, Reggie, I enjoy spending time with you too, but right now, I'm just not looking for anything more than friendship.

A87 INT. CHOCOLATE CITY STAGE AREA - NIGHT

A87*

Reveals TYRONE harassing Cherry.

TYRONE

Bring that fine ass over here near me.

Tee rushes over.

TEE

Yo, Tyrone, you need to chill the fuck out!

TYRONE

I paid good money to get up in this muthafucka. I'm enjoying everything. Especially this ass. Gotdamn!

88	INT. CHOCOLATE CITY BALCONY - NIGHT	88
	Darnell watches Mia and Reggie.	
89	INT. CHOCOLATE CITY VIP LOUNGE AREA - NIGHT	89*
	REGGIE	
	Is there somebody else?	
	MIA	
	(contemplative)	
	No. Not really.	
90	INT. CHOCOLATE CITY BALCONY - NIGHT	90
	Darnell, misinterpreting what he sees, walks away and weaves	*
	through the crowd. Commotion at the stage catches his	*
	attention. He heads towards it.	*
91	OMITTED - SCENE 91	91

92 OMITTED - SCENE 92

92

A92 INT. CHOCOLATE CITY STAGE AREA - NIGHT

A92*

Reveals people scrambling to get out of the way as Tyrone starts to climb up on the platform. Tee tries to pull him down. WHAM! A big hand to the face sends Tee reeling into a group of patrons, knocking over a table. More SCREAMS! BAM! Before he can get up, hands push him onto the floor. It's Darnell.

*
*
*
*
*
*

DARNELL

I don't want to hurt you.

*
*

Tyrone laughs.

*

DARNELL

Oh, you gonna laugh at a brother?

*
*

WHAM! Darnell rocks Tyrone's world. He's down. Before he can get up, CLUB SECURITY #1 shows up and wrestles him away.

*
*

NEW ANGLE

*

AD LIBBING, Darnell and Tee make sure the other is okay, as well as their patrons.

*
*

93 OMITTED - SCENE 93

93

A93 OMITTED - SCENE A93

A93*

94 OMITTED - SCENE 94

94*

A94 OMITTED - SCENE A94

A94*

B94 INT. CHOCOLATE CITY - BAR AREA - NIGHT

B94*

Mia rushes up to Darnell. Reggie's right behind her.

*

MIA

Are you okay?

*
*

DARNELL

I'm cool. You two enjoy yourselves.

*
*

That said, Darnell turns his back on Mia and walks away.

*

95 OMITTED - SCENE 95

95

96 INT. CHOCOLATE CITY - LATER THAT NIGHT

96

Darnell, Tee, Earl, Club Security #1 are sitting around each drinking from 40oz. bottles of malt liquor, celebrating their success. Darnell isn't drinking.

TEE

Look, women know niggas like to hit the coochie. But the truth is women are freakier than men! That's why if a man can avoid saying those three words he can mack 'till his dick falls off.

CLUB SECURITY #1

I heard that. Love hurts.

TEE

Bottom line is - you gotta keep 'em under control, check 'em, or your ass will wake up under house arrest, pussy whipped like a mu'fucka!

CLUB SECURITY #1

That's the truth.

DARNELL

It's about balance. You give 'em too little, they're gone. Too much, you can't get rid of 'em. You got to give 'em just the right amount so you can get in, get on, and get out.

Earl finishes downing half his bottle -- non stop.

EARL

Word. Females all the time sweatin' a man 'bout bein' a dog. But it seems like the more you dog 'em, the harder they try to control yo' ass. And the harder they try to control yo' ass, the more pussy they give you. And the more you gettin' from one the more another one gives you. It's like they havin' a fuck-off. And whichever one fucks the best gets to keep The Man. And all the runners up get to hang out and call the queen of fuck a

(MORE)

(CONTINUED)

96 CONTINUED:

96

EARL (cont'd)
bitch and her knight in shining armor a
dog.

Earl empties the bottle then finishes his speech.

EARL (cont'd)
Just a theory.
(returning to stutter)
Wh-wh-what do either of you th-think?

Darnell and Tee share a look then stare at Earl, in shock.

DARNELL
I think this is some serious mothafuckin'
brew, 'cause Earl's ass was talkin' like
Bryant Gumbel and shit.

TEE
His country ass lost stammer and stutter.

Earl struggles to his feet. Darnell's beeper goes off.

EARL
I-I-I gotta-gotta t-t-take a p-p-piss.

Earl staggers to the bathroom. Darnell checks his beeper.

DARNELL
(feeling no pain)
It's Brandi. She wants me to stop by.
That's it fellas! Tonight the Pilly
Packer gets wacked.

97 EXT. BRANDI'S MANSION - DRIVEWAY - NIGHT

97*

The Pathfinder pulls down the private entrance, past an open
security gate and stops in front of a large home. Darnell
gets out and heads to the entrance, taking in the grandeur of
the place.

DARNELL
Damn! This shit is laid!

He uses the knocker. No answer. He rings the doorbell.

98 INT. BRANDI'S MANSION - MASTER BEDROOM - NIGHT

98

Brandi's tormented face in a vanity mirror. She tries to put
on lipstick, but her shaking hand betrays her anxiety. She
smears lipstick on her face.

(CONTINUED)

98 CONTINUED:

98

BRANDI
T...R...U...S...T. T...R...U...S...T.
T...R...U...S...T!

We HEAR the doorbell as Brandi wipes her face clean.

99 EXT. BRANDI'S MANSION - NIGHT

99

Darnell tries the doorbell again.

DARNELL
Damn! She's playing games again.

Brandi opens the door.

*

Darnell turns back around to face Brandi. She wears a transparent white silk robe. It clings to her naked body. She looks incredible. Their eyes meet. She turns and walks into the house. Darnell follows.

100 INT. BRANDI'S MANSION LIVING ROOM - NIGHT

100

Darnell follows Brandi. He surveys the room. Impressive. Very modern.

Brandi sits down on the couch, her robe falling off her shoulder. She sips on a glass of Chardonnay. An expensive bottle of wine and an empty glass sitting on the coffee table.

BRANDI
Would you like some?

DARNELL
Sure.

Brandi pours Darnell's glass.

BRANDI
I've been thinking about what you said.
But I'm still afraid. I went through so
much with my husband...

DARNELL
Look Brandi, I'm not your husband.
You've gotta move on. If I could make
shit right with your past, I would.

BRANDI
Do you hear what I'm saying?

*

(CONTINUED)

100 CONTINUED:

100

DARNELL

Look, Brandi. I just want us to be
together and have a good time.

*

BRANDI

Do you have feelings for someone else.

DARNELL

(beat)

No.

(CONTINUED)

BRANDI

I don't want to get hurt. I'm just
scared.

He kisses her passionately.

DARNELL

I ain't here to hurt you. C'mon, baby,
trust me. Let me love you.

BRANDI

Do you want me?

DARNELL

Ah, baby, you know I do.

BRANDI

Do you need me?

DARNELL

Oh, I need you baby.

BRANDI

Do you love me?

A long beat.

DARNELL

Baby, I love you.

A CUT FROM THE SOUNDTRACK comes up as he kisses her, On
Brandi's face glowing with a new sense of trust, WE:

DISSOLVE TO:

101 INT. BRANDI'S BEDROOM - A FEW MOMENTS LATER - NIGHT

101

VARIOUS ANGLES

A DOPE love scene, as the most romantic LOVE SONG PLAYS.
Darnell is really into it, while Brandi seems distracted by
something.

BRANDI

Darnell, remember I told you there were
certain things in my past...

Darnell in mid-groove, not really listening.

DARNELL

Oh yeah, baby, I remember...

(CONTINUED)

101 CONTINUED:

101

BRANDI

Well, I think there's something you
should know.

Darnell gets closer to his climax...

DARNELL

Tell me baby, I'm all ears...

BRANDI

Usually when I tell people this, they
stray away from me...

DARNELL

(excited)

Not me, baby. I'm here like a mu'fucka!

BRANDI

(hesitant)

I killed him...

Darnell, on the verge of orgasm, slows slightly...

DARNELL

Come again...

BRANDI

It was in self defense. He was a very
abusive man. It was my only choice...

Now Brandi turns up the heat, gyrating stongly and pushing
Darnell closer to the edge.

DARNELL

(very stimulated)

Yeah, right. I understand. If he didn't
come correct...

BRANDI

But that was a long time ago. This is
now...

Relieved and exorcised, Brandi now turns her full attention
to Darnell and their impending orgasm.

102 INT. BRANDI'S BEDROOM - A LITTLE WHILE LATER - NIGHT

102

Brandi is panting heavily. After a beat, Darnell kisses her
on the forehead.

(CONTINUED)

102 CONTINUED:

102

DARNELL

Oh, girl, you put something on me. I'm gonna go get me some Gatorade.

BRANDI

(winded)

Go ahead, baby, you deserve it.

103 INT. BRANDI'S KITCHEN - NIGHT

103

Darnell enters the kitchen, picks up the phone and starts dialing. He goes to the refrigerator, and opens the door.

ANGLE

Inside the refrigerator, WE SEE a well-stocked refrigerator. He reaches in and pulls out a bottle of cranberry juice. He pours a glass full and starts to drink, leaving the door wide open.

DARNELL

(into phone)

Yo, Tee...

(beat)

I'm The Man. I'm The Man. I tore it up. I told you I'd hit it, and I did. Well, I ain't got time to lollygag. I hit it. I'm out.

Darnell hangs up the phone. He closes the refrigerator door, and BAM! CLOSE ON BRANDI, standing right there.

BRANDI

Hit what, baby?

Darnell looks like he just shit his pants.

BRANDI (cont'd)

What did you hit?

DARNELL

Ah...we was talking about softball. I play in a league, and we was talking about when I hit a home run. Just a little softball talk.

BRANDI

Oh.

(beat)

Well, I was just checking on you. Why don't you come back to bed?

(CONTINUED)

103 CONTINUED:

103

DARNELL

That's a good idea. Nigga's tired.

She takes his hand and leads him to the bedroom, as he displays a look of relief.

MUSIC: A remake of the song, 'THIN LINE BETWEEN LOVE AND HATE,' begins playing.

104 INT. BRANDI'S BEDROOM - EARLY MORNING

104

Brandi, asleep, snuggles under Darnell's arm. He lies awake, emptiness filling his heart.

DISSOLVE TO:

105 EXT. MIA'S STREET - DAY

105*

Darnell drives his Pathfinder slowly down the street.

*

106 INT. PATHFINDER - DAY

106

We follow Darnell's eyes towards Mia's house.

*

ANGLE - DARNELL'S POV

*

Mia and Peaches come out of the house, both of them chatting happily.

*

*

Darnell watches, drinking in her natural beauty, his face full of mixed feelings.

*

*

MUSIC ENDS.

107 EXT. CHOCOLATE CITY - DAY

107

Darnell secures a ladder, leaning against the wall. Tee balances precariously, taking down the Ladies' Night sign.

TEE

Tell me it was worth it.

DARNELL

It was alright. I've tapped better. Actually, I'm thinking of cutting her loose...sister's a little strange.

TEE

Nigga please!

(CONTINUED)

107 CONTINUED:

107

DARNELL

Whoa...whoa...Tee...Tee...I think you're
forgetting who's The Man. Who's The Man
nigga?

(CONTINUED)

107 CONTINUED:

107

TEE
(softly)
You The Man.

DARNELL
I can't hear you. Who's The Man?

TEE
(loudly)
You The Man!

DARNELL
That's right. Don't you eeeever forget
it!

Smitty walks out of the club and approaches the boys.

SMITTY
Last night's numbers look good enough for
me to call my lawyer.

Darnell and Tee share a satisfactory look, while Smitty heads
to his car. Darnell looks towards Smitty, thinking.

DARNELL
(to Tee)
Hold up Smitty

Smitty stops and turns around, waiting for Darnell.

TEE
Nigga, don't leave me up here!

108 EXT. CHOCOLATE CITY - ANOTHER ANGLE - DAY

108*

Darnell catches up to Smitty.

DARNELL
Yo, Smitty...

SMITTY .
(turning back)
Don't worry, I meant what I said.

DARNELL
It's not that...I was just
wondering...how's the wife doing?

(CONTINUED)

SMITTY
(suspicious)
She's fine.

DARNELL
So...uh...you and the wife are fine.

SMITTY
Yeah...we're fine.

DARNELL
Are you so fine that you never look for
fine anywhere else?

SMITTY
Boy... are you asking me if I cheat on my
wife?

DARNELL
Well...back in the day you were The Man.

A beat.

SMITTY
And now you don't think I'm as much as a
man because I'm with one woman?

Smitty studies Darnell a moment.

SMITTY (cont'd)
There's probably not a day goes by that I
don't see a little bootie I'd like to
take a peek at. But what I've got at
home with Shirley....nothing's worth
ruining that. I guess life is all about
choices.

A limousine pulls up along side Smitty and Darnell. The
window rolls down to reveal Brandi.

BRANDI
I've been looking for you.

DARNELL
What's up with the ride?

BRANDI
I've made special plans for today. Are
you busy?

Darnell looks at Smitty. Then at Brandi. Then back to
Smitty.

(CONTINUED)

108 CONTINUED: (2)

108

DARNELL

Thanks, Smitty...it was nice rapping to you. I'm a jump in here and take care of a little business.

Smitty shaking his head watches as Darnell gets into the limo.

TEE

(yelling)

Nigga...don't leave me up here.

The limo drives off.

109 INT. LIMO - MOMENTS LATER - DAY

109

Brandi is kissing Darnell's ears and rubbing his leg. Darnell smiles and drinks champagne.

DARNELL

Where are you taking me girl?

BRANDI

Let's just say I like my man wearing nothing...or nothing but the best.

110 INT. MEN'S CLOTHING STORE - BEVERLY HILLS - DAY

110

MONTAGE

We see Darnell being outfitted with designer clothes by several sales associates under the direction of Brandi. The scene resembles the shopping scene from "Pretty Woman." WE end the MONTAGE with Darnell modeling a beautiful Armani suit.

111 OMITTED - SCENE 111

111*

112 INT. LIMO - DAY

112

Darnell happily lets Brandi cling to him. Darnell is dressed in his new suit.

DARNELL

Damn! They let you wear your new shit out the store.

BRANDI

Anything you want baby. Now, we'll go home...

(rubbing his inner-thigh)
...and relax before dinner.

(CONTINUED)

112 CONTINUED:

112

DARNELL

That sounds real nice, baby, but I've got some things to do.

Brandi rubs his thigh.

BRANDI

What kind of things?

DARNELL

I've gotta get back to the club.

BRANDI

You don't have to work at the club anymore, sweetheart.

She jumps him, ready to make love in the back of the limo.

DARNELL

(pulling her off)

Yo, Brandi, look. I'm not just workin' at the club. I'm becoming a partner then eventually an owner.

Brandi laughs.

BRANDI

Darnell, forget the club. I'll buy you one in New York and in L.A.

DARNELL

Whoa...slow down now.

(it hits him)

Buy a brother a club?! Naw...I'm doing that myself.

Brandi closes in again, nodding her head in confirmation.

BRANDI

But you don't have to...I want to do whatever it takes so we can spend all our time together.

He looks at her sideways.

DARNELL

Look Brandi...we're not spending all our time together. I appreciate it, but I need to work on my own shit.

(CONTINUED)

112 CONTINUED: (2)

112

BRANDI

(realizing she shouldn't push)
Why don't you drop me off, take the car,
handle your business, and come by later
for a candlelight dinner.

DARNELL

Brandi...

BRANDI

It's my birthday.

DARNELL

Your birthday?

BRANDI

(pouting)
I just want to spend it with you.

DARNELL

Alright. For your birthday.

The limo rolls on. Brandi snuggles.

113 INT. WRIGHT HOME - LIVING ROOM - DAY

113*

Ma is helping Erica finish getting ready for the prom by
touching up her hairdo. A car pulls up out front.

ERICA

(panicking)
That must be Rodney!

Erica runs out of the living room. Ma goes to the door to
check. From her POV WE see Darnell climb out of the limo.

MA

What in the world?

Ma opens the door. It's Darnell.

MA (cont'd)

Oh no, you don't, Darnell!

DARNELL

(not having a clue)
What?

MA

If you think you're chaperoning your
sister tonight, you got another thing
coming.

(CONTINUED)

113 CONTINUED:

113

DARNELL

Ma, I just stopped by to see how she looked.

Another KNOCK!

MA

(shouting)

Erica! He's here!

(to Darnell)

Darnell, let him in and you be nice.

Ma leaves as Darnell opens the door. RODNEY SMALLS, a young, rough brother in a rented tuxedo struts in.

RODNEY

Yo, dog. She ready?

DARNELL

Erica will be out in a minute.

RODNEY

A'ight.

WHAM! Darnell jacks the young brother up against the door.

RODNEY

Damn, bro, what's up?!!

DARNELL

I'm a tell you what's up. Your life, if you even think about playin' my sister. Now, pay attention. This is how the story goes. You take my sister to the prom. You have a little punch. Do a little dance. and bring her straight back home. Know what I'm saying'?

*

Darnell hears Ma and Erica coming. He releases his hold as they arrive. Ma suspects something but says nothing.

ERICA

Hi, Rodney.

Darnell and Rodney turn to see Ma and Erica. Erica looks beautiful.

DARNELL

You look good!

(CONTINUED)

RODNEY

Yeah, baby...

Darnell shoots him a look.

RODNEY (cont'd)

...I mean Erica..you look nice.

ERICA

Bye. See ya' later.

MA

You two have a nice time.

Erica crosses to the door.

DARNELL

(staring at Rodney)

Erica, you need me hit the pager?

Rodney slinks past Darnell out the door. The kids are gone.
Ma stares after the door.

MA

I can't believe my baby's almost grown.
Her daddy would be so proud.

She turns her attention to Darnell and looks her other baby
over.

MA (cont'd)

What'd you do. Find you a rich one this
time.

Ma gives Darnell a knowing look. Darnell knows she knows.

DARNELL

What're you talkin' `bout Ma?

MA

Don't play me, boy. The clothes. The
limo. I didn't raise you to be no gigolo.
Darnell.

DARNELL

Ma, I know what I'm doin'.

MA

Yeah, well did you know Mia was going
back into the Air Force?

Darnell reacts.

114 EXT. MIA'S HOUSE - DAY

114*

The limo pulls up to the house. As Darnell rushes to the door Peaches and Mia come out.

*

MIA

Darnell, what are you doing here?

DARNELL

I need to talk to you.

PEACHES

(to Mia)

Just ignore his ass and keep on walking.

MIA

We were just going bowling.

DARNELL

That's cool. I'll just run you over there.

*

PEACHES

(noticing limo)

I'd rather walk.

*

DARNELL

I wasn't talking to you. Now Mia, can I get a minute?

*

*

(CONTINUED)

114 CONTINUED:

114

MIA

Darnell, call me tomorrow.

Mia starts to go. Darnell grabs her arm.

DARNELL

It can't wait until tomorrow.

MIA

What's so important?

DARNELL

Are you really going back into the Air Force?

MIA

What do you care?

They stare at each other for a beat. Mia shrugs away from Darnell's silence. She heads towards Peaches.

DARNELL

I do care Mia.

Mia turns back to Darnell.

DARNELL

Now can we please just talk?

MIA

(to Peaches)

I'll catch up with you later.

PEACHES

You wastin' your time.

Peaches gets in her car and drives off.

MIA

You wanted to talk, let's talk. What's up with the suit and the limo?

(CONTINUED)

DARNELL

(lying)

The suit, well, you know? Me and Tee are trying to change our image now that we're gonna' buy the club.

They arrive at the limo. The driver holds open the door.

MIA

And the limo?

DARNELL

Alright. The suit, the ride, it's all from Brandi.

Mia starts to turn away. He grabs her arm.

DARNELL (CONT.)

But, I don't want any of it. I'll prove it.

Mia stares at him, disbelieving. Darnell spots a HOMELESS MAN pushing a grocery cart down the street.

DARNELL

(calling to homeless man)

Want a new wardrobe?

Darnell reaches inside the limo and pulls out the bags of clothes.

HOMELESS MAN

(hustling over)

You ain't got to ask me twice.

He grabs the clothes from Darnell, looking at them quickly then adding them to the contents of the cart. Mia watches.

HOMELESS MAN

What about the limo?

DARNELL

Nigga, you better take your ass on and be happy you got the clothes.

Mia looks at Darnell laughing as the homeless man walks away. Darnell gestures to the door. Mia hesitates for a moment, looks at Darnell's sincere face, then climbs inside. Darnell behind her.

115 INT. BRANDI'S MANSION - DINING ROOM - NIGHT 115

A beautifully dressed Brandi puts the finishing touches on a formal dining table covered with white table linen. Good food on fine china. Expensive crystal. Champagne on ice, and a birthday cake. She lights the dinner candles.

116 EXT. MULHOLLAND DRIVE - LOVERS' LANE - NIGHT (ESTABLISHING) 116

We see the sparkling night time view of downtown L.A.

NEW ANGLE

The limo cruises Lovers' Lane. A multitude of parked cars.

117 INT. LIMO - NIGHT 117

Darnell looks out the window. From his POV WE get a glimpse of a young BLACK COUPLE making out next to a parked car.

DARNELL

Stop the car!

The limo skids to a stop.

118 EXT. LIMO - NIGHT 118

Darnell rushes over to the couple.

DARNELL

Nigga' I told you I'd kill you if you tried to hook my sister!

A startled Young Brother in a rented tux gets off a young sister in a wrinkled prom dress. The kids are scared and embarrassed.

YOUNG BROTHER

What's your problem, Pops?

ANGLE

Mia leaning out of the door.

MIA

Darnell, get back in the car!

DARNELL

(to kids)

Sorry. My bad.

*

119 INT. BRANDI'S MANSION - DINING ROOM - SAME

119

TIGHT on Brandi's face as she stares into the flame of a melting candle. Her eyes glassy.

120 EXT. MULHOLLAND DRIVE - LOVER'S LANE - VIEW AREA - NIGHT

120

Darnell and Mia walk along the quiet road.

MIA

Remember when we were kids, and we used to lie down in the back of my gramma's old car on nights like this....

DARNELL

...and pretend we were astronauts flying in space?

MIA

You used to let me be the captain...

DARNELL

You didn't give me a choice. You'd say, "It's my gramma's spaceship". What was it we named our ship?

MIA

We called it Destiny.

Another moment of silence. Then...

DARNELL

That's right we did didn't we?

They stop beside a large pine tree. It's branches frame the city lights below.

DARNELL (cont'd)

I'm starting to think we're supposed to be together.

MIA

You're starting to think?

DARNELL

I never thought I could be with just one woman. But when I think of you leaving...I just don't want to lose you again.

(CONTINUED)

120 CONTINUED:

120

MIA
Darnell, you never had me.

DARNELL
Well could I have had you?

A beat.

MIA
Maybe. Well yeah, if you had been ready.

DARNELL
Well, I'm ready now.

MIA
Do you really think you're ready?

DARNELL
I don't know. All I know is if you'll
give me a chance, I really want to try.

They look into each other's eyes. He leans in. A gentle
kiss turns passionate.

121 INT. BRANDI'S MANSION - DINING ROOM - NIGHT

121

TIGHT ON Brandi's birthday cake. ONE unlit candle. Brandi's
hand THRUSTS a giant knife through the cake. *

122 EXT. MIA'S HOUSE - NIGHT

122

Mia and Darnell are at the front door holding hands. An
awkward silence.

MIA
I better go.

DARNELL
You're not gonna let me in?

MIA
I'm not ready for that yet.

DARNELL
What are you talking about Mia? I just
want a couple of crackers, some cheese,
maybe you can throw a nigga a Snapple?
We can watch "Nick at Night" for all I
care....

*
*

(beat)
I just don't want it to end yet.

(CONTINUED)

122 CONTINUED:

122

MIA
(opening door)
Alright you can come in for some
Snapple...but I meant what I said.

DARNELL
(putting up his hand)
Word of honor.

He follows her inside.

123 EXT. MIA'S HOUSE - EARLY MORNING

123

The sun is up and the birds are singing. The Limo sits
outside.

*
*

124 INT. MIA'S HOUSE - BEDROOM - DAY

124

Darnell and Mia are asleep on her bed, fully clothed. The
television is on. She's nestled under his arm. She slowly
wakes up and watches him sleep peacefully. She gently
strokes his arm. He begins to wake up. They look into each
other's eyes. He pulls her towards him. Their slow kisses
turn passionate. The DOORBELL RINGS. They stop. Mia starts
to get up. Darnell stops her.

DARNELL
Don't move. I'll handle this.

A124 INT. MIA'S HOUSE - LIVING ROOM - DAY

A124*

Darnell rushes to the front door and opens it.

*

DARNELL'S POV -

Through the screen we see Brandi's birthday cake with knife
still in the middle.

MIA (O.S.)
Who is it?

125 EXT. MIA'S HOUSE - DAY

125

Darnell pops outside.

DARNELL
(picking up cake)
I think it was some one looking for
Peaches...but it's handled.

He runs along the porch to the side of the house and throws
away the evidence. As he composes himself something catches
his eye.

126 EXT. STREET - DAY

126

DARNELL'S POV

Brandi's car takes off down the street.

A126 INT. MIA'S HOUSE - BEDROOM - DAY

A126*

Darnell enters nervously and discovers Mia sitting up on the bed. He tries to play off his anxiety as he crosses to the window and checks the street through the blinds.

MIA
Everything okay?

DARNELL
Oh yeah. You know that.

Darnell turns to Mia. He crosses to Mia and sits on the bed next to her.

DARNELL
I thought I told you not to move.

MIA
I was thinking...maybe we should wait
awhile.

Darnell looks at her a moment.

DARNELL
That's cool.

He gives her a sweet kiss.

DARNELL (cont'd)
How about we have ourselves a quick
breakfast, then I got some business to
take care of. You got any Eggos?

B126 INT. BRANDI'S MANSION - FOYER - DAY

B126

The front door is cracked open. We see Darnell reach the front door. He steps inside looking around for Brandi.

DARNELL
Brandi...

C126

(CONTINUED)

C126 INT. BRANDI'S HOUSE - STAIRWAY - DAY

C126*

Darnell runs up the stairway, looking for Brandi.

*

DARNELL

*

Brandi!

*

D126 INT. BRANDI'S BEDROOM - DAY

D126*

Darnell enters...no Brandi. He crosses to the window and looks through the hanging blinds.

*

*

E126 EXT. BRANDI'S MANSION - POOL - DAY

E126*

DARNELL'S POV

*

Through the blinds he sees Brandi floating on an inflatable chair in the pool.

*

*

127 EXT. BRANDI'S MANSION - POOL - DAY

127

Brandi lies on a floating lounge chair, sunning in the pool. Darnell comes out of the sliding glass door, towards her.

*

DARNELL

Brandi...Brandi...

She ignores him behind her sunglasses.

DARNELL (cont'd)

I'm sorry about last night...something really important came up. Look...I don't know how to say this...

127 CONTINUED:

127

She motions with her hand for him to stop.

BRANDI

Don't say anything. We had a good time while it lasted.

DARNELL

(relieved)

That's what I was going to say. Maybe we should just be friends.

BRANDI

I couldn't agree with you more. I was starting to get a little bored anyway.

DARNELL

(gives a fake laugh)

Bored?

BRANDI

(still not turning around)

Friends. Yeah...I like that much better.

A beat.

DARNELL

I guess I'll roll on out then.

Taking the cake knife out of his jacket...

DARNELL

I'm gonna drop your knife here.

Still no response. He tosses the knife into the pool as Brandi floats away.

*
*

128 OMITTED SCENE 128

128

A128 INT. NIKKI'S BEAUTY SALON - DAY

A128

Darnell talks to Nikki.

DARNELL

So a brotha's movin' on. But we can still be friends...

NIKKI

(cutting him off)

Kiss my ass nigga! You got your nerve coming in here disrespecting me like this! I don't need your doggy ass anyway, muthafucka! You ain't shit, Darnell!

(CONTINUED)

A128 CONTINUED:

A128

Darnell tries to calm her down, but she's not having it.

129 INT. GWEN'S APARTMENT BUILDING - HALLWAY - DAY

129

Darnell talks to Gwen in the doorway, Marvis at her side.

GWEN

(confused, angry)

Come again, Darnell!

DARNELL

Look, Gwen. I love your kids and all,
but things change.

GWEN

(imitating Darnell)

"I'm gon' take Marvis to Disneyland. We
gon' go camping." That's wrong, Darnell!
Playing with people's minds...

DARNELL

Gwen, it ain't like that. The shit just
didn't work out the way I thought...

GWEN

After all your damn promises...get out of
my face nigga!

*

She SLAMS the door in Darnell's face. After a beat, the door
opens. It's Marvis, who gives Darnell a painful kick to the
shin.

MARVIS

Punk!

Marvis SLAMS the door in Darnell's face, again.

130 INT. DARNELL'S APARTMENT - DAY

130

Darnell and Tee chill are kicking it, listening to some
MUSIC.

(CONTINUED)

130 CONTINUED:

130

TEE

I still can't believe you cut all your honeys loose, man! All of 'em?

DARNELL

Every last one.

TEE

Even Brandi?

DARNELL

Baby cried...but I had to do it. I'm telling you Tee, I'm going to make it work with Mia.

TEE

Shiiit!

DARNELL

I'm serious.

Tee gets up and heads for the door.

TEE

We'll see about that nigga. Right now I got to get on over to Jackie's. She's expecting me. I'll check you tomorrow.

DARNELL

Alright man. Stay safe.

TEE

You know it.

Tee leaves as Darnell closes the door behind him.

A130 INT. DARNELL'S BEDROOM - NIGHT

A130*

Darnell hops in the bed and turns out the lights, attempting to sleep. After a few tosses and turns, he turns the light back on. He picks up the phone and dials.

DARNELL

Yo Mia, I know you're out with Peaches, but I just wanted to tell you I miss you and I'm thinking about you baby...bye.

Darnell hangs up and lays back on his bed, thinking of Mia.

DISSOLVE TO:

131 INT. DARNELL'S BEDROOM - MORNING

131

Darnell in bed asleep. Smoke wafts through the room. He stirs. The SMOKE ALARM SHRIEKS. He jumps awake.

DARNELL

What the fuck?

He rushes out of the room, opening his bedroom door to reveal Brandi in his kitchenette, burning bacon.

132 INT. DARNELL'S KITCHEN - MORNING

132

He can't believe his eyes as he makes his way over to her.

DARNELL

Brandi...what the...

BRANDI

(startled)

Oh! Darnell you scared me.

(CONTINUED)

132 CONTINUED:

132

DARNELL

Brandi...what are you doing?

She vigorously stirs pancake batter.

BRANDI

I made you bacon, but I don't know how you like your pancakes...dark, light or fluffy?

DARNELL

Dark, light or fluffy? What the fuck is going on inside your head?!

He takes the battery out of the shrieking alarm. SILENCE.

BRANDI

Darnell...let's stop playing games. Friends, lovers, whatever you want to call it...we're meant to be together. So how do you want your pancakes?

He grabs the spatula out of her hand.

DARNELL

You gotta get the fuck out of here, Brandi.

BRANDI

(half crazed)

But you said you loved me.

Darnell avoids her eyes. She reaches out to hug him. He resists, and she gets emotional and starts to fight him. During the tussle, he pushes her off of him, causing her to accidentally hit her head on a cabinet. A trickle of blood runs down her face.

BRANDI

You put your hands on the wrong woman.

The two of them stare each other down. After a beat, a smirk comes over Brandi's face. She composes herself, grabs her purse, and hands him some cash.

BRANDI

That should cover your lock.

She leaves. Darnell grabs the burning frying pan and rushes the smoking bacon to the sink.

133 INT. PATHFINDER - MOVING - DAY 133

Darnell and Mia are finishing their fish and chips as Darnell pulls to the street curb. *

MIA
This is some good food. *

DARNELL
I'm gon' feed you right now. *

He heads opens his door. *

DARNELL
Let me run on in here and get my clothes. *

He heads off. *

134 SCENE 134 - OMITTED. 134*

135 EXT. CLEANERS - DAY 135

From across the street, we move past Mia, finishing her fish sandwich and reading a MAGAZINE, until we see Darnell walking out of the cleaners, drycleaning in hand. *

DARNELL
(turning back)
Adrienne...I hope y'all got the creases right this time.

A135 EXT. STREET - DAY A135

He starts to walk across the street. As he does a car barrels down the street towards him, hitting his clothes. They fly out of his hand. He jumps back. A near miss!!

DARNELL
(looking at his clothes)
Aw shit! What the fuck!

He picks up the mangled clothes and shaken, looks down the street after the car.

INSERT - DARNELL'S POV

A car similar to Brandi's disappears down the street.

136 INT. PATHFINDER - DAY

136*

MIA
What happened to your clothes?

DARNELL
Too much muthafuckin' starch.

He takes a deep breath.

MIA
You alright?

DARNELL
I'm cool

He checks his rearview mirror as he pulls away.

137 EXT. MIA'S HOUSE - DAY

137

The Pathfinder pulls up in front of Mia's house.

MIA
I thought we were going to hang out
today?

*
*

DARNELL
(checking rearview mirror)
I forgot I had some business to take care
of. I'm sorry, baby. Is it cool if
catch up with you later?

MIA
Yeah. But don't make this a habit.

DARNELL
My bad. But I'll be back soon.

Mia gets out of the car.

MIA
Are you sure you're okay?

DARNELL
I'm fine. I'm fine.

Mia opens her front door then walks inside. Darnell's car
pulls away. PULL BACK TO REVEAL Brandi watching.

138 INT. CHOCOLATE CITY - BAR AREA - NIGHT

138*

Darnell and Tee are sitting in a booth, taking a quick break
before the night begins.

*
*

(CONTINUED)

138 CONTINUED: (2)

138

DARNELL

What the fuck you talking about?

TEE

You're going through pussy withdrawal.
You're used to a smorgasbord of pussy
and now you've settled on one single
pussy. No disrespect intended, but
shit...

(throwing hands in air)

...it's over. The refrigerator's closed,
the lights are out, the jello's jiggling,
the eggs are cooling and the butter's
getting hard.

He shakes his head sadly. Smitty walks up at the end of
Tee's eulogy.

SMITTY

What shit are you talkin' now, Tee?

TEE

We're just handling business.

SMITTY

Darnell, I noticed you were late. What
happened? You get delayed by one of your
women?

DARNELL

Ain't no women gon' get me late.

The phone RINGS. Darnell picks it up.

DARNELL

Chocolate City...Yeah, this is him...
(listening; serious)
Oh no...okay...I'll be right there!

Darnell hangs up the phone and starts out of the room,
leaving a bewildered Tee and Smitty in his wake.

TEE

Yo, where are you goin man? We start in
an hour!

139 OMITTED - SCENE 139

139

140 OMITTED - SCENE 140

140

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141 EXT. HOSPITAL - DAY (ESTABLISHING)

141*

An ambulance pulls up to the emergency entrance as Darnell SCREECHES to a halt in front of the medical facility, parking behind a POLICE CAR. Darnell jumps out and rushes inside.

142 INT. HOSPITAL CORRIDOR - DAY

142*

Darnell hurries through the hallway doors. As he moves briskly down the hall, he comes to a hospital room. He checks the room number.

143 INT. HOSPITAL ROOM - DAY

143*

Darnell walks in and sees a woman lying in bed. She's turned away from him.

DARNELL

Mia?

The patient turns around. It's Brandi! Bumps, bruises, bandages.

DARNELL

Brandi! I got a call that Mia was hurt.

She breaks into tears.

BRANDI

Would you have come if you knew it was me?

Darnell realizing that she's injured...

DARNELL

What happened to you?

BRANDI

Darnell, you didn't have to do this...I love you...

DARNELL

Huh?

BRANDI

(sincere)

Please forgive me. I didn't want to tell them but they made me.

(CONTINUED)

DARNELL

(confused)

Yo! I don't know what the fuck you
talkin' 'bout. You need to get help.
Some therapy or some shit. Yo, I'm out!

As he turns to exit, two POLICE OFFICERS enter her room.

OFFICER #1

Are you Darnell Wright?

Darnell looks at Brandi, who is still crying. He realizes
something ain't right. Officer #1 slaps Darnell with
handcuffs.

OFFICER #1

You're under arrest.

DARNELL

What?!? Naw, you got the wrong somebody!

OFFICER #1

You're under arrest for assault and
battery. You have the right to remain
silent. Anything you say can and will be
held against you in a court of law...

DARNELL

Yo, this shit ain't funny.

The officers escort Darnell out of the room.

144 EXT. POLICE STATION - NIGHT

144

Darnell and Tee walk down the steps.

TEE

Damn...you musta put the real dick on
homegirl. You gotta problem.

DARNELL

I don't know what to do about her, man.

Tee takes a long look at Darnell.

TEE

I'm a tell you like it is. You either
gotta get girlfriend under control and
check her ass like I told you earlier or
you gotta hurt the bitch.

145 INT. WRIGHT HOUSE - LIVING ROOM - NEXT DAY

145

Darnell paces as Ma lectures him.

MA.

Boy, you just be thankful they didn't press charges. The Lord must of been watching over your stupid behind.

DARNELL

I can't believe it. I cut her off, and she lost her damn mind.

MA

Now do you see what I've been telling you about all them little girls you've been runnin' around with?

(seeing Darnell's distressed face)

I know you didn't touch her, baby. I raised you better than that.

A loud CRASH! of a window shattering. Darnell crosses to the window.

DARNELL

Shit!

DARNELL'S POV

The windshield of the Pathfinder is shattered. Glass is everywhere. A brick rests on the hood. There are big, deep scratches all over his car.

ANGLE - DARNELL

He runs out the door.

146 EXT. WRIGHT HOUSE - DAY

146

Darnell runs over to the Pathfinder and stares at it in shock. A car approaches. It's Brandi! She stops next to his car. The driver side window rolls down revealing Brandi.

BRANDI

Hi, Darnell. That's too bad about your car.

DARNELL

Now you crossed the muthafuckin' line. Now I'm gonna have to whoop your ass!

146 CONTINUED:

146

Darnell moves towards the car.

MA (O.C.)

Darnell, let me handle this heifer!

You can't hit a woman, but I can!

ANGLE - MA

running from the house. She gets up in Brandi's face.

MA

You'd better believe that I will bust your ass if you come around here harassing my family again! Don't nobody mess with my babies. And if you know what's good for you, you'll drive the hell off before I snatch you out of this car.

Brandi, chuckling to herself, drives off. Neighbors have opened their windows and come out of their houses to see what's going on.

DARNELL

(humiliated)

Yo, Ma, how you gonna be threatening people in the street? I had it handled.

MA

I'm not having this, Darnell.

DARNELL

(to neighbors)

Ain't y'all got shit to do?

MA

Now, you take your hard-headed ass downtown to the police station and file a restraining order against her, to keep her ass away from here.

DARNELL

I ain't no punk. I ain't filing no restraining order against no woman. I can handle her.

MA

(to neighbors)

What the hell you lookin' at? I've lived here longer than all ya'll...better stay out of my business!!

147 EXT. DARNELL'S APARTMENT BUILDING - ALLEY - DAY

147

The back alley door is opened a crack. Darnell's head is poked out. It looks left. It looks right. Satisfied, Darnell opens the door all the way and cautiously exits.

Continually checking over his shoulder, Darnell makes his way over to his Pathfinder which is parked under the building's car port. He gets in the car. Paranoid eeriness.

SCRIPT FLY

148 INT. PATHFINDER - DAY

148

DARNELL'S POV - Through his broken windshield.

A car, the same color as Brandi's, moves quickly past the security gate.

ANGLE

Darnell edgy.

149 OMITTED - SCENE 149

149*

A149 EXT. PUBLIC PARK AREA - NIGHT

A149*

Darnell and Mia, hand in hand, sit in a cozy area. Darnell seems distracted. Mia notices.

*
*

MIA

Is something on your mind?

*

DARNELL

No...no...the only thing on my mind is you.

*
*

MIA

Darnell...you been looking around all night, distracted, not listening. What's wrong?

DARNELL

Nothing...I just got a lot goin' on.

*

MIA

Is it us?

Darnell looks at her a moment.

DARNELL

What do you mean?

MIA

Well, I know you're not used to being with only one woman...maybe you've changed your mind.

A149 CONTINUED:

A149

DARNELL
Changed my mind!

Realizing his anxiety over Brandi has confused her...

DARNELL (cont'd)
You're my girl.
(beat)
I love you.

Mia gives him a questioning look.

DARNELL (cont'd)
That's right...I love you.

He leans in and kisses her.

DARNELL
Let's get out of here.

150 EXT. VALET PARKING AREA - NIGHT

150

Darnell and Mia wait curbside in front of others awaiting their cars to be delivered. The Pathfinder, dented, scratched and windowless is driven up. Everyone looks at the four wheel piece of shit wondering how the owner even had the nerve to drive it, let alone valet park it. He gives the valet a tip. The valet looks from Darnell to his car then back to Darnell. He gives the tip back.

Darnell, with attitude, escorts Mia over to the passenger side and opens the door for her. She climbs in.

151 INT. PATHFINDER - MOVING - NIGHT

151

Wind blasts on Darnell and Mia.

DARNELL
You cold?

MIA
(shivering)
I'm fine.

DARNELL
You sure? I gotta couple of blankets in the back.

RING! Darnell's mobile phone begs to be answered.

151 CONTINUED:

151

DARNELL (cont'd)

Yo!

BRANDI (V.O.)

How was the movie? Did you share popcorn
and hold hands?

151 CONTINUED: (2)

151

Darnell stiffens.

DARNELL

(nervous)

Hey, wassup?

BRANDI

Your time with your little friend is
what's up. Get rid of her or I will.

CLICK! Brandi hangs up.

DARNELL

(pretending; covering)

Yeah, a'ight, man. I'm rollin' wit' my
lady right now. I'll get back at you
later. Peace.

Darnell hangs up on the already dead line.

MIA

Who was that?

DARNELL

It was just Tee. Club stuff.

Happy, Mia sits back, her hair a study in wind patterns.
Darnell just drives, his mind spinning faster than his
wheels.

A151 EXT. POLICE STATION - NIGHT

A151*

ANGLE ON MIRROR

*

We see Darnell approaching the station in the mirror. He
goes up the stairs and into the station.

*

*

152 INT. POLICE PRECINCT - NIGHT

152

WE SEE several police officers moving about. Darnell enters
from the stairs, a determined look on his face. He walks
past a local derelict, handcuffed to a police chair.

*

*

DARNELL

*

(to derelict)

*

What's up now?

*

He continues until he gets to a DESK OFFICER.

*

DARNELL

(hesitant)

Ah, excuse me. My name is Darnell
Wright. I need to get a restraining
order.

(CONTINUED)

152 CONTINUED:

152

The officer pulls out a complaint form.

DESK OFFICER

First we have to fill out a police report. What exactly did this person do to you?

DARNELL

She broke in my house, she's been following me all over the damn place, she threatened my girlfriend. I'm telling you, the woman is crazy.

(CONTINUED)

152 CONTINUED: (2)

152

DESK OFFICER

(sarcastic)

So. You want to file a restraining order
against a woman?

DARNELL

That's what I said. What's the problem?

DESK OFFICER

Nothing.

(beat)

What's the person's name you're filing
against?

DARNELL

Brandi Web.

A SERGEANT has been listening in the b.g. He comes over and
whispers in the officer's ear. They both chuckle.

DARNELL

What the fuck is so funny?

SERGEANT EVANS

Now, Mr. Wright, didn't we pick you up
yesterday for assaulting Ms. Web?

DARNELL

(interrupting)

Falsely accused, as you know.

SERGEANT EVANS

If you say so. Now you show up here
trying to get a restraining order against
her. Maybe it's me, but it sounds a
little strange.

DARNELL

Man, I don't give a fuck what it sounds
like. I just want to get a restraining
order before I hurt her. You know what?
Fuck this! I didn't want to come here
anyway.

Darnell turns and walks off.

DARNELL

This is some bullshit!!

Darnell walks out the way he came in, disgraced. He stops on
the stairs.

(CONTINUED)

152 CONTINUED: (3)

152

DARNELL

(yelling)

As soon as mutha'fuckas take the law into
their own hands.....we wrong!!

A152 OMITTED - SCENE A152 (PART OF 152)

A152*

153 EXT. POLICE STATION PARKING LOT - NIGHT

153

WE SEE Darnell exit the building, pissed off. As he walks through the parking lot with a look of intensity, he comes to a sudden halt. Darnell stands there, shocked, his mouth hanging wide open.

DARNELL

Yo, what the fuck?!? No she did not fuck up my car in front the police station.

*
*

A153 EXT. STREET - NIGHT

A153*

DARNELL'S POV - HIS CAR

has been fucked up even more as it sits on four flattened tires. It must have been a sledge hammer/knife combo.

154 EXT. CHOCOLATE CITY - NIGHT

154

The line of sharply dressed customers winds halfway around the block. The POUNDING BEAT spills into the air.

*

155 INT. CHOCOLATE CITY - BALCONY - NIGHT

155*

It's On! The club is packed. The dance floor is jammed.

ANGLE ON

*

Darnell and Tee surveying the night's success.

TEE

(pointing to a girl)

Did you see the shelf on that honey?

DARNELL

(unenthusiastic)

Yeah...she's cool.

TEE

What do you mean she's cool? Shit!

That's Sizzlelean...some Farmer John right there bro'.

DARNELL

She's fine, man, but I need you to stop talking about ass for a minute. I got some real problems and I need you to elevate your shit for a second.

155 CONTINUED:

155

TEE

Honeys come and go, bro'. But you my
man. What's up?

(CONTINUED)

155 CONTINUED:

155

DARNELL

I'm thinking of letting Mia go.

TEE

I told you your ass was addicted.

DARNELL

That ain't it. If I don't let her go,
Brandi's gonna hurt her, man. I know it.
I got a feeling.

TEE

You need somebody to erase that pencil
mark.

DARNELL

I ain't a killer.

TEE

Then you're gonna be watching your ass
for life... 'cuz bulldog ain't letting go.

DARNELL

I'm not gonna let Mia get hurt.
Maybe I'm not supposed to be with just
one. I gotta do what I gotta do.

TEE

You, me and about a hundred million other
muthafuckas. But that's the way Mother
Nature kicked in...

Darnell, depressed, moves away from the rambling Tee.

TEE

We were meant to be hunters roaming,
searching, exploring...matter of fact,
look at that ass.

(realizing Darnell's gone)

Darnell! Darnell!

156 INT. CHOCOLATE CITY - DANCE FLOOR - NIGHT

156

Several celebrities in various grooves. (J.J. Walker, Will
Smith, Jada Pinkett, Jim Carey, etc.)

ANGLE

Darnell weaves through the crowd barely acknowledging the
patrons. He stops.

DARNELL'S POV

(CONTINUED)

A156 INT. CHOCOLATE CITY - LOUNGE AREA - NIGHT

A156*

Mia and Peaches laughing and talking.

ANGLE

Mia spots Darnell. A big smile crosses her face. She waves to Darnell.

B156 INT. CHOCOLATE CITY - DANCE FLOOR - NIGHT

B156*

Darnell takes a deep breath and walks over.

157 INT. CHOCOLATE CITY - LOUNGE AREA - NIGHT

157*

Darnell walks up to Mia. She reaches out to hug him. Instead of embracing her, he gives her a quick kiss on the cheek. Mia looks at him confused.

DARNELL

(taking her hand)

We need to talk.

158 INT. CHOCOLATE CITY - QUIET AREA

158

Darnell and Mia stand off to the side. Mia's upset.

DARNELL

Look...I guess what I'm saying is we're moving too fast. I think we should take a little break.

MIA

What does that mean? Darnell...this isn't high school. Either you want to be with me or you don't.

DARNELL

I just need more time.

MIA

Darnell...you're lying. Why are you playing this game?

DARNELL

Okay...whatever you say.

He walks off. She looks after him, hurt and confused.

159 INT. CHOCOLATE CITY - MAIN AREA

159

In stark contrast to the revelry around him, Darnell stands alone and forlorn.

(CONTINUED)

159 CONTINUED:

159

SMITTY (O.C.)

I gotta hand it to you, boy. You fellas really showed Smitty something. I can use some junior partners like you.

*
*

DARNELL

(subdued)

That's cool, Smitty.

SMITTY

I'm giving you a piece of my empire and all you gotta say is 'that's cool?'

DARNELL

I'm sorry, Smitty. Thanks.

SMITTY

Tomorrow we'll have a meeting to discuss the particulars.

Smitty slaps him on the back and walks off.

DARNELL'S POV

Mia looking at Darnell from across the dance floor.

ANGLE

Their eyes meet a moment. A cute girl walks by Darnell. He grabs her by the arm and starts talking to her. Mia walks away. Darnell looks away from the girl and back towards Mia. She's gone.

160 OMITTED - SCENE 160

160

A160 EXT. BASKETBALL COURT - NIGHT

A160

Darnell shoots baskets on the dimly lit court. A lonely man in a lonely place. His fucked up car, in the street behind him.

*
*

161 EXT. MIA'S HOUSE -NIGHT

161

Tee pulls up in his 300 ZX. He runs to the front door and POUNDS on it. After a few seconds the porch light comes on. The door opens. Peaches stands behind the security gate in her robe with Mia behind her.

PEACHES

Tee...what are you doing?

(CONTINUED)

161 CONTINUED:

161

TEE

Looking for Darnell. Is he here?

PEACHES

It's over with Mia and Darnell.

MIA

What's wrong?

TEE

We need him at the club. It's an emergency.

PEACHES

You got your nerve coming here for our help after the way Darnell dogged Mia out.

TEE

He didn't dog her out. He had to let her go. That crazy bitch Brandi was threatening to hurt Mia. And I bet she's got something to do with what happened at the club. Now where the hell is Darnell?

Tee looks at Mia.

162 EXT. DARNELL'S APARTMENT - NIGHT

162

Darnell arrives home to find Earl waiting at his security gate.

EARL

We go-go-go-gotta get down to the c-c-club!

163 EXT. CHOCOLATE CITY - NIGHT

163

Police car lights strobe in the night. As Darnell and Earl arrive at the club, WE SEE fire trucks outside the store, with firemen using water pumping equipment. There is a fire hose pumping a steady stream of water from inside the club. People are gathered. Darnell walks over to Smitty.

SMITTY

Look at this, Darnell! Fifteen years of business. I guess I shoulda known better. I knew we were having some minor problems with the pipes, but this is some freaky shit. Sprinkler system went crazy. Main water line broke. I don't understand. If I didn't know better I'd swear somebody's out to ruin me.

(CONTINUED)

163 CONTINUED:

163

Anger builds in Darnell.

DARNELL

Smitty, you're right. This is no
accident. This is my mutha'fuckin' bad.

(beat, looking at the damage)

I'll handle it, Smitty. I promise.

*
*
*

He rushes off to the Pathfinder as Smitty yells after him.

SMITTY

Darnell, you ain't making no sense, boy.

Come back and talk to Smitty!

Smitty turns his attention back to the club. He kicks the
water as he talks to himself under his breath. Tee and Mia
walk up to him.

TEE

(looking at the damage)

We're waterlogged like a muthafucka.

MIA

Darnell here?

SMITTY

He tore out of here talking some shit
about "his mutha'fucka bad. He'll handle
it." I don't know what the fuck that
little nigga means.

*
*
*

TEE

Shit! He's on his way over to kill that
ho.

Tee and Mia run off.

*

SMITTY

What the fuck is goin' on here?

(yelling)

Shirley, where are you?

*
*
*
*

A163 EXT. PACIFIC COAST HIGHWAY - DAWN

A163*

ANGLE ON DARNELL'S PATHFINDER

*

as it drives up the coast.

*

164 EXT. BRANDI'S MANSION - EARLY MORNING

164*

Tires screaming, Darnell skids around the corner and heads
for the gated driveway. SMASH! The already wrecked
Pathfinder SLAMS through the gate and into the driveway.

165 INT. PATHFINDER - EARLY MORNING

165*

Darnell fights with the door. It's jammed. He KICKS the door open and climbs out.

166 EXT. BRANDI'S MANSION - EARLY MORNING

166*

Darnell kicks in the front door.

167 INT. BRANDI'S MANSION - EARLY MORNING

167*

He enters. It's dark.

(CONTINUED)

167 CONTINUED:

167

DARNELL
Brandi! Where are you, bitch?!

No response. Darnell makes his way to the living room. He enters.

168 INT. BRANDI'S LIVING ROOM - EARLY MORNING

168*

Darkness. Shadows. Darnell's senses are alive. He spots a silhouette.

DARNELL (cont'd)
(closing in)
So, you wanna play games, huh? A'ight.
Why don't we play fuck Brandi up?!

He dives for the silhouette. CRASH! Darnell hits the floor on top of a tall piece of artwork covered with a long coat.

BRANDI
Not if I fuck you up first!

Darnell looks up. Brandi SMASHES a sculpture over his head.

169 INT. BRANDI'S HALLWAY - EARLY MORNING - MOMENTS LATER

169*

Brandi drags a semi-conscious Darnell down the hall by his legs.

170 INT. BRANDI'S MANSION - FORMAL DINING ROOM - EARLY MORNING

170*

The table hasn't been touched since her birthday. Two stale pieces of cake and spoiling food sit undisturbed. Darnell begins to regain consciousness.

BRANDI
Tell me something, Darnell. Are you still The Man?

DARNELL
You're a crazy woman.

BRANDI
I didn't think so. But you are a dog. A mad dog to be exact. And you know what they do to mad dogs? I can't hear you.

Brandi moves in and holds her gun to Darnell's head.

BRANDI (cont'd)
You know very well that they shoot mad dogs.

(CONTINUED)

170 CONTINUED:

170

Darnell sweats.

BRANDI (cont'd)

I'm not gonna kill you...

(pulls gun away)

...for myself. No. I'm going to do it
for all women. But first we're going to
have my birthday dinner.

Brandi grabs the remaining piece of birthday cake and shoves
it into Darnell's mouth. He begins to choke. She paces with
gun in hand.

BRANDI

The problem is, you treat us like boy
toys. You expect us to sit on the shelf
of life all clean and shiny waiting to
please in hopes of gaining your love. A
man comes along, buys us off the shelf,
and plays with us until he thinks we're
no longer as much fun. Or he gets us
dirty, at which time, he throws us away.
Or, if we're lucky, into the box with the
others to be played with from time to
time. Or until he buys his next shiny
toy.

(switching gears)

Well, let me tell you somethin', Mr.
Player, Mr. Pimp, Mr. Mack-Daddy...we are
tired of bein' your damn boy toys! We
are too through with your lines, lies and
wandering eyes. We ain't your bitches,
hookers, hoes or honeys. And believe it
or not, we do just fine without your dick
or your money! Know what I'm sayin'?
See, you can't have your cake and eat it
too.

She points the gun at him. He struggles against the ropes.

BRANDI

Now come on, baby...let's retire
upstairs.

He lunges for Brandi. WHOOSH! She side steps the attack,
hitting Darnell on the head with her handgun. Darnell SLAMS!
into the opposite wall.

(CONTINUED)

170 CONTINUED: (2)

170

BRANDI (cont'd)
Oooh, poor baby. Did that hurt?

A weakened Darnell forces himself to his feet.

DARNELL
If you're gonna kill me, you're gonna
have to do it right here, 'cause I'm not
goin' upstairs.

BRANDI
(closing, gun ready)
Yes, you are.

DARNELL
(faces the fun, fearless)
You can't carry me. I ain't gonna walk.
So, how the fuck you gonna get me
upstairs?

WHAM! Brandi kicks Darnell right between the legs. OOF!
Darnell doubles over in pain.

171 EXT. STREET - EARLY MORNING

171*

Tee and Mia cruise, looking for signs of Darnell.

172 INT. TEE'S CAR - MOVING - EARLY MORNING

172*

TEE
I know she lives around here somewhere.

MIA
(pointing)
Look.

MIA'S POV - BRANDI'S MANSION

The smashed up gate.

173 INT. BRANDI'S BATHROOM - EARLY MORNING

173*

Brandi enters, ushering a BRUISED Darnell inside.

BRANDI
Get in the tub.

Darnell, mouth covered in cake and frosting, hesitates.

DARNELL
I don't care if you bust a cap in my ass,
I'm not gettin' in.

173 CONTINUED:

173

BRANDI

I said, get in!

DARNELL

Fuck you!

BLAM! she FIRES the gun at Darnell. She grazes his ARM, spinning him around and knocking him half way into the tub. Darnell's butt sticks up in the air facing Brandi.

DARNELL (cont'd)

Oow! You bitch! I can't believe you shot me. My arm!

BRANDI

Now get in the fucking tub.

Brandi crosses to Darnell and pushes him the rest of the way into the already filled jacuzzi. Gun on Darnell, she crosses to the basin cabinet and pulls the CD player from underneath.

DARNELL

(buying time)

Look, Brandi. Maybe what happened between us wasn't exactly cool. But this ain't right. I am not your husband.

BRANDI

That's right. His other woman was a blonde. Yours was a nappy head. I trusted you just like I trusted him.

She plugs in the CD player then turns, crossing to the tub.

DARNELL

Awww...what you gonna do! Throw that shit in the tub with a nigga.

BRANDI

That's right. My husband thought he was The Man. I caught his ass bouncing up and down, in my bed, on some bimbo. He thought he could play me like that. He didn't even show remorse for what he did. He just laughed in my face. But his smile disappeared just when he realized I was about to kill his ass. Of course it was too late. His relaxing jacuzzi turned into his last bath. He couldn't get out before I dropped the radio in. He looked like a french fry cookin' in vegetable oil. The smile on his smug face was gone. And you're gonna die just like he did.

*

*

*

*

(CONTINUED)

173 CONTINUED: (2)

173

Brandi starts to toss the CD player into the tub when...SPLASH! Darnell jumps out of the tub as the CD player goes in. OOF! He shoves Brandi, sending her sprawling half way across the bathroom. The gun skitters across the floor. Brandi tries to recover and find the .38. She retrieves the gun as Darnell runs out of the room.

SCRIPT FLY

(CONTINUED)

173 CONTINUED: (3) 173

BLAM! BLAM! She fires at Darnell, who dives out of the way. Hot lead rips into the wall where Darnell's head was a half second ago. Darnell dashes for safety. BLAM! BLAM! Brandi goes after him.

174 INT. BRANDI'S HALLWAY - EARLY MORNING 174*

Brandi hunts for Darnell, gun at the ready.

175 EXT. BRANDI'S MANSION - EARLY MORNING 175*

Tee's 300 ZX screeches to a halt next to the Pathfinder. Tee and Mia jump out and head for the house. They HEAR gunshots. *

176 OMITTED - SCENE 176 176*

A176 INT. BRANDI'S BEDROOM - EARLY MORNING - MOMENTS LATER A176*

Darnell enters and locks the door behind him. *

B176 INT. BRANDI'S HALLWAY - EARLY MORNING B176*

Brandi tries the door. It's locked. She points the gun to shoot the lock, when she HEARS sounds from downstairs. *

MIA (O.S.) *

(shouting) *

Yo, bitch! What'd you do with Darnell? *

Brandi moves toward the sounds. *

177 INT. BRANDI'S KITCHEN - EARLY MORNING 177*

Mia and Tee move through the dark space. Tee pulls out a cellular phone. He dials. *

TEE

(whispering)

Yo Mia, you better shut the fuck up and lay low. I'm calling 911. *

MIA

I'm gonna check the other room. *

TEE

Mia!... *

(into phone) *

Hello...I have an emergency... *

Tee HEARS footsteps behind him... *

(CONTINUED)

177 CONTINUED:

177

TEE
(turning around)
Mia?

In the shadows, a figure emerges and WHACK!!...Tee is STRUCK
in the head. He falls over. Brandi steps into the light.

ANGLE - TEE

Tee is out cold, his cellular phone on-line, next to his
face. Brandi's feet move past Tee.

178 OMITTED - SCENE 178

178*

A178 INT. BRANDI'S BEDROOM - EARLY MORNING

A178*

Darnell attempts to stop the bleeding in his arm, while
searching the room for potential weapons.

DARNELL
I'm a be ready for Cujo when she comes
back.

179 OMITTED - SCENE 179

179*

A179 INT. BRANDI'S LIVING ROOM - EARLY MORNING

A179*

Mia walks out of the hallway and into the kitchen.

*

B179 INT. BRANDI'S KITCHEN - EARLY MORNING

B179*

Mia discovers Tee, knocked out cold.

*

MIA

Tee!

Brandi steps out of the darkness behind Mia. She aims the .38 at her--point blank.

*

BRANDI

Hello bitch. I see you came to rescue your dog.

*

*

*

MIA

Where is Darnell?

*

*

BRANDI

He's upstairs waiting for us. Shall we?

*

*

Brandi gestures with her gun for Mia to start walking. They head out of the kitchen.

*

*

180 INT. BRANDI'S MANSION - STAIRS - EARLY MORNING

180*

Mia walks upstairs, held at gunpoint by Brandi.

*

181 OMITTED - SCENE 181

181*

182 INT. BRANDI'S BEDROOM - EARLY MORNING

182*

Reveals Darnell, FINGERNAIL FILE in hand, waiting for the door to open. The door opens and a woman is pushed inside. Darnell lunges at her, but before he strikes...

*

*

*

MIA

It's me, Darnell!

*

*

DARNELL

Mia?

*

*

Brandi steps into the room, holding the gun.

*

BRANDI

Hi guys. How nice. Two for the price of one.

*

*

*

(CONTINUED)

182 CONTINUED:

182

DARNELL

I know I dogged you, but you're taking
the shit too far, Brandi. Mia has
nothing to do with this.

BRANDI

She has everything to do with this. Now
drop your toy knife and move to jacuzzi.
Both of you!

Darnell and Mia stand, unmoving.

BRANDI

Suit yourself.

Brandi walks to Darnell and puts the gun to his head. He
doesn't blink. Brandi finger-squeezes the trigger.

MIA

Get away from him!

Mia rushes Brandi.

DARNELL

Mia, stay away!

(MORE)

(CONTINUED)

182 CONTINUED: (2)

182

DARNELL (cont'd)

BLAM! Brandi fires the gun. Mia's body hits Brandi's body hard. The two women head for the second floor window.

DARNELL

No!!!!!!

Darnell tries to save Mia from the inevitable. CRASH! All three go through the glass. CHAOS! CONFUSION!

BEGIN SLOW MOTION

183 EXT. BRANDI'S MANSION - EARLY MORNING

183

All three fall and SPLASH into the backyard swimming pool.

184 INT. POOL - CONTINUOUS - EARLY MORNING

184

Churning water clouds the thrashing bodies. Darnell sinks towards the bottom.

ANGLE - DARNELL'S FACE

Blood trickles down the side of his mouth. He struggles for consciousness. He's losing the battle.

DARNELL (V.O.)

And now I'm in this fucked up shit. I guess life is about choices. And now I know you gotta pay for every single one of them muthafuckas.

We see Brandi, Mia and Darnell's faces in a quick series of cuts. We HEAR sirens as the MUSIC, "THIN LINE BETWEEN LOVE AND HATE," begins to play.

*
*
*

DISSOLVE TO:

*

185 OMITTED - SCENE 185

185*

186 INT. HOSPITAL ROOM - DAY

186

TIGHT ON a broken arm raised in the air.

PULL BACK

to reveal the arm is in traction, and belongs to Darnell, who lies in bed BANDAGED FROM HEAD TO TOE. Ma, Mia, Erica, and Tee, whose head is bandaged, are there.

(CONTINUED)

186 CONTINUED:

186

DARNELL

I guess I really messed up, huh y'all?
But I swear, I'm a make it right, even if
I have to get ten jobs to pay for
everything.

TEE

Nigga', how you gonna get ten jobs when
you can't even get yo' ass out that bed?!

DARNELL

I can do it. I can do anything, 'cause
I'm The...aww...forget it.

He takes Mia's hand and smiles.

DARNELL (V.O.)

Believe it or not, I stopped tryin' to be
The Man and became a man. Smitty's
insurance paid for most of the water
damage and we reopened the club. It's
packed every night. Yeah...Smitty made
us partners. Tee stays late, but I leave
early. See, I like to go home to my
family. Oh, I ain't told y'all? Mia and
I got married and had a baby...a little
girl. We named her Destiny. And Peaches
is her Godmother. Damn!

FADE TO BLACK.

THE END