

BOYZ N THE HOOD
an Original Screenplay
by
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7/31/90

FINAL DRAFT

**For Educational
Purposes Only**

FADE IN:

CREDITS

Over the credits, we hear the distant sounds of people shouting loud obscenities, this is followed by automatic gunfire, and then by the piercing noises of police vehicles and surveillance helicopters. A symphony of street noise.

BLACK SCREEN

A quote appears over these audible images.

TITLE CARD: "One out of every twenty-two Black American males will be murdered each year."

DISSOLVE TO:

TITLE CARD: "Most will die at the hands of another Black male."

We hear the sound of a steel door slam as we...

FLASHCUT TO:

1 INT. TRE'S ROOM - DAY

1.

VIEW FROM OVERHEAD

We hear birds chirping, dogs barking, car horns, morning ambience. A peaceful image. It is the ordinary living space of a ten year old male child. Posters of Spiderman, The X-men, and the Incredible Hulk adorn the walls. Sleeping in the bed is a small brown boy of about ten years of age. He has close cut hair and brown soulful eyes. This is TRE STYLES. Tre wakes with a slight startle as his mother enters the room. She moves with the speed of a rocket and the grace of a bird. This is REVA, Tre's mother.

REVA

(singing)

Good morning to you! Good morning
to you! Good morning, good morning,
good morning to you! Time to get
up!

She pulls open the blinds sending rays of sunlight on his head.

TRE

(with closed eyes)

I'm already woke.

REVA

Then open your eyes.

Tre does so.

(CONTINUED)

1 CONTINUED:

1

REVA

Good! That's better.

(she stands to leave)

I have a class till seven tonight
so be in by five. I'll call to
make sure. Don't forget to brush
your teeth, wash your face and
comb your hair. There's something
to eat on the stove for you. Bye.

TRE

Bye.

She leaves. Tre pauses for a moment, closes his eyes and gets
back under the covers. Reva comes back and jerks him out of bed.

REVA

Get up little boy!

DISSOLVE TO:

2 EXT. LAWRENCE STREET-INGLEWOOD, CA - DAY

2

There is a montage of different corners. On each is a red and
white sign which says ONE WAY. On the last corner we see Tre
waiting. He is joined by three other children, a boy and two
girls. They are BOBBY, a budding criminal looking ten year old.
TRINA, a little girl who acts like she has her own apartment.
And KEISHA, who is shy. They begin walking together towards
school. A PACK OF STRAY DOGS run through the street, some are
knocking over trash cans in search of food.

BOBBY

What up Tre? You do your homework?

TRE

What homework? Not for real, yeah
I did it.

BOBBY

Can I copy it?

TRE

Hell no. Too bad you should have
done it.

TRINA

Did y'all hear them shooting last
night?

TRE

Yeah I heard it. I got under my
bed.

(CONTINUED)

2 CONTINUED:

BOBBY
You a scarycat.

TRINA
My momma say a bullet don't have
no name on it.

BOBBY
I ain't afraid to get shot. Both
my brothers been shot and they
still alive.

TRE
They lucky.

The kids walk along for a moment in silence. Bobby breaks the
ice.

BOBBY
Y'all wanta see something?

TRE
What?

They all stop.

BOBBY
I ain't saying what. Do you want
to see it or not?

The kids all nod "Yes".

CUT TO:

3 INT. ALLEY - DAY

There is a long row of garages. Among each port there is trash
piled up very high. One pile is sectioned off with yellow tape
which reads "Do Not Cross!" There are more STRAY DOGS sniffing
and licking the ground behind the yellow tape. Tre scares them
away while Bobby simply pulls the tape away and leads the others
into the pile.

TRE
Yahhh! Yahhh! Get outta here!

BOBBY
(pulling tape away)
Just get rid of this shit and we
in business.

(CONTINUED)

3 CONTINUED:

3

TRE
What you gonna show us, a bunch
of fish heads? (sings a few bars
of the fishhead song)

Bobby turns to face Tre.

BOBBY
I know who was doing the shooting
last night.

Bobby kicks over some rubbish to reveal several bloody spots,
garbage covered with blood. There are also more than a few
pieces of gray matter scattered about.

THE GIRLS

Gasp in horror. Keisha seems more affected than Trina.

TRE

Looks at this sight with indifference. It is a familiar sight.

TRINA
Is that blood? What happened?

BOBBY
What do you think! Somebody got
smoked! Look at the holes in the
wall! You stupid!

TRINA
Least I can tell my times tables!
...Look why is the blood turning
yellow?

TRE
That's what happens when it
separates from the plasma.

BOBBY
What's plasma?

KEISHA
Can we go now?

TRINA
What's all that grey stuff?

TRE
That's his brains.

Keisha begins to cry even louder now. She runs off down the
alley. Tre runs after her. KEISHA

(CONTINUED)

3 CONTINUED: (2)

3

As she slows down and cringes near a garage door. She is crying up a storm now. Tre goes over to her and holds her.

TRE
Don't cry Keisha, don't cry.

KEISHA
I...I...They shot my brother.

Bobby and Trina join them.

BOBBY
What's wrong with her?

TRE
Her brother got shot last year.

DISSOLVE TO:

4 INT. MRS. OLAF'S 5TH GRADE CLASSROOM - DAY

4

The scene opens with a montage of overlapping images of childrens drawings of life in South Central L.A.. Some of them are funeral scenes, helicopters, gang writing, fancy cars owned by dope dealers, etc. One drawing says "INCREASE THE PEACE". We soon PULL BACK from the last drawing to reveal their location on the wall of the classroom and to reveal Tre drawing a picture of a Black superhero named BLACKMAN with a B on his chest.

The teacher is conducting a history lesson with a POINTER in hand. This is MRS. OLAF a skinny frayed haired white lady in her mid-forties. She is upset with her position in the world, this is reflected in her condescending attitude towards her students, all of whom are Black and Hispanic.

MRS. OLAF
And so that's why we celebrate Thanksgiving, to commemorate the unity between the Indians--oops-- I mean the Native Americans and the early English settlers who were called....? Class?

THE CLASS
The Pilgrims!

MRS. OLAF
Yes, the Pilgrims!

TRE
(not looking up from his drawing)
The Penguins!

(CONTINUED)

4

CONTINUED:

The class laughs.

MRS. OLAF
Mr. Styles.

TRE
(he looks up)
That's me.

MRS. OLAF
Why is it you always have
something funny to say?

TRE
Cause I'm a comedian!

The class laughs.

MRS. OLAF
Would you like to teach the class?

The class goes "Oooh!" at this challenge.

TRE
Yeah can do that.

Mrs. Olaf is surprised.

MRS. OLAF
Very well then, come up here...and
instruct us.

Tre coolly walks up to the map. Nearby Bobby sits. It is evident
that he is jealous. Tre has caught the attention of the entire
class.

TRE
(cooly)
Can I have that?
(Indicating the pointer)

Tre begins to speak but not before Mrs. Coleman stops him.

MRS. OLAF
What will the basis of your
lecture?

TRE
What?

MRS. OLAF
(enunciating)
What are you going to talk about?

(CONTINUED)

4

4 CONTINUED: (2)

4

TRE
I'm gonna tell you if you let me
talk! Shoot!

The class laughs.

TRE
Okay. Alright, does anybody know
what the name of this place is?

The pointer is on the continent of Africa.

TRINA
That's Africa, I know that.

TRE
That's right that's Africa. But
did you know that Africa is the
place where they found the body
of the first man?

BOBBY
Yeah I know dat, I heard it in
a song once.

TRE
My daddy says that makes it the
place where all people originated
from, that means everybody is
really from Africa.

(gestures with pointer)
Everybody, all of y'all,
everybody.

BOBBY
I ain't from Africa, I'm from
Inglewood, Crenshaw Mafia! Blood!

He throws up a gang sign.

TRE
Like it or not you from Africa.

BOBBY
I ain't from no Africa. You from
Africa! You African booty
scratcher!

The class laughs. Tre saves face by throwing some of them a
nasty look. They quickly become silent.

TRE
Punk I'll kick your butter looking
ass.

(CONTINUED)

4 CONTINUED: (3)

4

MRS. OLAF

Now, now boys, breathe in and out
and count to ten, remember?!

The two boys ignore her. The tension between them is flaring.

BOBBY

I'll get my brother to shoot you
in the face!

TRE

Get your punk ass brother bitch
I'll get my daddy! Least I got one
muthafucka.

BOBBY

I ain't nobody's bitch, you a
bitch, Bitch! You a bitch, your
daddy's a bitch and your momma's
a bitch! Bitch!

Suddenly, Tre strikes Bobby in the head with the pointer. They
go headup into a brawl. Mrs. Olaf attempts to pull them apart.
The rest of the class is up in arms instigating on one side or
another.

MRS. OLAF

Now, now, now! Calm down!

TRE

Get your hands offa me, bitch!

MRS. OLAF

As her face turns tomato red. There is also more than enough
fear in her eyes.

WIPE:

5 EXT. LAWRENCE STREET - DAY

5

We see Tre's small figure at the end of the street. In the
foreground several young men are dealing drugs. A few of them
get into a fight. Tre walks towards us through the whole scene.
We hear a phone conversation between his mother and Mrs. Olaf.

MRS. OLAF (V.O.)

Well its not as though he is a
lost case, he's a highly
intelligent little boy.

(CONTINUED)

5 CONTINUED:

5

REVA (V.O.)

And you're a very perceptive woman.

MRS. OLAF (V.O.)

Thank You. As I was saying he's highly intelligent, and his vocabulary is enormous, its just ..

REVA (V.O.)

Yes, go on.

Tre kicks over some trash cans. A man curses at him. Tre curses back at the man and stands in defiance. The man charges at Tre and he runs.

MRS. OLAF (V.O.)

Its just he has a very bad temper. It makes it hard for him to interact with the other children. Maybe I can recommend therapy or a child psychologist or something.

REVA (V.O.)

No thank you, we can manage just well.

MRS. OLAF (V.O.)

Is there some problem in the home? Are you employed?

REVA (V.O.)

It really is none of your business but I am employed and I am studying to receive my master's degree.

MRS. OLAF (V.O.)

So you are educated?

REVA (V.O.)

Listen are we gonna talk about me or my son?

MRS. OLAF (V.O.)

I'm sorry. Well I'll be happy to see Tre back in class on Tuesday. His suspension is only for three days you know.

REVA (V.O.)

No I don't think you'll be seeing Tre at all.

(CONTINUED)

5 CONTINUED: (2)

5

MRS. OLAF (V.O.)
Why not, may I ask?

DISSOLVE TO:

6 INT. REVA'S APARTMENT - DAY

6

Tre walks through the front door on the tail end of his mother's conversation. Reva is in the foreground while Tre listens from the background.

REVA
Because Tre is going to live with
his father.

MRS. OLAF (O.S.)
His father?

REVA
Yes, his father. Or did you think
we make babies by ourselves?

Reva slams the PHONE down.

TRE

Stands there smiling.

TRE
Did you tell her where to go
momma?

REVA
What was our agreement? What did
we put down in writing?

She goes to the mantle to present a piece of paper.

REVA
I Tre Styles, being of sound mind
and body agree not to get into
any disputes whether physical or
verbal for the rest of the school
year. If I do not conform with
this agreement I will go to live
with my father Mr. Furious Styles.
Signed Tre Styles.
(looking closer)
You have to work on your
handwriting.

(CONTINUED)

6 CONTINUED:

Tre sighs and lowers his head.

DISSOLVE TO:

7 INT. REVA'S CAR - DAY

As she and Tre drive down Crenshaw Boulevard. Tre looks in curiosity at the action on the "strip".

REVA

I just don't want to see you end up dead or in jail or drunk in front of a liquor store. Can you understand that?

(She looks at him)

I'm serious. Look at me.

Tre does so.

REVA

I love you. You are my only son.

Tre sheds a tear. They come slowly at first but then heavily. Reva pulls the car over and holds him in her mothering arms.

8 EXT. CRENSHAW BOULEVARD - DAY

WIDE SHOT

Where we can see Reva's car stopped. After a few moments it drives out of frame.

DISSOLVE TO:

9 EXT. HI POINT AVENUE - DAY

We see eight boys playing street football, most Black, some Hispanic. Our attention settles on one of them. He is about ten years of age and has light brown eyes. This is RICKY. In the background several neighbors can be seen in front of their homes watering their lawns or just plain keeping watch on what is going on.

ON THE CURB

We see a group of FOUR BOYS riding skateboards. They are practicing jumping from the curb into the street. One of them is a short porky looking honey toned kid. This is DOUGH BOY. He is the leader of this pack of kids.

(CONTINUED)

9

CONTINUED:

REVA'S CAR

Turns the corner at the end of the block. Tre waves at the kids on the corner. Dough Boy waves back and begins following the car.

REVA

Who is that?

TRE

My friend. We call him Dough Boy.
You can see why.

10

EXT. FURIOUS STYLES HOME - DAY

10

THE CAR

Stops halfway down the block at a SMALL SPANISH STYLE STUCCO HOME. In the front yard stands a tall handsome Black man of about thirty years of age. He has serious brown eyes, a larger version of Tre's own. This is Tre's father, FURIOUS STYLES. Furious stops raking the leaves in his yard and goes to greet them. He sticks his head through the car window.

FURIOUS

How ya doing?

REVA

Doing fine, yourself?

FURIOUS

I'm living that's enough for me.

REVA

Well here he is.

THE CURB

Where Dough Boy can be seen in the background. Some other boys soon join him.

FURIOUS

You can't say hello?

TRE

Hi daddy.

FURIOUS

Go on and talk with your friends.

Tre gets out with his bags and does so.

(CONTINUED)...

10

CONTINUED:

10

REVA

Well there's your son. You wanted 'em, you got 'em.

FURIOUS

Why are you trying to make this so easy?

REVA

Hey its like you told me. I can't teach him how to be a man. That's your job. Besides I can't deal with him anymore he's starting to act like you.

FURIOUS

So what's wrong with that? Sounds fine to me.

BACK TO CURB

Where Tre is talking to Dough Boy and the other kids. The shortest of them has a small jeri curl. This is LIL CHRIS.

DOUGH BOY

So its not no weekend thing no more, you staying for good? Chris you know Tre right? 'Member that time we played ball out here?

LIL CHRIS

Yeah, I remember you. You collect all those comic books. You living here now?

Tre nods a yes. He is looking at his mother and father talking in the background.

DOUGH BOY

You still collect comic books?
(to his friends)
Boy this fool got more comic books than a muthafucka.

Tre looks at Ricky in the street catching another pass.

REVA (O.S.)

Tre! Come here.

TRE

Watch my stuff.

(CONTINUED)

10

CONTINUED: (2)

10

TRE

Goes to his mother's side of the car just as Ricky catches a pass in the street. Furious walks back to the curb and begins talking to Dough Boy and the other kids.

RICKY

What's up, Tre.

TRE

What's up, Rick.

REVA

Well it looks like you got your friends here.

Tre nods a yes.

TRE

When you coming to pick me up?

REVA

Whenever you want me to. Just call.

She gives him a kiss.

REVA

Listen, this is just a temporary thing. When I get outta school, I'll get a better job and a place to stay, maybe a house, then you can come back and things will be better. Okay?

TRE

Okay mommy.

REVA'S CAR

As she pulls away from the curb. In the background Tre stands alone.

THE LAWN

Where Furious is giving the kids a business proposition. Tre joins them.

FURIOUS

That's right, five dollars for the whole lawn. With not one leaf on it.

(CONTINUED)

10

CONTINUED: (3)

10

LIL CHRIS

Five dollars! That ain't shit. I
can make more'n that doing
nothing.

FURIOUS

Doing what?

DOUGH BOY

He works for his uncle.

FURIOUS

Well that's too bad. I can get
my son to do it.

TRE

Do what?

FURIOUS

Rake these leaves off the lawn.

Tre looks at his father as though he is crazy.

FURIOUS

Boy don't you look at me funny
when I say do something. Here take
this.

(he gives him the rake)

There's two trash bags right there
on the ground.

Furious picks up Tre's large suitcase with one muscular arm.

FURIOUS

Later.

DOUGH BOY

Damn your daddy mean. He worse
than the boogy man himself. You
gotta do all these leaves. Who
he think you is? Kunta Kinte?

LIL CHRIS

Well see ya later.

(to Dough Boy)

What you mean the boogy man, there
ain't no boogy man.

DOUGH BOY

Shut up fool, yeah there is.

LIL CHRIS

If there is I betcha the Hulk
could whip his ass.

(CONTINUED)

10 CONTINUED: (4)

10

Their voices fade as the two boys ride their skateboards down the street. A truck goes down the street and we hear the deep bass sound of hip-hop from its speakers.

TRE
(mumbles)
Yeah later.

Tre begins raking the leaves.

VIEW FROM OVERHEAD

As we see the entire yard covered with leaves. Tre labors in one part As we....

DISSOLVE TO:

Reveal he has cleared one part. Then another then another. When the yard is cleared it is nighttime. Tre walks out of frame pulling along two full bags of leaves.

11 INT. FURIOUS STYLES HOME - NIGHT

11

THE KITCHEN

Is modeled in typical bachelor fashion. It is a pigs dream. The dishes are piled up high, mighty and dirty. Furious pulls three TV dinners from the oven. One for Tre, the others for himself.

FURIOUS
Go wash your hands.

12 INT. STYLES BATHROOM - NIGHT

12

Where Tre washes his hands. With curiosity he slowly opens the shower curtain to reveal.

A DIRTY BATHTUB

With a thick black ring made of old body dirt and dead skin. Tre shakes his head in shame.

BACK TO KITCHEN

Where Furious sits at the table. He has almost completed his first TV dinner and is beginning the next. Tre seats himself and bows his head in prayer making Furious conscious of the fact he hasn't done the same.

(CONTINUED)

12

CONTINUED:

12

FURIOUS

Ordinarily I cook. But I didn't
have time to clean up before your
mother called.

(a beat)

You know how to cook?

Tre nods a Yes.

FURIOUS

What do you know how to make?

TRE

(with food in his mouth)

Meat Loaf.

(he adds)

Ala Reva.

FURIOUS

Ala Reva, huh. She taught you how
to make it?

TRE

Yup. Almost as good as she does
it.

FURIOUS

Hmm that's good.

There is a long pause where neither say a thing. Furious breaks
the ice.

FURIOUS

Want s'more Kool-Aid?

Tre nods his approval and Furious pours him a cup.

DISSOLVE TO:

13

INT. LIVING ROOM - NIGHT

13

Furious has a weight lifting bench press in the center of the
living room. He lays on the bench pressing what looks to be two
hundred pounds up and down. Tre picks up a small wrist weight
and tries to emulate his father.

FURIOUS

(between lifts)

Listen....I gotta lay down the
rules of the house. Same thing
as the weekends, you remember?

Tre nods a Yes.

(CONTINUED)

13

CONTINUED:

13

FURIOUS

What are they?

TRE

Be in the house by seven o'clock.
That's better'n Momma--she says
five. Do my chores wash the
dishes. I gotta wash those in
there?

Furious nods a Yes.

TRE

(mumbles)

Shit.

FURIOUS

What did you say?

TRE

Nuthin'.

FURIOUS

Watch your language. What's the
rest of it?

TRE

Clean the bathroom sink, floor
and tub. I gotta clean that tub?

FURIOUS

Yeah.

Furious puts the weight back on its stand and relaxes his arms.

TRE

(shakes his head)

Clean my room and water the lawn.

(a beat)

Daddy, can I ask you something?

FURIOUS

(flexing his arms)

Yeah what?

TRE

What do you have to do around
here?

FURIOUS (stops to look Tre)

I don't have to do nothin' but
pay the bills, bring home the food
and put clothes on your back.

(CONTINUED)

13

CONTINUED: (2)

13

TRE

Glad I don't have to pay no bills.

FURIOUS

(stands)

Here, this is for the lawn.

It is a five dollar bill. Tre smiles as he takes it into his hands.

TRE

Thanks.

FURIOUS

It may seem like I'm being hard on you but I'm not, I'm just trying to teach you how to be responsible. Your little friends don't have nobody to show them that. You'll see how they end up.

He looks closely at Tre.

FURIOUS

Ya know Tre, you're a prince. I'm king you're the prince.
Damn you getting big. That's my boy!

They share a smile and Furious gets up and walks away.

Tre pauses for a moment then gets up and walks in the direction his father went. He sees Furious laying on his bed in the master bedroom. His father pulls a book off the nightstand and begins reading. Tre walks down the hall towards his own room.

14

INT. TRE'S BEDROOM - NIGHT

14

DARKNESS

Is lost as Tre hits a switch illuminating his bedroom. It is a virtual carbon copy of the room at his mother's only in this one there are posters of Black superheroes like Luke Cage-Powerman, the Black Panther, the Falcon, and Sir Nose with the Bop Gun. There are also a lot of posters of Parliament/Funkadelic and George Clinton.

Tre climbs into his bed and begins watching television and reading a comic book as we ...

DISSOLVE TO:

(CONTINUED)

14 CONTINUED:

14

Tre on the bed, in a dead sleep. There is snow on the television. Our attention is drawn to the open WINDOW where the faint sounds of the street flow through the curtains and into the room. Furious comes in and turns it off. He calmly wakes Tre up and tells him to get in bed. Tre quickly undresses while his father gets an extra blanket.

FURIOUS

Returns to the room to find Tre back in slumberland. He smiles with pride at his young son. In the background the sounds of helicopters, police sirens and the distant firing of automatic weapons can be heard.

TRE'S BED

Where he can be seen.

THE WINDOW

We slowly PULL INTO the window as the sounds of the street crawl in and build in loudness until ... BOOM! Furious comes into frame and closes it. The faint sounds of neighborhood warfare are lost.

15 INT. THE LIVING ROOM - NIGHT

15

Where Furious checks the lock on the door and CLOSES all the the windows. On a wall is a LARGE MIRROR which reflects the room. We see his image as he does his task. With the last window we notice the wind blowing the curtains and the street sounds coming in. Furious CLOSES the window and we PULL IN and HOLD on the window for a second longer than usual.

DISSOLVE TO:

16 INT. TRE'S ROOM - LATER

16

Where he is seen tossing and turning in his sleep.

CUT TO:

17 INT. FURIOUS'S ROOM - LATER

17

Where he is sleeping the same way as his son.

DISSOLVE TO:

(CONTINUED)

17 CONTINUED: 17

MONTAGE OF INTERIOR OF THE HOUSE

18 INT. THE KITCHEN - NIGHT 18

With its dirty dishes. The faucet drips. We hear the sound of the dripping water over these images. It should get louder as the tension increases. Between the following images we get closer and closer to the faucet until we are in a drop of water and boom we see the open window.

19 INT. FURIOUS ROOM - NIGHT 19

Where he is in a deep slumber.

20 INT. TRE'S ROOM - NIGHT 20

Who is dead to the world also.

21 INT. THE LIVING ROOM - NIGHT 21

Where our attention is drawn to the WINDOW and its curtains which now blow in the evening wind. We hear the faint sounds of automatic gunfire, cars with music in the distance. The SOUND invades their home.

BACK TO TRE

Who is still in slumberland.

BACK TO LIVING ROOM

Where a thin figure in cheap corduroy pants and Converse sneakers crosses the floor. He accidentally stubs his knee on the coffee table.

BACK TO FURIOUS'S ROOM

Where Furious instinctively reacts to the sounds in the next room. Like a panther he slowly rises and reaches underneath the bed. From his room we can see THE INTRUDER reflected in the large mirror on the wall. From a shoe box Furious pulls his .357 MAGNUM and quietly begins loading it. His hands shake with nervousness. Suddenly Furious notices something.

THE HALLWAY

Where Tre walks in his underwear. He is making a late night bathroom run. When he reaches the bathroom he calmly closes the door. The dripping SOUND is at its loudest now. It immediately stops when the door is closed and we cut to:

(CONTINUED)

21

CONTINUED:

21

THE INTRUDER

Who looks up at the sound of the closing door. He knows someone is awake.

BACK TO FURIOUS

Who is in the hallway now. He clicks the barrel of his gun.

SLOW MOTION

BACK TO INTRUDER

Who reacts to the "Click" of Furious's barrel and turns to run.

FURIOUS

Jumps from out of the hallway and fires towards the man. His gun sounds off like a cannon.

THE BATHROOM

Where Tre hurries to finish peeing. He accidently gets a little bit on himself.

Furious slowly approaches the door. He has blown TWO LARGE HOLES in the wall next to the doorway. Outside, neighborhood dogs can be heard barking. Furious walks to the front of his house where he sees one of the man's sneakers. He bends down to pick up the shoe.

DISSOLVE TO:

22

EXT. FURIOUS FRONT PORCH - NIGHT/LATER

22

THE SHOE

Which is being held up and observed by Furious who hands it to Tre. We pull back to reveal Furious and Tre sitting on THE STEPS of their home.

FURIOUS

Somebody must have been praying
for that fool. Cause I aimed right
for his head.

TRE

You shoulda blew it off.

Furious looks at his son.

(CONTINUED)

22

CONTINUED:

22

FURIOUS

Don't say that. I'm glad I didn't
get 'em. I woulda just been
contributing to killing another
brother.

(a beat)

Where the hell are these fools?
We've been waiting for almost an
hour.

With that, an L.A.P.D. squad car comes racing up the street
with its red and blue lights flashing. It parks on the street
and two cops exit. One is Black the other is white. His name
is GRAHAM. The Black one interestingly enough is named COFFEY.
He is a pseudo Black man. Black police showing out for da white
cop. We notice the sign on the door which reads "To Serve and
Protect."

GRAHAM

We got a call about a burglary
here.

FURIOUS

That was an hour ago.

COFFEY

We didn't ask you that.

FURIOUS

Well I told you. Besides I don't
like having my son sitting out
here in the cold.

GRAHAM

What happened sir?

FURIOUS

Somebody broke into my house, I
shot at him with my gun and he
ran.

COFFEY

You didn't get 'em?

FURIOUS

He'd be laid out right here in
front of you if I did.

GRAHAM

Anything stolen?

Furious nods in the negative.

(CONTINUED)...

22

CONTINUED: (2)

22

COFFEY

Good. No need to file a report.

A voice on the police radio summons Graham to the car leaving Furious, Coffey and Tre.

COFFEY

You should have got him. That
would have been one less nigga
we had to worry about out here.

(he offers his hand to
Tre to shake)

Howya doing little man?

Furious waves Tre away from shaking Coffey's hand and gives him a cold look in the eyes. Coffey returns the glance. Furious just shakes his head in shame for this brother and begins walking up the stairs with Tre.

COFFEY

Something wrong?

Furious stops and turns to look at Coffey for a moment.

FURIOUS

Yes. Yes there is. Too bad you
don't know it.

They turn to walk in the house leaving Coffey on the lawn to think about what Furious meant.

We hear the voice of Sammy Davis Jr singing the Candy Man which transcends us into...

DISSOLVE TO:

23

EXT. TRE'S STREET - DAY

23

Where an ice cream truck slowly cruises by. Some SMALL CHILDREN stop the truck to buy some candy. We see the HANDS of the ice cream man, his fingers are adorned with large ornate jewelry.

ICE CREAM (V.O.)

(like Sammy Davis)

What do you cats want?

CUT TO:

24 EXT. BAKER FAMILY HOME - DAY

24

Where Tre enters the gate with some reluctance. Tre walks onto the porch and waits. We can hear the booming voice of Dough Boy's mother chewing him out. This is MS. BAKER, the mother of Dough Boy and Ricky. The fact that the two boys have different fathers drastically affects her parental outlook. She treats each differently one with love, the other with contempt.

MS. BAKER (O.S.)

You ain't shit, you just like your daddy!...ain't gonna do shit, ain't gonna be shit. All you do is eat, sleep, and shit around here! Y'all must think I'm a maid the way you act.

DOUGH BOY (O.S.)

Is that it? I gotta go.

CUT TO:

25 INT. BAKER FAMILY HOME - DAY

25

Where we see Ms. Baker laying on the couch shouting at Dough Boy and Ricky as they go back and forth preparing to leave for a hard day at play. Tre can be seen through the screen door.

MS. BAKER

Little nigga what you mean is that it?! You trying to get smart with me?! Where you going? Your little ass ain't got no job?

(sighting Tre)

Who's this little fucka sitting on my porch?

She rises to go to the door.

26 EXT. BAKER FAMILY HOME - DAY

26

Where Ms. Baker comes onto her porch to get a better look at Tre as well as to see anything in the neighborhood that needs seeing.

MS. BAKER

Oh, you Furious's little boy, huh? When your daddy gonna come play some cards? He act like he too good to come around no more. Too busy shooting at people.

(a beat)

He still got that same girlfriend?

(CONTINUED)

26

CONTINUED:

26

Suddenly, Ricky with football in hand comes from behind his mother, saving Tre from her mouth and her questions.

RICKY

Excuse me momma.

Tre runs off the porch and into the yard to go out for a pass. Ricky throws him one which he gracefully catches. Tre runs towards him as if to fake him out. Ricky catches him and they share a laugh.

TRE

Why you always be playing football?

RICKY

Ball in hand, stops as if he almost has to think out his answer, it comes quickly.

RICKY

Cause that's what I'm gonna be.

THE PORCH

Where Dough Boy comes from behind his mother. He doesn't bother even acknowledging her presence. Dough Boy quickly joins the other two boys who are on the sidewalk.

THE SIDEWALK

Where Tre, Ricky and Dough Boy stand.

DOUGH BOY

Yo, I heard Furious shot at somebody last night. He get 'em?

TRE

No.

Tre's attention has strayed across the street at...

27

EXT. BRANDI'S HOME - DAY

27

Where we see a young girl about the same age, as the three boys are helping her mother pull groceries out the back of their car. She has long hair which is bound in one large pigtail and wears what looks to be a the uniform of a private school. This is BRANDI, the neighborhood sweetheart.

TRE (V.O.)

Who's that?

(CONTINUED)

27

CONTINUED:

27

DOUGH BOY (V.O.)
That's my lady homey. Her names
Brandi.

BACK TO SIDEWALK

RICKY
She ain't your woman that's my
woman.

DOUGH BOY
How can she be your woman when
she my lady?

TRE

Has caught Brandi's eye from across the street.

RICKY (O.S.)
She's my wife.

BRANDI

Returns his interested glance with a smile.

DOUGH BOY (O.S.)
She may be your wife but I stick
my dinga-ling in her every night
so that make her mine.

Brandi's mother pulls her away into the house.

BRANDI'S MOTHER (O.S.)
Get your fast ass in here and quit
looking at them nappy headed boys!

BACK TO TRE

Who turns around to see Dough Boy and Ricky play wrestling in
the grass. They stop when they see they have Tre's attention
once more.

DOUGH BOY
You ain't having her cause we
sharing already.
(he gets up)
C'mon lets go see Chris.

RICKY
Where's my ball?
(he sees it)
There it is.

(CONTINUED)...

27 CONTINUED: (2)

27

TRE

I can't stay long cause me and
my daddy going fishing.

DOUGH BOY

We ain't gonna stay long.

TRE

Where's he live?

CUT TO:

28 EXT. NICKERSON GARDENS HOUSING PROJECT - DAY

28

Nickerson Gardens is one the most notorious housing projects in South-Central Los Angeles. It is a transient population of people who live in the midst of daily drug peddling and nightly murders.

The three boys walk freely through a maze of older boys who are cursing and drinking 40 ounce bottles of malt liquor. Tre is looking at everything out of the corner of his eye. Dough Boy looks as though he is at home. Ricky holds his ball close to him.

DOUGH BOY

Rick, why'd you haveta bring that
ball? I ain't saying nothing if
it get took.

They come to a certain door and knock. Little Chris comes out.

CHRIS

What y'all doing here?

DOUGH BOY

Came to see you.

With that, the three boys enter.

29 INT. LITTLE CHRIS'S PLACE - DAY

29

It is a one bedroom apartment. There are cracks as old as two grandfathers ingrained into the ceiling. More than a few cockroaches enter in and out of these crevices.

On a large couch a woman can be seen. She has very bad permanently pressed hair and a face that looks ten years ahead of its time. This is DONETTA COLES, Chris's mother. She is watching the Saturday morning cartoons on a old large 25 inch Black and White set. On screen we see one of those old Schoolhouse Rock clips, this one teaches about Verbs.

(CONTINUED)

29

CONTINUED:

Donetta drops the ashes of her cigarette in an ash tray as two or three cockroaches emerge from it.

DONETTA

Who's this?

CHRIS

These my friends. This is Dough,
his brother Ricky, and that's Tre.

DONETTA

Why don't y'all play outside. I
just cleaned up.

Chris turns to his friends as if this needs repeating.

CHRIS

We gotta go outside.

30

EXT. LITTLE CHRIS'S PLACE - DAY

30

Where the four boys exit. The first thing in sight are the group
of men getting drunk.

CHRIS

Somebody got smoked today.

DOUGH BOY

Where?

CHRIS

(he points)

Around that end. Wanta see? The
people still ain't come to pick
it up. He still on the ground dead
to the world.

They begin walking in the direction Chris pointed towards.

DOUGH BOY

Tre's daddy Furious almost shot
somebody that broke into their
house last night.

Chris looks at Tre as if he is a new discovery.

CHRIS

Really? What kind of gun your daddy
got?

TRE

I think it's a .357 Magnum.

(CONTINUED)

30

CONTINUED:

30

CHRIS

Really? I got a Deuce Deuce. My brother gave it to me before he went inna county jail. Got it under my bed. Wanna see it? It's loaded too.

They get to the spot. It is a seventeen year old boy. His body is riddled with bullets. The people nearby walk back and forth going about their business.

DOUGH BOY

Look like something outta Freddy the Friday the 13th.

RICKY

This ain't the movies.

TRE

He stinks.

CHRIS

That's how they smell after a while...I wonder why it take the people so long to pick them up?

MAN'S VOICE (O.S.)

Hey, throw the ball!

They turn startled to see an older boy of about seventeen years in age. He is wearing no shirt and old corduroys which are pulled down to reveal the top of his underwear. This is RIC ROCK.

CHRIS

(whispers to Ricky)

You throw that ball you ain't gonna see it again.

TRE

Hey you know this a dead body?

RIC ROCK

Yeah muthafuckas, I know dat, shit! He ain't bothering you so don't fuck wit him! Yo, throw the ball little man, I ain't gonna take it. Little Chris, tell this fool ain't gonna take his ball. I got enough money to buy me a hundred balls.

(he flashes a couple dollars)

Shit!

(CONTINUED)

30

CONTINUED: (2)

30

DOUGH BOY

I told you not to bring that ball.

RICKY

Is in indecision. But he cannot resist showing off his arm. He throws the ball.

RIC ROCK

Catches the ball and throws Ricky a gang sign.

RIC ROCK

Thanks cuzz.

He then turns around to his friends.

RIC ROCK

Yo Dog, Catch.

MAD DOG

Looks just like his name implies. He is six-two in height and about as wide as two Volkswagons. Mad Dog catches the ball with one hand.

THE GROUP OF OLDER MEN

Begin throwing the ball back and forth between them.

BACK TO RICKY

Who looks as though his heart has been taken away. The CAMERA comes slowly towards him as Chris comes into frame from left and Dough Boy from the right to give their dialogue. Then cut to single of Tre who leads Rick away.

CHRIS

I told you he was gonna take it.

DOUGH BOY

(who is upset)

You stupid, I told you not to bring that ball. Don't have no sense. Wait till I tell Momma.

RICKY

Shut up! I don't care. Tell Momma.

TRE

C'mon, let's go home.

CHRIS

Y'all leaving?

(CONTINUED)

30

CONTINUED: (4)

30

TRE

Hey man, I gotta a football I
don't ever use it though. It's
yours, soon's we get back.

DOUGH BOY

(holding stomach)

He ain't gonna want it, his daddy
gave him that ball. I wish I could
kill that muthafucka.

RICKY

Stares at the older boys playing. Mad Dog catches the ball and
the others are beckoning him to throw it back to them.

MAD DOG

Looks in Ricky's direction. He pauses for a moment as their eyes
meet almost thirty yards away. Suddenly, when it looks as though
he will give it back Mad Dog turns to his homies and throws the
ball.

THE THREE BOYS

Turn to walk away.

BACK TO MAD DOG

Who motions for one of his friends to throw him the ball. They
quickly do so.

MAD DOG

(shouts out)

Hey! Hey little man! Catch!

He throws the ball.

SLOW MOTION

THE BLUE SKY

As the football lingers, flying high and mighty. It stays there
for some time.

RICKY

Runs into a position where he thinks it will come down. There
is a look of nervana on his face. A thirty yard pass is coming
down right into his arms.

(CONTINUED)

30 CONTINUED: (5)

ANOTHER ANGLE

Where time speeds back to normal. The ball comes down and hits Ricky square in the chest. He doesn't catch it. Tre recovers the ball.

DOUGH BOY

Some football player you are.

Ricky looks in Mad Dog's direction and nods a thank you.

DOUGH BOY

I'm going to the store.

RICKY

What you gonna get? You ain't got no money.

DOUGH BOY

I'm going anyway.

THE STREET

As the three boys walk away into the distance.

FURIOUS (V.O.)

Are you a leader or a follower?
A lion or a sheep?

DISSOLVE TO:

31 EXT. PALOS VERDES PENINSULA - DAY

MONTAGE OF OCEAN ELEMENTS

Seagulls, Ocean waves, Sailboats, dissolve to each image ending on Tre and Furious.

THE ROCKY SHORE

Where Furious can be seen with his fishing pole in the water. Tre is making sandwiches from a bag of groceries they have purchased.

TRE

Why you always ask me that?

FURIOUS

Just answer me.

TRE

I'm a leader.

(CONTINUED)

31

CONTINUED:

31

FURIOUS

What have I always told you?

TRE

(thinks for a moment)

Always comb my hair, wipe my nose
and zip my zipper before I leave
the house?

FURIOUS

Besides that. What three things
do I always say to you? Think
before you answer.

TRE

(thinks for a moment)

Oh, I got it. Always look a person
in the eyes. You do that they'll
respect you better. Two, you told
me never be afraid to ask you for
anything. Stealing isn't
necessary. And the last one I
think was to never respect anybody
who doesn't respect you back. That
right?

FURIOUS

Yeah you got it.

There is a pause where neither says a thing. Tre is playing with
some rocks he has found. He is selecting the smoothest ones to
keep.

FURIOUS

What do know about sex?

Tre makes a goofy grin like a kid.

TRE

I know a little bit.

FURIOUS

Oh yeah? What little bit is that?

TRE

I know I take a girl, stick my
thing in and nine months later
a baby comes out.

FURIOUS

You think that's it?

TRE

Basically, yeah.

(CONTINUED)

31 CONTINUED: (2)

31

FURIOUS

Always remember this: any fool
with a dick can make a baby but
only a real man can take care of
his children.

Tre nods to agree with his father.

FURIOUS (CONT'D)

When your mother was pregnant with
you I was seventeen. All my
friends were dropping out of
school, hanging out in front the
liquor store getting drunk, or
stealing. Some of them were even
killing people. You remember my
friend Marcus, right? He and I been
friends since we were like seven
or eight. He got into robbing
people and he wanted me to do it
with him but I was like, naw man,
I got a son on the way. I knew
you were gonna be a boy. So
anyway, I wanted to be somebody
you could look up to that's why
I went to Vietnam. ...Don't ever
go into the army. A Black man
don't have any place in there.

There is another pause where neither says a thing. Tre takes
some of his unwanted rocks and throws them in the ocean far away
from where Furious is fishing.

TRE

I threw them over there so the
fish wouldn't get scared.

FURIOUS

It's too late they already
are...You know I rarely catch
anything out here. I just come
out here to think.

DISSOLVE TO:

32 INT. FURIOUS CAR - DUSK "THE MAGIC HOUR"

32

Where Furious and Tre ride. Tre is blowing his breath on the
window and watching it fog up. He makes one big fog spot and
writes his name in the moisture.

(CONTINUED)

32

CONTINUED:

32

FURIOUS

The reason I tell you all I do
is because when I was coming up
I didn't have my father around
to tell me things. Your momma
could teach me how to be
independent but she couldn't teach
me how to be a man. I had to learn
a lot of things on my own.

Tre nods in agreement. A song comes over the radio. It's that
song that goes goes "Ooh child, things are gonna be easier."
Furious starts bopping to the tune from his time as they turn
the corner of their street to notice.

33

EXT. BAKER FAMILY HOME - DUSK

33

Where we see a police car parked at the curb, the red and blue
slashes of light from the overhead pierce the cool evening air.
There is a large crowd of people standing nearby observing. •

THE YARD

Where Dough Boy and Chris are being led by two officers towards
the squad car, handcuffed behind their backs. Ricky stands in
the yard while his mother is on the porch. A kid comes up to
Ricky.

KID

What'd they do?

RICKY

They was stealing.

THE CAR WINDOW

Where Tre can be seen. The red and blue light illuminates the
frosted image of his name that is written on the window.

THE CURB

Where Tre and Furious get out of their car. Down the street the
Police have loaded the boys in the squad car and turn their
siren on to remind the neighborhood of their existence. The car
comes down the street in Tre's direction.

TRE

As he looks towards the car.

(CONTINUED)

33

CONTINUED:

TRE'S P.O.V.

As he sees Dough Boy and Little Chris with bowed heads in the back of the car. Dough Boy looks up from the seat just in time to see.

REVERSE ANGLE/DOUGH BOY'S POV

As the car slowly goes past Tre and leaves him in the distance. Dough looks back down as the sounds of siren get louder and transcend us into...

DISSOLVE TO:

BURN IN TITLE: Seven years later.

The sounds of a police siren are mixed into the sound of child making a police siren sound.

34

INT. BAKER FAMILY HOME - DAY

34

THE DEN

Where we see a little boy of about two years of age playing with a toy POLICE CAR. He has a big rounded head and large round almond colored eyes. This is LIL RICKY. The socializing voices of several people can be heard nearby. Little Ricky moves the car around and then stops to pound on it. We see a few pair of adult legs walking past the small child. One feminine pair of legs stops.

WOMAN

You better go outside. Your daddy wants you.

Little Ricky looks up in curiosity at the woman. He gracefully lifts himself from the floor and walks in the direction of the backyard accidentally or intentionally stepping on the police car. Fuck da police wit symbolism boyyee!!

We follow the small boy until he comes to the sliding door of the yard and we see...

THE BACKYARD

Which is filled to the brim with people. There is a BARBECUE PARTY going on. Music plays on a speaker and there is a group of people dancing on the pavement. We see a large PAPER SIGN which reads WELCOME BACK DOUGH BOY. In a corner several young men are playing a loud game of dominoes. In another section, laboring over a sizzling BARBECUE PIT stands a large young man of seventeen. He is wearing a Washington High School football jersey. He shouts at the small boy.

(CONTINUED)

34

CONTINUED:

34

RICKY

Come here!

Little Ricky walks reluctantly towards his father.

RICKY

Tenderly picks up his young son and continues to poke and turn the cooking meat.

RICKY

C'mere what you doing, huh? You want to learn how to barbecue?

Suddenly, Mrs. Baker comes up. She looks almost unchanged. The years have treated her well.

MRS. BAKER

Ricky you not watching this meat.
All you doing is poking at it.

With that, a young woman of about seventeen comes in their crowd. Her hair is neat but cheaply permed and the biker shorts that she wears more than show off her young firm figure. This is SHANICE, Ricky's girlfriend and the mother of their child. She offers to take Ricky into her arms.

SHANICE

I'll take him.

RICKY

(lightly shrugging her
off)

Naw Shanice I got him. Go on back
to talking to your friends.

Mrs. Baker is observing this conversation out of the side of her eyes and with one ear. We should get the feeling that the limited space behind the Barbecue pit is making her uncomfortable.

SHANICE

Ricky, I got to check his diaper.

Ricky turns his son over to smell his pants.

RICKY

He ain't wet. So go on. Go on I
got 'em. Wait a minute.

(she comes back and he
gives her a real
delicious kiss)

(CONTINUED)...

MRS. BAKER

That's how y'all got that one! Make
sure she taking them pills I don't
want a whole stack o babies
running around here. I'll be the
only one taking care of 'em.

A TABLE

Where four gangstas are seated. They are playing a ruthless game of dominoes. By the way they play you'd think money is involved. They smack their pieces onto the table making a sharp sound with every move. Our attention is drawn to the largest of these brothers. It is Dough Boy, who is now a gangsta. His face looks hardened with the years.

We also recognize Little Chris, a jeri curl still in his head. There is now only a blank cold stare in his eyes, the gleam of youth is lost. Also at the table are MONSTER, who looks just like his name implies. And DOOKY, who is called this because he wears his hair in big Dooky-shaped gangsta style braids.

DOUGH BOY

(slamming a piece down)
Yo muthafucka, what you say to
that nigga? What you say to that?

MONSTER

Fool that ain't shit. I still beat
you three times already. That's
just one time. Let's play again.

DOUGH BOY

Naw, I don't want to play again..
Let's bust some spades.

He opens a deck of cards and begins dealing them.

DOOKY

I want to get with one of the
hootchies over there.

ACROSS THE BACKYARD

Sit a group of females about ten of them in a cluster. All wear Truk jewelry and have nice nails. They are talking among themselves. Among them is a striking drop dead fine babe who is trying to avoid the stares of the other guys at the party. This is Brandi, seven years later.

IN ANOTHER CORNER

Are some obviously athletic looking brothers, friends of
Ricky's.

(CONTINUED)

34

CONTINUED: (3)

34

BACK TO TABLE

DOUGH BOY

Nigga ain't no bitch gonna give
you no pussy with your head
looking like dat.

DOOKY

Nigga I bet I get more pussy than
you.

DOUGH BOY

Yeah, muthafucka you be getting
that Dopehead pussy. I get more
pussy than you get air. Wit yo
wannabee Mack Daddy Ass.

DOOKY

Who you calling Wannabee Mack
Daddy?

DOUGH BOY

You nigga! No pussy getting
muthafucka! Be fucking them
dopeheads, stupid nigga.

DOOKY

Nigga you don't know what I be
getting. I don't be fucking no
dopeheads. I might let them suck
my dick but I don't be fucking
'em. Shit...they got Aids and
shit.

MONSTER

Stupid muthafucka, don't you know
can get that shit from letting
them suck your dick too?

Dooky thinks for a moment.

DOOKY

Well I ain't sick. I ain't all
skinny and shit.

CHRIS

Fool! You don't have to be sick.
You could die five years from now
from that shit.

Dooky is taken aback.

(CONTINUED)

34

CONTINUED: (4)

34

DOOKY

Y'all trying to scare me.

(a beat)

Can you really get it from letting
them suck your dick?

The other three nod in unison.

DOUGH BOY

Just your ass back. And don't ask
me to drink out the same bottle.

Dough looks up to notice.

THE PATIO DOORWAY

Where we see a young man dressed in smooth black slacks and a
nice fashionable black shirt. His head is smoothly cut with more
than a few mosaic lines going through it. We recognize the eyes.
This is Tre, seven years later.

THE BARBECUE PIT

Where Ricky nods a hello to his best friend. Little Ricky waves
also. Rick's eyes tell Tre to guide his attention in a certain
direction.

THE GROUP OF GIRLS

Are all whispering among each other.

BRANDI

Seems most affected by Tre's presence.

TRE

Looks at Brandi from across the lawn. He smiles as their eyes
meet. Suddenly, from behind comes Mrs Baker who gives him a
hug.

MRS. BAKER

Tre! How you doing, sugar?

TRE

Just fine mamm.

MRS. BAKER

That's good. The food will be
ready in a moment. I'm going
inside to bring out the rest of
the stuff. Potato salad and
things like that.

(more)

(CONTINUED)

34

CONTINUED: (5)

34

MRS. BAKER (Cont'd)

Go on everybody's here. Go talk
to Darin...talk to him seriously.
Maybe something you got will rub
off on him.

THE TABLE

Where Dough Boy and company acknowledge Tre's entrance.

Tre walks towards the table to greet Dough Boy, he gives him
a grip and a hug.

TRE

Whatsup, Dough.

DOUGH BOY

Whatsup Mack Daddy, I heard you
was like Mister G.Q. smooth now.
You working over at the Fox Hills
Mall?

TRE

Yeah, I get a discount on clothes
and shit. You like?

DOUGH BOY

You look like you sell rocks.

CHRIS

You be pumping that rock, Tre?

TRE

Hell naw, I don't be doing that
shit.

DOUGH BOY

You can't anyway, your daddy'd
kick your ass. How's he doing?

TRE

He's alright.

There is a pause. Tre is still nodding "Hi" to several people.
Dough Boy keeps the air moving by continuing conversation.

DOUGH BOY

I guess you heard I'm outta the
pen now. I'ma try to stay out this
time though.

(CONTINUED)

34

CONTINUED: (6)

34

TRE

That's what we're here to
celebrate right?

(looking at Dough)

How'd you get so big?

DOUGH BOY

Working out nigga. What else you
think there is to do in there? I
was pumping that iron at least
three times a day. Rest of the
time I spent reading or writing
to one of my girls.

MONSTER

Reading?

DOUGH BOY

Yeah muthafucka! I ain't no
criminal. I know how to read,
shit.

TRE

Yo, what's Brandi doing here? Her
mother letting her out the house
now or what?

DOUGH BOY

She your bitch you know more'n
I know.

CHRIS

You still on that Tre?

With that all of them look in the direction of the girls
sitting.

THE GIRLS

Where Shanice sits with her friends. They are RENE and SHALIKA.
Brandi is on the sidelines of the conversation she is quiet.
Only observing...

SHALIKA

Mmmm, mmm. Who is that Shanice?

SHANICE

That's Tre, Ricky's best friend.
He used to be best friends with
Dough Boy when they were little.
They all be trying to act like
they brothers and all.

(CONTINUED)

34

CONTINUED: (7)

34

SHALIKA

He's fine. I'd like to rush that.
He go to Washington?

Shanice nods in the positive and looks over at Brandi as if to see her reaction.

RENE

Oh, I seen him before. He works
at the Fox Hills Mall.

SHALIKA

Does he have a girlfriend?

BRANDI

(with attitude)

Yes.

The other two girls look over at her as if she appeared in a puff of smoke.

SHALIKA

Oooh Rene I was scoping on her
man. He's cute anyway, you better
keep his ass somebody might steal
him.

THE SERVING TABLE

Where Mrs. Baker and Ricky unload a pile of ribs into a pan.

MRS. BAKER

Come - and - get - it!

Everybody comes in force to the table. Tre, Dough Boy and the other guys move swiftly towards the table. When Chris leaves the table it becomes apparent that the chair he was sitting in is actually a wheelchair, a casualty of neighborhood warfare. He has lost the use of his legs. The group of men surround the table and it looks as though the women will be left out. Tre does a double-take, taps Dough Boy on the shoulder and gives him a look.

TRE

(to the guys)

Hey, why don't y'all act like
gentlemen and let these ladies
eat first?!

Dough Boy, who already has his plate in hand, catches on to Tre's game. Playing it off, he gives his tray to the nearest female face.

(CONTINUED)

34

CONTINUED: (8)

34

DOUGH BOY

Yeah, y'all act like y'all ain't never had no barbecue before. Let these ladies eat. Hoes gotta eat too.

SHALIKA

Wait minute now! Who you calling a hoe?! I ain't no hoe!

DOUGH BOY

Ooops, Oh that's right. I'm sorry bitch.

The men part to let the ladies pass and begin fixing their plates.

TRE

Is looking in the opposite direction when he is caught off guard from behind. He turns to see.

BRANDI

Who has a full plate.

TRE

Hi.

BRANDI

Hello. Why you ain't called me in five days?

There is uneasy space between them. Tre decides to let it wait. In the background the guys rush the food.

TRE

Just a second.

Brandi is left hanging. She just nods it off and walks to find a place to eat her food.

TRE

Joins Ricky at the table, both begin filling their plates.

RICKY

Yo man, whatsup? Looks like she wants to talk with you.

TRE

I know. I'm taking my time.

(CONTINUED)...

34 CONTINUED: (9) 34

Brandi is sitting down in a corner. She tries to begin eating her food but cannot stomach it. Instead she covers her plate and gets up.

RICKY

Oh, so you trying run that game, huh?

TRE

(looking down at the food)

Yeah...How am I doing?

Ricky looks over to see Brandi saying goodbye to his mother. She is leaving.

RICKY

Uhh you're doing fine but just one thing.

TRE

What?

RICKY

She left.

TRE

What?

Tre looks up to view the entire backyard. Brandi is nowhere to be seen.

TRE

Damn.

Ricky takes a forkful of the potato salad.

RICKY

This is good tata salad. You should try it.

Tre gives him a crazy look.

WIPE TO:

35 EXT. THE SIDEWALK - DAY 35

Where Tre walks with a PLATE in hand. He sees something.

THE STREET

Where two year old baby walks in the street. Cars have slowed down and honk loudly.

(CONTINUED)

35 CONTINUED:

35

BACK TO TRE

Who goes out and picks the baby up. He walks towards a home.

36 EXT. HOME - DAY

36

Where Tre knocks on the door. The woman that answers is thin and emaciated, a crack addict, pipe in hand and all. This is SHERYL, a strawberry.

TRE

Why don't you watch your baby,
she gonna get hit one of these
days.

Sheryl takes the baby with a dazed look on her face. She looks at Tre with interest.

SHERYL

You got some blow? I'll suck it...

Tre looks at her with disgust.

TRE

Just keep her out the street. And
change her diaper, girl almost
smell worse than you..

Tre walks away.

37 EXT. THE STREET - DAY

37

Where Tre enters without looking, still shaking his head in shame.

CAR P.O.V.

As Tre's figure in the street comes up fast.

TRE

As he is startled by the car that has stopped in front of him. It is a 1991 red Hyundai with dark tinted windows. The car stops and then slowly cruises past Tre.

THE CAR'S WINDOW

Revealing a older dude with a large jeri curl and a face like a clenched fist. This is FERRIS. He appears for a moment and reveals the barrel of a twelve gage shotgun and points it at Tre.

(CONTINUED)

37

CONTINUED:

TRE'S EYES

As they widen. He hopes they will not shoot him. Dolly-Zoom Here.

BACK TO WINDOW

As a hand comes out and makes a gang sign.

VOICE IN CAR
Whatup Blood?!!

The car then screeches down the street and out of sight.

Tre coolly regains his composure and walks towards his house.

CUT TO:

38

INT. FURIOUS STYLES HOME - THE KITCHEN - DAY

Where Tre enters. Furious is at the table writing checks for bills. Tre puts both plates down for his father to see.

FURIOUS
What's this? Barbecue? You didn't
bring me no swine did you?

TRE
Naw Pop, Mrs. Baker told me to
bring you a plate.

FURIOUS
(tasting some of the
food)
Tell her thanks.

TRE
Say, pop, can I get on one of
those stamps?

FURIOUS
If you mean can you have one, yes.
What do you need it for?

TRE
I gotta send out my SAT
application. I'm taking it again
remember?

Furious pulls one stamp off and hands it to his son.

(CONTINUED)

37

38

38

CONTINUED:

38

TRE
(touching the sides of
his head)
Yo could you fix my fade?

CUT TO:

MONTAGE OF TRE'S HEAD

We start close on the back of Tre's head as a razor closely shaves off some hair. A dissolve and we are on the side of his head with razor and move towards his eyes. Then we cut to Tre's P.O.V as Furious looks into camera with sissors in hands putting the finishing touches on his head. Furious's eyeline is just above the camera his attention should be on Tre's head. Also between cuts on this scene we see clumps of kinky hair float to the floor.

FURIOUS
Something wrong?

TRE
No I'm just looking at you...You
getting old.

FURIOUS
You the one getting old.

TRE
You old. You older than dirt.

FURIOUS
I'm older than dirt, huh? You know
I'm only seventeen years older
than you. Some of your friends
got daddies in their forties and
fifties with big old pot bellies.

TRE
You'll be like that someday. Big,
old, fat juicy rolling belly,
sitting in a rocking chair, and
reading the funny papers and
stuff. Then my kids, your
grandchildren, they'll be running
all around you talking about
grandaddy, grandaddy gimme a
dollar, gimme a dollar.

FURIOUS
You think so huh?
(he does a double take)
Wait, wait, wait what's all this
talk about grandchildren?

(CONTINUED)

*Furious
you want one of them Go-by
tups again.*

*Tre
New Pop that
shit is whack!
(pause)*

38 CONTINUED: (2)

38

He is finished with Tre's head.

TRE
Whatcha you mean?

FURIOUS
What's all this shit about
grandchildren? You using those
rubbers I gave you? I ain't ready
to be no granddaddy yet.

Tre walks away.

TRE
Don't worry I can take care of
myself.

FURIOUS
Tre. Tre come here. Come here.
Sit down.

Tre does so. Furious looks his son up and down.

TRE
Something wrong, I got something
on me?

FURIOUS
(a beat)
Have you had pussy yet?

TRE
What?...Yeah I have.

FURIOUS
When?

TRE
What?

FURIOUS
You heard me. Look me in the eye,
you know what I told you about
that.

TRE
Last summer.

FURIOUS
With who? Brandi? You tap them legs?

TRE
Naw somebody else.

(CONTINUED)

38 CONTINUED: (3)

38

Sits back and thinks.

CUT TO:

39 EXT. CRENSHAW BOULEVARD - DAY

39

We see a row of customized Volkswagens. Our attention settles on one of these where Tre is leaning against his blue V.W. talking with Ricky and some other brothers. They turn around to see a group of FIVE GIRLS, cruising by in a V.W. Rabbit convertible. The girls stop and the group of guys standing at the curb move in a throng to talk to them.

TRE (V.O.)

It was a Sunday. Rick and I were kicking it up on Crenshaw. All these females rolled up in a Rabbit. Everybody started to bum rush them, trying to get their numbers and all.

Our attention settles on one of these girls. She has light brown eyes and a body right out of a Jet centerfold. This is TISHA. Tisha is playing off the advances of the guys to attract the attention of Tre.

TRE (V.O.)

There was this girl, everybody was trying to rush. Baby was fine, body was 'boomin', like right outta Jet centerfold o somethin.

Tisha gets out of the car and walks straight towards Tre. The crowd of guys part to let her gracefully advance.

TRE (V.O.)

So I'm like eyeing at her right?
...and baby gets out of the car
and walks right up on me. Then
she breaks out with.

We see Tisha talk with Tre's voice. She does sc everytime she speaks.

(CONTINUED)

39

CONTINUED:

39

TRE (V.O.)

"Is this your ride"? I say, "Yeah,
you wanna ride wit me"? She says,
"No I wanna drive it." I ask,
"Can you drive a stick"? She says,
"I can learn, if you teach me."
So I then I go into my Mack Daddy
mode cause I'm getting a woodie
in my cackies y'know and I
say, "Give me your number and I'll
call you for a lesson."

Tre goes into his car to look for a pen and paper. He sees one
but does not pick it up. When he comes out he indicates that
he has no pen. Tisha begins looking in her purse.

TRE (V.O.)

I had her look for a pen. That
way I know she really wants me
to have her number. She gives it
to me and seven days later.

40

EXT. TISHA'S HOUSE - DAY

CUT TO:

40

Where we see TWO ELDERLY WOMEN leaving dressed in immaculate
white dresses. We pull back to reveal Tre sitting in his car
waiting for them to leave. When they do he sneaks towards the
front door.

TRE (V.O.)

I'm over her house. Her mother
and grandmother are leaving for
church. I say hello to them
before they leave.

TRE

As he knocks on the door.

TISHA

As she answers. She puts her arms around him and they begin
kissing. Tre hastily closes the door behind him.

TRE (V.O.)

As soon as I hit the doorway we
began kissing. And we were going
at it, no stopping. I picked her
up and carried her into her room.

41 INT. TISHA'S ROOM - DAY

41

Where Tre enters carrying Tisha in his arms. They hit the bed.
At are at it.

DISSOLVE TO:

THE BED

Where Tre and Tisha are making love. They react to something
in the next room. NOTE We start on them from across the room
then MOVE across room into a reaction from Tre.

TRE (V.O.)

We were only twenty minutes into
it when her mother and grandmother
came back.

42 INT. LIVING ROOM - DAY

42

We see Tisha's grandmother looking around the living room. She
finds the object she was looking for, her purse. She then begins
to sniff the air.

TRE (V.O.)

It seems that her grandmother
forgot her purse and wanted to
make sure she had something to
put in the collection plate. She
started towards Tisha's room, I
guess you could smell the sex in
the air.

Tisha's grandmother opens the door only to see Tisha apparently
sleep in her bed. The window curtains blow in the wind. Tisha's
grandmother looks out the window to see Tre walking away pulling
his pants up. She turns and begins beating her granddaughter
in bed.

TRE (V.O.)

By that time I was on my way back
to my car.

CUT TO:

43 INT. FURIOUS'S KITCHEN DAY - NIGHT

43

Where Tre finishes his story.

TRE

And that's the last I ever saw
of Tisha. I call but everytime
I do her grandmother answers the
phone and says she can't talk
right now.

(CONTINUED)

43 CONTINUED:

43

FURIOUS

As we see his face, covered with concern.

FURIOUS

What did you use?

TRE

I used the same number she gave me.

FURIOUS

No, I mean what did you use?

TRE

(thinks for a moment)

I didn't have to use nuthin'. She said she was on the pill.

Furious bows his head.

FURIOUS

Didn't I tell you even if a girl says she's on the pill to use something anyway?! A pill won't keep your dick from falling off! Oh shit, what the hell you'll learn. Why do you always like learning shit the hard way?

Furious gets up to walk away and then turns back around.

FURIOUS

I ain't ready to be no granddaddy! ...and clean up this hair.

Tre sits back and thinks to himself.

DISSOLVE TO:

44 INT. TRE'S CAR - DAY

44

Where he is still in a thought mode. Ricky gets in on the passenger side. There is a long pause between them.

RICKY

What's wrong with you?

TRE

Nothing.

(CONTINUED)

44

CONTINUED:

44

With that, Tre starts up his car and begins driving towards school. He drives for a while in silence. Ricky is eating a bacon and egg sandwich. He offers Tre some.

RICKY

Wanna bite?

Tre nods in the negative.

RICKY

Guess what? Recruiter from SC's coming tonight.

TRE

That's good. You know I have never lied to my father?

RICKY

Never?

TRE

Well almost never.

RICKY

Where's this come from?

TRE

(a beat)

I lied to Pops last night, told him I weren't no virgin.

RICKY

But you're not. Are you?

Tre nods a yes.

TRE

Well, technically speaking I haven't. I mean I've sucked some titties and finger banged a couple of hunnies but I never stuck it in.

Ricky looks long at his friend. A piece of egg hanging off of his lip. He licks it up.

RICKY

Why not?

Tre looks at Ricky out of the corner of his eye.

TRE

You really wanna know?

(CONTINUED)

44

CONTINUED: (2)

44

RICKY
I asked didn't I?

TRE
(a beat)
I was afraid.

Ricky bursts into laughter.

RICKY
What you afraid of?

TRE
Of being a daddy.

Ricky stops laughing.

RICKY
Oh.

TRE
But I'm getting old, shit, now.
that I wanna flap some skins
Brandi ain't down for it even if
I wear a jim hat.

Tre turns on the radio and King News from KDAY comes on. His monologue plays over the following montage and then we hear a song.

KING NEWS
It's 78 degrees in the city at
7:45 and I'm King News with 'The
Truth' Well you gangbangers have
done it again. There was another
driveby shooting yesterday
afternoon. Now five children are
dead. They were killed as they
left the schoolyard. Well
gangbangers how do you feel? You
feel tough? I suppose none of you
have little brothers or sisters.
How would you feel if someone shot
your small sister or brother in
cold blood? You wouldn't feel good.
You'd probably feel the same way
the families of those five
children feel. Something to think
about..... and that's the truth.

WIPE TO:

45 EXT. A RUN DOWN HOUSE - DAY

45

Where we see Dough Boy and his boys sit on the porch drinking their lunch and covertly selling rock cocaine to early arriving customers.

DOUGH BOY
What you need?

DISSOLVE TO:

46 EXT. WASHINGTON HIGH LOCKER ROOM - DAY

46

Where we see a large black ankle being taped up.

DISSOLVE TO:

BACK TO DOUGH BOY

Who is having a good time with his friends. He is making a deal on a CELLUAR PHONE. Some of the other homies are playing dice. A Police car drives by and Dough Boy coolly drops a piece of rock cocaine on the ground and steps on it until it is a white smear.

CHRIS
Yo police.

DOUGH BOY
Fuck the police.

DISSOLVE TO:

47 EXT. WASHINGTON HIGH SCHOOL - DAY

47

The front of the school where a few girls walk as Ferris from the Hyundai club is trying to pick up on them.

CUT TO:

48 INT. CLASSROOM - DAY

48

We see Tre immersed within a novel. On closer observation we see it is the Autobiography of Malcom X. He turns each page in anticipation of the next.

DISSOLVE TO:

BACK TO LOCKER ROOM

Where we see the back and large muscular shoulders of Ricky. He puts on his shoulder pads.

DISSOLVE TO:-

49 EXT. NEIGHBORHOOD STREET - DAY

49

THE STREET

Where we see a CRACK ADDICT steal an OLD WOMAN'S purse. He runs past Dough Boy, Monster, and Dooky who subsequently chase and beat him down to a pulp and recover the purse for the woman. Chris watches from the side in his wheelchair as the other Dough Boy and friends kick the addict on the ground.

DISSOLVE TO:

50 INT. WASHINGTON HIGH SCHOOL HALLWAY - DAY

50

Where Tre walks past the lockers and a myriad of other students. A FEMALE is having trouble with her locker. Tre opens it with ease and begins a conversation.

FLASHCUT TO:

51 EXT. FOOTBALL FIELD - DAY

51

Where Ricky and three other players run with speed towards a barrier with four cushions. As they hit we hear a loud boom and we...

CUT TO:

BACK TO WALL

Where Dough Boy sits with his friends. A few Mexican girls on the way home from school pass in front of them. One of them has deep black flashy eyes and beautiful jet black hair. This is ROSA. Some brothers are shooting craps.

DOUGH BOY

(to Rosa)

Pssst, hey you, hey you, pssst,
hey, you bonita, oooh you muy
bonita chica. You chica bonita.
Come to my casa, do the loco
thing.

Rosa walks off frame as Dough Boy chants in his best broken Spanish. As he turns back towards his friends and she comes back into the frame and advances towards him. She smiles. Her friends giggle behind her. They talk.

CUT TO:

52 INT. LOCKER ROOM - DAY

52

(CONTINUED)...

52 CONTINUED: 52

VIEW FROM OVERHEAD

Where Ricky takes off his jersey. A look of fatigue is all over his face and body. He lays parallel on the bench as the other players leave.

DISSOLVE TO:

53 INT. TRE'S CAR - DAY 53

Where Tre is driving home. As he cruises down his street he sees Brandi and her mother taking groceries into their home. Brandi is wearing her private school uniform. Tre waves at them.

54 EXT. BRANDI'S HOME - DAY 54

Where she picks up a bag out of the trunk and goes into the house.

TRE

In his car as he stops to think.

BACK TO BRANDI'S

Where she exits her house to see Tre talking to her mother. Her mom loads Tre with two armfuls of groceries--the last bags. He begins to walk towards Brandi.

BRANDI
Need some help?

TRE
Naw I got it.

Tre goes into the house leaving both women standing there.

BRANDI'S MOTHER
You didn't tell me Tre's going to Morehouse next year. How come you two don't talk anymore? You used to be such good friends.

BRANDI
I dunno...You should ask him

Tre comes back out into the doorway.

TRE
Is that it, Mamm?

(CONTINUED)...

54

CONTINUED:

54

BRANDI'S MOTHER

Mamm? You hear this boy? Mamm. You so polite, nice young man, not like the rest of these fools 'round here. Yes, that's all. Thank you. I better go inside and put that stuff in the refrigerator, just bought it, don't want nothing to go bad. You take care Tre. Say "Hi" to your daddy for me. Tell him I said he cute, see what he say.

She goes inside the house leaving the two of them standing there. There is a long pause where neither says a thing. Tre sees Dough Boy walking across the street into his house. They wave to each other. There are little kids riding their bikes on the sidewalk and in the street.

TRE

(not looking at her)

Well I guess I'll be going now.

BRANDI

What's wrong with you?

TRE

(looking in another direction)

Did somebody say something to me?

BRANDI

You heard me. Stop acting stupid and look at me.

She grabs him and begins hitting him.

BRANDI (CONT'D)

Look at me!

TRE

Girl, what's your problem?

BRANDI

You're my problem. And for your information I ain't no girl. I'm a woman.

TRE

Yeah, I can see that.

(CONTINUED)

54

CONTINUED: (2)

54

BRANDI

Why the silent treatment? You haven't talked to me in a week. I call and you tell your daddy to say you're not home. I call again you take the phone off the hook.

TRE

I've been busy.

BRANDI

Oh don't give me no bald ass excuse for a lie like that. What did I do? What was so bad that you just stop talking to me?

TRE

You know what it was. You gotta get with the program.

Tre throws his best seductive grin.

BRANDI

I told you about that. I'm Catholic, it goes against my morals.

Tre goes over to the porch and sits down.

TRE

(sarcastically)

I know you did and Catholic girls supposed to be the biggest freaks! What's wrong with you! What do I gotta do, earn it!?

BRANDI

I want to wait till I get married...But you can't live with that, huh?

Tre nods his head.

BRANDI

That's all I wanted to know. Well forget you then! I guess you need to find some less than cheap tramp to open her thighs for you.

She gets up to go into the house. Just as she opens the door Tre stops her.

(CONTINUED)

54

CONTINUED: (3)

54

TRE

Wait a minute...Come here. Sit down.

She does so reluctantly. Anger fuses the light in her eyes.

TRE

Now, let me get this straight. You say you want to wait until you get married...I said I was gonna to be the one who married you, so technically it don't make no difference whether we do it now or later, we're still gonna to get married.

BRANDI

I want to go to college before I get married and there is no guarantee that I'm gonna marry you. Shoot, I don't even want no babies, not right now at least. You haven't even given me a ring.

TRE

I'm not ready yet.

BRANDI

But you're ready to act like we're married though, huh.

Tre dazes off into the distance. He turns to Brandi with a soulful look.

TRE

I missed you.

BRANDI

Me too.

They come closer and kiss. It is a long juicy kiss. They are interrupted by the sounds of laughter. When they look up again they see.

THE SIDEWALK

Where a group of kids about eight years each on BMX bikes are looking at them giggling and making faces. The smallest of them is the boldest.

LITTLE KID

Y'all gonna do the hootchie-coo?

(CONTINUED)

54 CONTINUED: (4)

54

Tre playfully throws some small rocks at them and they run.

CUT TO:

55 INT. BAKER FAMILY HOME - NIGHT

55

THE LIVING ROOM

Where Dough Boy, Monster, Chris, and Dooky sit playing a Nintendo Video Game Duck Hunt. The game requires them to use a toy gun and shoot ducks on the screen.

MONSTER

Watch me shoot this muthafucka,
look!

THE SCREEN

Where the figure on the screen is blown away.

MONSTER

Blam! Taken off the set!

DOUGH BOY

Yo monster, don't be cussing so
muthafuckin loud, my momma don't
like that shit.

MRS. BAKER (O.S.)

Darin!

DOUGH BOY

See, now I gotta hear all this
shit.

Dough Boy gets up and leaves the room.

CHRIS

Moms be fucking wit his ass
without fail. She cool on Rick
though.

DOOKY

They got different daddies that's
why.

DOORWAY

Where Dough Boy comes back in.

(CONTINUED)

55 CONTINUED:

55

DOUGH BOY

Y'all gotta get the fuck out. My
brother's having company in a
little bit.

56 INT. FURIOUS HOUSE - NIGHT

56

Where Tre is on the PHONE with Brandi. Furious is in the
bathroom shaving. There is shaving cream on his face everytime
he pokes his head in this scene.

TRE

Yeah... yeah that'd be nice. Uh,
huh, uh, huh. So you gonna give
me the skins or what? No that's
not all I think about. Yeah, yeah,
Okay I'll tell him.

(to Furious)

Hey pop, Brandi's momma say you
cute.

Furious comes out of the bathroom smiling.

FURIOUS

Ask why she don't speak when I
say Hi.

TRE

He say why she don't speak when
he says Hi. Yeah, Yeah, hey I'm
supposed be talking to you not
passing messages. If my daddy mess
with yo momma we might end up
being brother and sister then we
be doing incest. ...What? I'm just
kidding. Just a sec a gotta
another call.

(he clicks over)

Who dis?! Hi momma. Just a sec I
got Brandi on the other line.

(he clicks over, voice

turns romantic again)

So baby you gonna give me the
skins or what?

REVA

Tre, this is your mother.

TRE

Oops I'm sorry momma. Just a sec.

(he clicks over)

Brandi I gotta go.

57

INT. REVA'S HOME - THE LIVING ROOM- NIGHT

57

Where Reva sits on her leather couch in her posh View Park Home.

REVA

Who this?! What kinda way is that
to answer the phone?

Intercut between both houses in conversation.

TRE

Sorry momma.

REVA

Why didn't you come over this
weekend?

TRE

I was coolin with Rick.

REVA

Well you can cool with your
friends anytime. The weekends are
supposed to be our time together.
Have you thought about what we
talked about?

TRE

Yeah, I dunno yet.

REVA

Let me speak to your father.

TRE

Pop! Telephone!

Tre passes the phone over to Furious.

FURIOUS

Who is it?

(he takes the phone)

Oh, howya doing? We talked about
that. Uh, huh, well that's his
decision personally I don't think
its necessary.

Tre past Furious and into his room.

FURIOUS (V.O.)

You know this is some bullshit.
There's no reason why Tre should
stay with you now. He ain't no
little boy anymore. No, no, no,
why you gotta an attitude? Because
what? I dont' have no attitude,
you got the attitude...

(CONTINUED)

57 CONTINUED: 57

THE DOORWAY

Where we see Tre. He closes it.

58 INT. TRE'S ROOM - NIGHT 58

Where he sits on his bed. We notice the OPEN WINDOW with the SOUNDS of street emanating into Tre's room. The flash of a helicopter spotlight goes past.

THE WINDOW

Where Tre closes it shutting off the SOUND.

CUT TO:

59 EXT. NEIGHBORHOOD STREET - NIGHT 59

Where a 1989 Nissan Sentra turns at the corner and begins slowly cruising down the street.

CUT TO:

60 EXT. THE BAKER FAMILY HOME - NIGHT 60

Where Dough Boy and his homeboys come out of his house. All are talking, drinking and chilling. They are quick to notice the strange vehicle passing.

BACK TO CAR

Where the window slowly rolls down. The DRIVER still cannot be seen clearly in the night.

DRIVER

(shouts out window)

Anybody know where Ricky Baker lives?

There is a pause for a moment, no one says anything.

DOUGH BOY

That's my brother! He lives here!

(into doorway)

Yo Rick, the man is here to see you!

61 INT. BATHROOM - NIGHT

61

Where Ricky is hastily trying to tie his tie. Shanice is helping him.

SHANICE

Stay still. Just stay still I got it.

DOUGH BOY (O.S.)

Rick!

MRS. BAKER (O.S.)

Ricky come on out of the bathroom!

Shanice finishes his tie.

RICKY

I'm coming right now.

62 INT. LIVING ROOM - NIGHT

62

Where Mrs. Baker stands near the doorway waiting for the man to come into the house.

63 EXT. BAKER FAMILY HOME - NIGHT

63

THE WALKWAY

Where a black man of in his mid-forties with hornrimmed glasses stands dressed in business attire. He carries a briefcase with him. This is CRUMP, the recruiter. Crump glances upward as we hear the sound of a passing helicopter.

THE PORCH

Where Dough Boy, Chris, Monster, Dooky, and three other boys are sitting. They are an intimidating sight to Crump's bourgeois eyes.

DOOKY

What college you from?

CRUMP

I'm from USC.

MONSTER

You gotta have a scholarship to go to USC?

CRUMP

No, but it helps.

(CONTINUED)

63

CONTINUED:

63

MONSTER

Hey yo can you get me a
scholarship? I used to play
baseball.

DOUGH BOY

(interrupting)

Why don't y'all move out the man's
way? You see he's about the
business. Move out da way.

They do so.

BACK TO LIVING ROOM

Where Crump enters, followed by Dough Boy. Crump introduces
himself to Mrs. Baker.

CRUMP

Hello I'm Lewis Crump. You must
be Ricky's mother?

MRS. BAKER

Hi, my names Brenda. This is my
other son Darin. Would you like
something coffee? Water?

CRUMP

No, no thank you.

Ricky enters the room closely followed by Shanice.

RICKY

How ya doing? We met at the game
against Crenshaw right?

CRUMP

Yes I remember that. That was a
good game. You picked up a two-
hundred and seventy-six yards that
game, huh.

Ricky nods with pride.

CRUMP

That's pretty impressive.

MRS. BAKER

Why don't y'all sit down and talk?

They do so. Mrs. Baker hints to Dough Boy and Shanice to exit
so they may talk in private.

(CONTINUED)..

63

CONTINUED: (2)

63

CRUMP

Now. I just want you to know that we're interested in you coming to the campus, get a good look around, ya'know a feel for the school as a whole.

Ricky picks up a remote control off the coffee table and flips a switch.

RICKY

Here's my tape.

THE TELEVISION

Lights up and begins showing recorded highlights of Ricky's best games, over this a song with a cool bass like rap beat plays.

CRUMP

Who feigns being impressed.

BACK TO THE PORCH

Where Dough Boy and his boys are sitting.

CHRIS

If I was going to college I'd go to one of them Black colleges they got down south.

MONSTER

Yeah, that's the shit. Last summer I went to stay with my grandmamma in Louisiana, and my cousin, he goes to this college down there. What's the name of that school? I can't remember.

CHRIS

I got family down there too.

DOUGH BOY

So do we, ain't nothing but babes down there. You tell them you from L.A. down there and they love you. Always asking if you know movie stars and shit I told this one bitch I knew Ice-T and she just dropped da drawers just like that.

He snaps his fingers.

(CONTINUED)

63

CONTINUED: (3)

63

CHRIS

You kidding? Damn, I gotta get down there. I heard they be gang banging down there and shit though. I can't imagine no country bama muthafucka talking bout.

(he says with a bama accent)

Hey what set you'all from?

(looks over at Monster)

You still trying to remember name of that school?

MONSTER

Starts wit a "G". They got a live band dats all I know.

DOUGH BOY

Oh, I know what school that is, you talking about Grambling.

MONSTER

Yeah, that's the name of that muthafucka.

BACK TO LIVING ROOM

Where Ricky is pointing out his figure on the screen running across the field.

RICKY

That was against Banning, my junior year. We lost but I did pretty well in yardage. They had the best defense in the city last year.

Crump nods his head in agreement.

CRUMP

What are you interested in besides playing ball?

Ricky has to think for a moment.

RICKY

What do you mean by that?

(CONTINUED)

63

CONTINUED: (4)

63

CRUMP

I mean what would you want to major in? What kind of degree would you like to pursue? I'm just asking, because you know there's a strong possibility that you won't go into the NFL right after college. Just a fact, it happens.

Ricky thinks for a moment.

RICKY

Yeah, I heard that before. Yeah well, I think I'd be interested in majoring in business. I got this friend named Tre who's always talking about going into business and all. Plus, I like computers, maybe I can do that. What you think?

CRUMP

I think you can do anything you put your mind to.

Ricky nods unassurably.

BACK TO PORCH

MONSTER

So I went up there right? Cause my cousin had a class at this certain time and he said he'd show me around and 'duce me to people ya know? So ya know, I get up there and there ain't nothing but women, hunnies far as the eye can see. And all of them fine. Those that wasn't fine they had crazy boomin body! Big country bootie, big country titties! From eating all that cornbread and shit I guess.

DOOKY

Yeah, I'd go to college just to talk to them fine hunnies.

DOUGH BOY

Fool, you don't go to college to be talking to no bitches. You supposed to be learning something. You can't learn nothing talking to no bitch.

(CONTINUED)

63

CONTINUED: (5)

63

CHRIS

You know where you need to go,
where they got more women than
anywhere? Fine ones too?

MONSTER

Crenshaw on Sunday nights?

CHRIS

No.

DOUGH BOY

The Street Races on Florence?

CHRIS

Naw. Y'all way off, I give you
a hint. Everybody's been there.

DOOKY

Where?

DOUGH BOY

Where muthafucka? Where?! Shit just
come wit it!

Everybody looks at Chris in anticipation of the name of this
miraculous place where women abound.

CHRIS.

Da church.

DOUGH BOY

Aww shit, nigga please. Ain't no
body going to no church to catch
no bitch.

CHRIS

Naw serious listen I went to
church last Sunday, wasn't nothing
but babes, full on biscuits
straight, and I was one of the
only men like around my age. And
all these hunnies kept looking
at me staring and shit.

DOUGH BOY

They probably was saying to
demselves, who let this stupid
muthafucka in here?

BACK TO LIVING ROOM

Where Crump now has his briefcase open and is reviewing some
paperwork.

(CONTINUED)

63

CONTINUED: (6)

63

CRUMP

So basically you have a 2.3 overall G.P.A. according to the classes we require. All you have to do is take the SAT test.

Ricky looks flustered.

RICKY

Yeah I heard about that test.

CRUMP

The next one's being given in early October. Are you going to take it?

RICKY

Yeah I guess so. Can't get into college without it right?

CRUMP

Just remember all you need to get is over a 700.

RICKY

Okay

Crump closes his briefcase and rises in one smooth professional motion.

CRUMP

Well, I'll be looking forward to talking with soon. We'll arrange that tour for you also.

Ricky sees him to the door and Crump exits.

MONSTER (O.S.)

Yo man you gonna kick me down with a scholarship or what? I wanna go to college too.

DOUGH BOY

Shut up fool!

Ricky turns around to see his mother standing in the doorway dividing the kitchen from the living room.

(CONTINUED)

63

CONTINUED: (7)

63

MRS. BAKER

My baby's going to a university.
I always knew you would be about
something. When you were a little
boy you used to run around all
the time with that football under
your arm...I'm proud of you.

RICKY

Thank you Momma.

They hug each other.

Ricky turns to walk past his mother. We follow with him as he
goes through the kitchen grabbing a scrap of meat off the stove
and into his room.

64

INT. RICKY'S ROOM - NIGHT

64

Where Shanice lays on the bed watching T.V. with Little Ricky •
asleep under one arm. Ricky lays down beside them. He kisses
his little boy on the head. A voice goes off inside his own.

CRUMP (V.O.)

I think you can do anything you
put your mind to...All you need
is a 700.

This is heard as we transcend into...

65

INT. A CLASSROOM - DAY

65

We see many black students, all high schoolers. Our attention
is drawn to Tre, Ricky, Brandi, and Shanice all of which are
sitting in different sections of the room. At the front of the
room a woman is dictating the rules of the test. Another man,
her assistant is passing out test booklets.

WOMAN

Please keep your test booklet
closed. You will have thirty
minutes in which to complete each
section of the test. Please stop
when you are told to do so. You
cannot go back to a previous
section after completing another.

Tre looks over at Brandi with dreamy eyes to wish her good luck,
he then turns in Rick's direction to do the same. Shanice and
Brandi wish each other luck also.

(CONTINUED)...

65

CONTINUED;

65

WOMAN

You may now begin section one.

THE CLASSROOM

Where the entire class open their booklets and begin the test.

TRE

Calmly but steadily, does some scratch work before circling a bubble.

BRANDI

Whisks away answers with ease. Doing calculations in her head. She marks correct answers at a rate of one every ten seconds.

SHANICE

Is erasing the paper, leaving a large amount of eraser bits on the paper which she blows away with her breath and then looks around to see if anyone is watching her embarrassment.

RICKY

Is having big time problems. He holds his hand to his head as though this is giving him a headache. He looks up from the test and out the window.

TRE

Looks over at his friend.

BACK TO RICKY

Who senses he is being observed.

BACK TO TRE

Who looks down at his test indicating Rick should do the same.

RICKY

Goes back to work on the test. We can still see the frustration in his eyes.

CUT TO:

66

INT. TRE'S CAR - DAY

66

Where Tre, Brandi, Rick and Shanice are driving home. Ricky is sitting in the backseat looking out of the window much like he was in the previous scene. No one says a word. Tre starts it up.

(CONTINUED)

CONTINUED:

TRE
(to Brandi)
How do you think you did?

BRANDI
It was easy. I had a book to study
by.

Tre looks in the rear view mirror at Ricky's face.

RICKY
Man don't even ask me about that
stupid test. All I want is a 700.
I don't care about nothing else.

SHANICE
I got a 700 the last time I took
it in the eleventh grade.

Ricky throws her a funny look which she throws back at him.

They get to Brandi's house and she prepares to get out.

BRANDI
I'm gonna see you tonight right?

TRE
Yeah, around ten.

BRANDI
Okay.

She gives him a long goodbye kiss. Ricky rolls his eyes in the background. Shanice looks at Tre and Brandi real close almost breaking up their kiss then she turns to look at Ricky. In the background Tre and Shanice kiss through their dialogue.

SHANICE
How come you don't kiss me no
more?

RICKY
I kiss you.

SHANICE
Yeah you kiss me when you want
some pussy. You act like an old
married man.

He takes her in his arms in a dip and kisses her.

RICKY
See, and I don't even want no
pussy right now.

(CONTINUED)

66

CONTINUED: (2)

66

SHANICE

You will.

BRANDI

(to Tre as they stop
kissing)

See you tonight. Bye y'all.

Brandi gets out.

There is a pause Shanice is still sitting in the car.

RICKY

You can't walk across the street?!

Shanice gets out of the car.

SHANICE

What time you gonna be home?

RICKY

When I feel like it!
(as he gets in the front
seat and slams the
door.)

Shanice walks across the street.

RICKY

So what we gonna do now?

TRE

I thought I'd go by Pops business,
see if he'll buy me some food.

RICKY

I thought you hadda to go to work
today?

TRE

Naw I took the day off to take
the test.

Ricky looks out the window.

RICKY

Man I can't believe you ain't flap
skins yet with Brandi.

TRE

She don't wanna do nothing till
we get married.

(CONTINUED)...

66 CONTINUED: (3)

66

RICKY
That's bullshit, they all wanna
bone, its human, they just don't
like admitting it to nobody except
they girlfriends and all. You
think you gaming on 'em and they
the ones that gaming you. That's
cool though at least you know you
ain't got no hootchie-momma on
your hands.

CUT TO:

67 EXT. ATLANTIC BOULEVARD - DAY

67

Where we see Tre's car driving along. They pass a sign which
reads "Welcome to Compton"

RICKY (V.O.)
Godamn, Mary, Jesus Christ, we
in muthafuckin Compton. My brother
was seeing this biscuit out here
and she almost got him shot.

68 EXT. FURIOUS FINANCIAL SERVICES - DAY

68

Is Furious Styles business. He specializes in Mortgage Loans
and Insurance. Tre pulls his car outside the office.

69 INT. FURIOUS FINANCIAL SERVICES - DAY

69

Where Furious is on the phone. He notices their arrival. Furious
ends his conversation and sits back into his chair like a king
on a throne.

FURIOUS
How did you think you did on the
test?

TRE AND RICKY
(both mumble at once)
Alright I guess.

FURIOUS
Most of those tests are culturally
biased. The only part that is
pretty much universal is the math
part... So what brings you two out
here?

(CONTINUED)...

69

CONTINUED:

TRE

Came to see you. How's it going?
Any business today?

FURIOUS

There's always business, only it's
not in here.

RICKY

What do you do, you help people
get money for their homes, or
what?

FURIOUS

There is no "or what." That's
exactly what I do. You want to
see something?

TRE

Do we have a choice?

Furious nods his head to indicate that they don't.

CUT TO:

70

EXT. COMPTON NEIGHBORHOOD STREET - DAY

70

Where Furious, Tre and Ricky get out of Furious car. They are
being viewed by more than a few gangstas sitting on the porch
of a home.

RICKY

I don't know about this Furious,
got us walking in muthafucking
Compton and all.

They walk into a vacant lot.

FURIOUS

Look up there see that sign?

The two boys do.

THE SIGN

Is a large billboard which reads in tall black letters "CASH
FOR YOUR HOME"

FURIOUS

You know what that is? You know
what that's called?

(CONTINUED)

70

CONTINUED:

70

Tre and Ricky look at each other at the same time and look back at Furious.

TRE AND RICKY

A billboard.

FURIOUS

No. What are y'all two Amos n
Andy? Are you Step and he Fetch?
I mean what that message stands
for. It's called gentrification.

In the background people from the neighborhood are walking by.
Some of them stop to look up at the sign and hear Furious talk.
Tre and Ricky are amazed at the small crowd that begins to form.

FURIOUS

It happens when the property
values of a certain area are
brought down so that land can be
bought at a lower price. Then
they buy the land move the people
out, raise the property value and
sell it at a profit. We need to
keep everything in our
neighborhood Black! Black owned,
with Black money, just like the
Italians, the Koreans, the
Mexicans, and the Jews do.

An OLD MAN from the crowd speaks up.

OLD MAN

Ain't nobody outside bringing
property value down, it's these
people around here shooting each
other, selling that crack rock
and shit.

FURIOUS

How do you think crack comes
here?! We don't own any ships, we
don't own any planes! It's not us
that are flying and floating that
shit into this country! But all
you see on the TV is black people
selling crack! Pushing da rock!
Pushing da rock! It didn't even
become a problem until it started
showing up in places like Iowa
and Wall Street where there ain't
no black people. And if you wanna
talk about guns...

(more)

(CONTINUED)

70

CONTINUED: (2)

70

FURIOUS (Cont'd)

(with fire in his voice)

why is it that there is a gun shop
on every corner in this part of
town. You don't see gun stores
in no muthafucking Beverly-a-fuck
Hills. You don't see no liquor
stores on every corner out there.
I'll tell you why--because they
want us to kill each other off.
What they couldn't do in slavery
they are making us do to
ourselves. The best way you
destroy a people is you take away
their ability to reproduce. Lemme
ask you this, who is getting
killed out here every night? The
men! Nothing but brothers.

A CROWD

Has formed around Furious and the two boys. It is composed of
people throughout the neighborhood. There are more than a few
gangstas in the crowd.

GANGSTER #1

He sound like Minister Farrakhan.

(he shouts)

So what I'm supposed to do some
fool roll up and try to smoke me?
I'm gonna shoot that fool back
if he don't kill me first!

FURIOUS

Can't you see?! That's exactly what
they want you to do! You gotta
think about the future my brother!
Do you know in twenty years people
are estimating that the population
of black people in this country
will decline?! Not move up! But
down! What you gotta do is think
about what are you doing to
prevent that from happening?!

71

INT. TRE'S CAR - NIGHT

71

Where Tre and Ricky ride along in silence. Ricky breaks the ice.

RICKY

Damn, Furious is deep, he used
to be a preacher or something?

(CONTINUED)

71

CONTINUED:

71

TRE

No, he never was a preacher--he
just reads a lot.

RICKY

My brother shoulda heard that.
Woulda done him some good.

TRE

Where is he now?

RICKY

Where else? Up on Crenshaw with
the rest of those fools and their
cars.

72

EXT. CRENSHAW BOULEVARD - NIGHT

72

Where many rows of cars can be seen along the both sides of the
boulevard. Each row is composed of a distinct make and model
of car. These are known as the Crenshaw Car Clubs. We see the
Suzuki Samurai club, the Mustang 5.0 club, the V-Dub club, the
BMW's, and the '64 Impala club.

Outside the cars the owners can be seen hanging out talking to
the ladies who drive by in their own cars. Our attention is
drawn to Dough Boy who sits up high and mighty in his '64 Impala
Shalika is at his side. Chris and Dooky are in the backseat.

CHRIS

(to Dooky)

You believe in God?

DOUGH BOY

(turns around in seat)

Why in the fuck are you getting
so damn religified lately?

CHRIS

Fool, I wasn't even talking to
you! This is an A and B
conversation you can see your way
out!

DOUGH BOY

Yeah, you can see your way out
my truck too and we'll see your
cripple ass hobbling all the way
home.

(CONTINUED)

72

CONTINUED:

72

DOOKY

Do I believe in God? Yeah I guess I do. How else could we have things like stars and the moon and shit like that?

DOUGH BOY

Sun, moon, stars, quasars, nigga sound like Elroy Jetson. There ain't no God. If there was a God how come he lets muthafuckas get smoked every night? Babies and little kids and shit? Tell me that.

SHALIKA

Well you tell me this, how do you know God is a he? He could be a she, you don't know that.

DOUGH BOY

You don't know what the fuck I muthafuckin know. I read about that shit when I was in da pen. It was this book that was trying to take life and shit from the perspective of if God was a bitch. And it said if God was a bitch then we wouldn't have no nuclear bombs and shit, and there wouldn't be no wars and stuff because that ain't a bitch's nature and all.

SHALIKA

Why every time you talk about a female you gotta say bitch, or hoe, or hootchie?

DOUGH BOY

Cause that's what most females are.

CHRIS

Yeah, and how come you say muthafucka all the time? Every other word you say got muthafucka in it. I know I say it too but I started thinking bout what that means I when I say that.

DOUGH BOY

It don't mean shit, I'm just trying to get my point across.

(CONTINUED)...

2 CONTINUED: (2)

72

DOOKY

Still you shouldn't say it.

DOUGH BOY

Who are you now Rev. Ike? Shut up
muthafucka before I make y'all
asses walk home.

Tre and Ricky drive up. They get out and walk towards Dough
Boy's truck.

DOUGH BOY

Where y'all coming from?

TRE

Compton.

DOUGH BOY

Where you say you came from? Hell?

RICKY

Same thing. What y'all doing?

DOUGH BOY

We just sitting up here getting
drunk, philosophizing about God,
church and bitches and all.

Just then a group of about ten brothers all dressed in black
pants and black satin jackets walk up the street in a drove.
As they pass one of them brushes up against Ricky. He is about
the same size as Rick with a pugged face and a long out of date
jeri curl. This is FERRIS, a gangsta and member of the Hyundai
club. Ferris turns around to look at Ricky.

FERRIS

What you looking at nigga?

RICKY

I'm still trying to find out.

Ferris moves towards Rick with aggression. Some female members
of the club immediately try to intervene. All the members of
the Four by Four club jump out of their trucks. Including
Monster who is parked in front of Dough Boy.

FEMALE CLUB MEMBER

Now come on we all just out here
having fun. Can't we have one
night where there ain't no fight
and nobody get shot?

(CONTINUED)

72

CONTINUED: (3)

72

MONSTER

Whatup Cuzz?! What up fool? Y'all
don't want none!

7373 INT. DOUGH BOY'S CAR - NIGHT

7373

THE SIDEBOARD

Where Dough Boy's hand tenses on his gun.

RICKY'S EYES

Are stone cold attuned towards....

FERRIS'S EYES

Which are equally firm in their power. He casually glances up
at...

DOUGH BOY

Who is staring straight at him with murderous intent.

The staring contest soon ends as Ferris is pulled back into the
crowd and they go along their own way.

SHALIKA

Ferris always trying to start some
shit. Nigga can't fight so he
always trying to find some excuse
to shoot somebody.

TRE

As he stops looking in the direction the crowd went, lets his
guard down and loosens up a bit.

DOUGH BOY

You see that's why fools be
getting shot alla time. People
trying show how hard they is and
shit. Ignorant.

CHRIS

Shut up fool you be doing that
shit too.

DOUGH BOY

I know.
(he laughs)

Suddenly, the rapid fire of a automatic weapon can be heard.

(CONTINUED)

373

CONTINUED:

73

THE STREET

Where people scatter everywhere running for cover. Tre and Ricky run towards Tre's car. They hop in and drive off.

DOUGH BOY

Pulls out his gun. And starts his car up. He drives off.

What follows is a melange of panicked people running in a thousand directions, shouting cursing and cussing out loud.

74

EXT. CRENSHAW BOULEVARD - NIGHT

74

Where a hand holds up a gun into the air. It is quickly pulled down to reveal it is Ferris. Ferris quickly jumps into his Hyundai and drives off into the night.

CUT TO:

PANIC MONTAGE

Where we see images of people running to their cars and for cover. In the distance we see and hear police sirens. Inserts of the Crenshaw Wall where the various messages of Increase the Peace, and We are not Killers can be seen.

VIEW FROM OVERHEAD: HELICOPTER P.O.V. Done with crane motion and light.

Moving quicky where we see Tre and Ricky running towards Tre's V.W.. A spotlight shines on Tre as he reaches his door and we go over his head. A real quick intense shot.

CUT TO:

75

INT. TRE'S CAR - NIGHT

75

Where Tre and Ricky drive along in silence. They are both evidently upset.

TRE

(hitting the steering
wheel)

I'm getting the fuck outta L.A.!
Fuck this shit, can't go nowhere
without it getting shot up and
shit. Damn.

Ricky says nothing, there is a blank almost worried stare on his face. In the background We see red and blue flashing lights and hear the sharp WHURR! of a police siren.

(CONTINUED)

75

CONTINUED:

75

COFFEY'S VOICE (O.S.)
(from loud speaker)
Don't move! Driver! Put your hands
on the steering wheel! Passenger!
Put your hands on the dashboard!
Driver! Open the door with your
right hand!

Tre opens door as we travel back to reveal Coffey and Graham
both older holding their guns on the two innocent boys.

COFFEY VOICE (O.S.)
Keep your hands where I can see
them!

THE STREET

Where more cars roll up.

THE SIDE OF TRE'S CAR

Where Tre and Ricky are pushed up against the car. They are
being frisked.

INSERT

Where Tre's legs are kicked apart. Also on Ricky.

COFFEY
(with shotgun in hand)
Got any drugs or weapons on you?!

Tre looks at him out of the corner of his eyes. He is scared.

COFFEY
You think you tough huh!? You think
you tough?! Scared now, huh? I like
that! That's why I took this job!
You ain't shit! I hate little
muthafuckas like you! Little Niggas
think you tough huh?! How you feel
now huh? I could blow your insides
out with this Browning you
couldn't do you shit! What 'set'
you from?! You look like one of
them Crenshaw Mafia muthafuckas,
naw you probably a Rolling Sixty
huh?!

The other cops finish searching the car. They indicate with
their hands that they've found nothing.

(CONTINUED)

75

CONTINUED: (2)

75

RADIO (O.S.)

Car 54, aah found that V.W., 48
has them on Vermont and Florence
need backup, officers are seeing
resistance.

In the background we see Ferris and crew cruise by. Ferris
smiles.

COFFEY

(loosens up on Tre)

Well you gentlemen have a nice
evening.

He backs off Tre and we see Tre has a tear in his eye. Coffey
notices this but ignores it.

DISSOLVE TO:

76

INT. BRANDI'S HOUSE - NIGHT

76

THE BEDROOM

Where Brandi sits at her desk. She is studying Calculus. On the
paper she writes a couple of equations with ease. In the
background, the distant sounds of automatic gunfire can be
heard. The SOUNDS cause her to drop her pencil. With
frustration, she drops her pencil and looks at the contents of
her decorated desk. Her eyes fall on a picture of herself and
Tre. We hear Greg Mack doing the KDAY Love Connection on the
radio. A guy and girl are getting matched up.

Suddenly there is a KNOCK at the door.

BRANDI

Slowly rises as we follow her into the living room towards the
front door. We hear a knock once more.

TRE (O.S.)

Open the door its me Tre!

THE DOOR

Where Brandi begins opening no more than four deadbolts locks.
She then opens the door to reveal a steel guard door. We see
Tre through the bars.

TRE

Boo. C'mon open up, it ain't July
out here y'know.

She opens the steel door. Tre enters.

(CONTINUED)

76

CONTINUED:

76

BRANDI

You're late. I thought something
might have happened to you.

They share a warm embrace.

TRE

I'm alright. Nothing's gonna
happen to me.

BRANDI

I'm tired of hearing them shooting
alla time. I want to get out of
L.A.

(she looks at his face)
What's wrong?

TRE

Nuthin.

(then with furious
intense violent anger)
I'm tired of this shit! Fuck this
shit! I wish I could kill all these
muthafuckas...!

(starts swinging at the
air, walls)
Ooooh Damn! I'm tired of this
shit!! Kill 'em all!!!

Brandi sits on the couch. She's scared, this is a side of Tre
she's never seen.

TRE

Stupid muthafuckas! All of them!!
Need to all die!...All die!
(he starts crying slowly
at first then heavily.)

Brandi slowly approaches Tre. She puts her arms around him. He
violently pushes her back. Tre is ashamed to let her see him
like this. Brandi is crying also.

TRE

(sniffing)
I 'm sorry baby.

Brandi approaches him once more and they embrace each other with
arms and tears. After some time they begin to laugh.

TRE

I never thought I'd cry in front
of a female before.

(CONTINUED) ...

76

CONTINUED: (2)

76

BRANDI

You can cry in front of me.

Brandi rubs his eyes, he rubs hers. They laugh some more and stand.

BRANDI

In Tre's arms, she puts her hand on his ass.

BRANDI

You need a booty. I gotta have something to hold onto.

TRE

I don't need no big ole butt.
That's supposed to be your job.
Is your mother home?

BRANDI

No. She woulda heard all that noise you made if she was.

TRE

Oh.

FLASHCUT TO:

77

INT. BRANDI'S BEDROOM - NIGHT

77

THE BED

Where Tre and Brandi fall kissing other passionately. In the background the distant noises of police sirens and surveillance helicopters can be heard.

TRE

What do you think about people getting married while they still in college?

BRANDI

What...are you trying to ask me something?

TRE

No, I just wanted to know what you thought about that kind of situation.

BRANDI

I think it could be good...if two people really love each other.

(CONTINUED)

77

CONTINUED:

77

TRE

Really?

BRANDI

Yeah, really.

TRE

Oh.

Overhead we hear the sound of a passing helicopter

TRE

(looking up)

L.A.

They continue to kiss and caress each others bodies. In the background window the flashing spotlight of a helicopter periodically comes through the window illuminating their tender moment. Each part is seen in flashes of light.

TRE

Quickly takes off his shirt.

BRANDI

Does the same.

TRE'S HANDS

Caress Brandi's back and smoothly make their way towards loosening her bra.

BRANDI'S BACK

As it arches. The bra is loosened and Tre begins gently kissing her breasts.

BRANDI'S FACE

As she moans in ecstasy.

BRANDI

(moaning)

I don't wanna get pregnant.

TRE'S FACE

As it comes down to kiss her face, first on the cheek, then the nose and then he whispers in her ear.

TRE

You won't.

(CONTINUED)

77 CONTINUED: (2)

77

Tre then kisses her neck and gradually goes down to her breasts. We follow his hand as it wanders down towards the middle of her legs.

BRANDI'S BACK

As it arches, back and forth in rhythm. We see Tre pull out a condom. The helicopter sounds fade and so does the light as we...

DISSOLVE TO:

78 INT. TRE'S ROOM - NIGHT

78

Where Tre lays on his bed in his underwear. A bored look covers his face. He looks at the clock which reads 2:30am. His eyes wander around the room his world. They fall on ...

THE WALL

Where there is a GROWTH CHART. We see Tre's height over the years. The last number is seventeen which corresponds to his current height.

CUT TO:

THE CLOSET

Where Tre is rustling through an old box. He finds an old projector.

FLASHCUT TO:

THE PROJECTOR LIGHT

Which is blinding.

THE SCREEN IMAGE

Is one of Tre as a baby and his mother. She is holding him up for the camera. Reva kisses her young child. She even opens his mouth and smiles herself trying to indicate that the baby has teeth.

FURIOUS (O.S.)

Go to bed.

TRE

Why didn't you two ever get married?

(CONTINUED)

78

CONTINUED:

78

THE DOORWAY

Where Furious can be seen in shadow. He comes forward into the light.

FURIOUS

Cause we loved each other too much.

TRE

But when you love somebody you supposed to marry them.

FURIOUS

Not always. There are people who think, act, and live different. They love each other but they can't live together. Now go to sleep. You know how she is about being on time.

THE SCREEN

Where we pull into the smiling image of Reva with Tre in hand.

DISSOLVE TO:

79

INT./EXT. REVA'S CAR - DAY

79

Reva who is smiling. Much as she was in the previous scene.

CUT TO:

WIDE ANGLE

Where we see the car she is driving. It is a 1990 BMW. Tre enters the frame and walks towards the car.

80

INT. REVA'S CAR - DAY

80

Where Tre gets in.

REVA

How was your week?

They drive off.

31 EXT. REVA'S HOME - DAY 81

It is a big magnificent home in the heart of View Park. There are large plate glass windows and a sprawling green front yard. On the sidewalk we see a woman walking her baby in a stroller and a small boy walking his dog.

82 INT. REVA'S LIVING ROOM - DAY 82

Where Tre sits on a stylish leather couch. Flipping the TV channels with a complex looking remote control. Reva comes in with something for him to drink.

REVA

Why don't you ever talk to me anymore? We were such good friends when you were little.

TRE

I'm older now.

REVA

That doesn't mean you can't talk to your mother. You make me feel so distant. Like a parent. I don't wanna feel that way. Talk. How's your girlfriend doing? She still planning on going to Spelman?

TRE

Yep, she's going to Spelman. I'm gonna be across the way at Morehouse.

REVA

Are you gonna come live here over the summer before you go? you think I worked my ass through college to see you still living down there?!

Tre pauses for a moment.

TRE

I was kinda thinking it would be better if we drove down there soon as school let out. We're gonna stay with her family get jobs and maybe find an apartment...together.

(CONTINUED)

32

CONTINUED:

82

REVA

You gonna live together? I don't think you should do that your first year. You should be married before you live together.

TRE

I was thinking about that too.

REVA

Tre. Once you get down there there's gonna be so many dirty panty girls around that school you ain't gonna know what to do with yourself. You're only seventeen you don't even need to be thinking about getting married. You need to see the world first.

TRE

What's wrong with me and her seeing the world together?

REVA

Do what you wanna do I just don't want to see you end up dropping out of school having to take care of a baby and all.

TRE

You mean like you and daddy?

There is a pause. Reva is affected by this comment.

REVA

Yeah like me and your father. Things change when a baby comes into the picture. You call yourself loving this girl you better let her get her education. Yours also.

Tre thinks about what his mother says.

DISSOLVE TO:

83

INT. CHIC CAFE - DAY

83

Where Reva sits patiently at a table.

(CONTINUED)

83

CONTINUED:

83

THE DOORWAY

Where Furious walks in. He takes in the atmosphere of the place before sighting Reva.

THE TABLE

Where Furious joins Reva.

FURIOUS

This is you, this is definitely you.

REVA

What is that supposed to mean?

FURIOUS

I thought we were gonna talk about Tre?

A waiter comes up.

REVA

Expresso please.

FURIOUS

Cafe Au Lait... please.

REVA

I bought him some shoes yesterday.

FURIOUS

Why are you always buying him shit?

REVA

Can't I do nice things for my son? Do I have that right?

FURIOUS

Yeah quit buying him shit. He's got a job.

REVA

Did he tell you he wants to move in with Brandi when they go to school?

FURIOUS

So?

REVA

So? Don't you think it's a bad idea?

(CONTINUED)

83

CONTINUED: (2)

83

The waiter comes back with their coffee.

FURIOUS

Tre makes his own decisions.

REVA

Your'e his father, that means
you're supposed to guide his
decisions.

FURIOUS

(just about to take a
drink)

What the hell you think I been
doing all these years? ...listen
Reva, its time to let go, I know
you wanna play the mommy and all
but Tre's a man now, he's not a
little boy anymore, that time has
passed, you missed it. ~~REDACTED~~

(he stands)

REVA

You're not getting off that
easily. Sit your ass down.

FURIOUS

(cooly)

What?

REVA

I said sit your ass down before
I raise my voice and make a fool
outta the both of us.

Furious cooly sits back down.

REVA

Now this is my time to talk.
.....Of course you took in your
son, my son, our son, when I was
trying to make something of
myself, trying to better my life.
You taught him what he needed to
be a man. I'll give you that
because most men aren't man enough
to do what you did. But that gives
you no reason!

(grits her teeth)

You hear me?! No reason to tell
me I can't be a mother to my son!

(more)

(CONTINUED)

33

CONTINUED: (3)

83

REVA (Cont'd)

What you did is no different from
what mothers have been doing since
the beginning of time. Its just
too bad more brothers won't do
the same. Don't think you're
special.

Furious has a frown on his face, he lets it slowly turn into
a smile.

CUT TO:

84

EXT. BAKER FAMILY HOME - DAY

84

Where Dough Boy and the homies sit on the porch. Talking and
laughing and having a ball.

THE STREET

Where a red 1991 Hyundai cruises by.

THE TINTED WINDOW

Is cracked just enough to reveal the image of four men in the
car. We recognize one of them as Ferris.

THE PORCH

Where Dough Boy and his friends tense up. Anything can happen
now.

BACK TO CAR

As Ferris slams on the gas making a screeching sound up the
street.

BACK TO PORCH

Where the Boyz ease up and begin drinking and laughing again.

DOUGH BOY

That stupid motherfucka ain't got
nothing better to do. Twenty-seven
years old and still trying to hang
out with niggas our age, with his
old ass.

(CONTINUED)

84

CONTINUED:

84

CHRIS

Yeah, I heard that fool been in
da pen so many times he had a
nightmare and woke up with his
arms behind his back like this.

(he puts his arms behind
his back)

And the fool couldn't move his
arms and shit.

THE YARD GATE

Where Tre walks up. We follow him to the porch.

TRE

What up?

DOUGH BOY

Nuthin' much. Who's Benzo was that
I saw you rolling in yesterday?

TRE

That was Mom's.

CUT TO:

85

INT. BAKER FAMILY HOME - DAY

85

THE COUCH

Where Ricky sits controller in hand. Little Ricky sits in his
lap.

SHANICE (O.S.)

Ricky!

RICKY

Seems lost in his own world.

LITTLE RICKY

Momma calling you daddy.

Ricky looks at his son.

RICKY

I heard her. What?!!

THE DOORWAY

Where Shanice stands.

(CONTINUED)...

85

CONTINUED:

85

SHANICE

I need you to go to the store to
get me some cornmeal. I can't fry
the fish without...

RICKY

Yeah, yeah, I'll go in a little
while.

ON THE SCREEN

We see one of those Army commercials which make the armed forces
look so attractive to people, mostly brothers.

T.V.

Be all that you can be! Keep on
living, Keep on growing, find your
future, in the army! Paid for by
the U.S. Army. And now back to
Video Soul with Donnie Simpson.

RICKY'S FACE

As he looks down at his son.

SHANICE (O.S.)

Ricky I need some cornmeal!

BACK TO DOORWAY

Where Ricky's mother stands.

MRS. BAKER

Boy! Go get this girl some
cornmeal. You should be happy
somebody's cooking for your ass.
I ain't.

RICKY

Alright! Alright! I'm going I'm
going.

86

EXT. BAKER FAMILY HOME - DAY

86

THE FRONT DOORWAY

Where Ricky emerges.

RICKY

"D" go to the store man get some
cornmeal.

(CONTINUED)...

86

CONTINUED:

DOUGH BOY

Nigga I ain't the one she asked
to go get it. That's your wife--
you go get the shit.

RICKY

She ain't my wife.

DOUGH BOY

Shit...she might as well be your
wife-- you got a family and shit.

RICKY

(yawning)

Fuck you.

DOUGH BOY

Don't fuck me. Fuck your wife.
That's why you gotta baby now.

RICKY

Tre, bust me a ride to the store.

TRE

I don't have no gas.

RICKY

Well walk with me to that
motherfucka.

CUT TO:

87

EXT. SIDEWALK - DAY

Where Tre and Ricky walk.

TRE

You thinking about what?! You gotta
be a damn fool!

RICKY

They say I can learn how to work
computers and all that and they
give me money for college.

TRE

Look at ya sound like the
commercial. But they don't tell
you that don't belong to yourself
no more. You join them you belong
to the government. Like a slave,
do what they say.

(more)

(CONTINUED)

37

CONTINUED:

87

TRE (Cont'd)

Pops always told me Black man
don't have no place in the army.

RICKY

See I gotta think about my little
boy and all. I don't wanna be like
my brother and shit, hanging out
not doing shit, end up dealing
cane just like him. I want do
something be somebody.

TRE

Man I'm telling you, you go in
there you ain't gonna be nobody,
not unless you get a college
degree then at least you can be
an officer.

88

EXT. CORNER STORE - DAY

88

Where Tre and Ricky arrive. On the side of the store is a large
mural of a Korean dragon and a painted sign which reads "Seoul
to Seoul Liquor". In front of the store we see several people
standing outside talking, laughing and getting drunk. We
dissolve to the same scene minutes later where Tre and Ricky
leave.

89

EXT. SIDEWALK - DAY

89

Where the two boys walk on the way back home. Ricky is
scratching off three lottery tickets.

TRE

You win anything?

RICKY

Wait a minit, I'm trying to see.

They stop while he scratches one off.

RICKY

Shit, nothing.

TRE

You gotta be Mexican to win that
shit.

They continue to walk on.

(CONTINUED)

89

CONTINUED:

89

RICKY

I win the lottery I won't have
to worry about a godamn thing.
Don't haveta worry 'bout college,
don't haveta worry 'bout no
muthafucking 700 on the SAT.
Don't haveta worry about shit.

Something catches Tre's eye.

TRE

Wait a minit. Look.

THE CORNER

Where Ferris's Red Hyundai turns the corner.

90

INT. FERRIS'S CAR - DAY

90

Where Ferris sits in the driver's seat. We hear rap music
playing from his speakers, with extra heavy bass. Also, in the
car are two other gangsters. Ferris's Knuckleheaded buddies.

KNUCKLEHEAD#1

There's that muthafucka that was
talking shit the other night.

KNUCKLEHEAD#2

Yeah, I heard he was talking about
your momma, your grandmomma and
called your sister a hoe-bitch.

Ferris puts his hand under his seat and pulls out an sawed off
twelve gage rifle.

OUT THE WINDOW

And down the street. Where we see Tre and Ricky turn to begin
walking again.

BACK TO SIDEWALK

Where Tre and Ricky are walking faster looking straight ahead.

BACK TO FERRIS'S CAR

Where he begins cruising down the street.

BACK TO TRE

TRE

When I say cut lets cut through
these houses...Cut!!

(CONTINUED)

90 CONTINUED: 90
They break out into a run.
THE STREET
Where Ferris's car picks up speed.
OUT THE WINDOW
Where Tre and Ricky can be seen running to opposite sides of
a house.

91 INT. FERRIS CAR - DAY 91
KNUCKLEHEAD#1
Punk ass niggas.
CUT TO:

92 EXT. BACKYARD WALL - DAY 92
Where Tre walks balancing himself. On both sides of the wall
are TWO LARGE PIT BULLS. Both dogs are barking and flashing
their sharp fangs.
ANOTHER WALL
Where Ricky is walking along trying to balance himself also.
A dog runs over to his side of the wall and barks at him also.
RICKY
Shut up! Stupid ass mutt.
CUT TO:

93 EXT. NEIGHBORHOOD STREET - DAY 93
Where Ferris's car screeches at a fast pace speed. He passes
Ricky's house where Dough Boy and his friends sit drinking and
just plain kicking it. The car turns at the corner and goes into
the alley.
MONSTER
That nigga roll up on the set one
more time I swear I'm gonna fuck
him up.
DOUGH BOY
As his eyes widen. He puts down the bottle of beer he was
drinking. And walks out into the yard.
(CONTINUED)

93

CONTINUED:

BACK TO PORCH

Where the homeboys look at Dough Boy strange.

CHRIS

What's wrong?

BACK TO DOUGH BOY

Who looks as though he is having a premonition.

DOUGH BOY

Rick.

CUT TO:

94

INT. ALLEY - DAY

Where Tre and Ricky jump from the walls into an alley. There is much gang writing on all of the garages and walls in this alley. Both boys try to catch their breath. Ricky turns to urinate on a fence.

RICKY

I gotta drain da weasel. Wanna see me write my name?

TRE

What...No...I don't wanna see you write your name. Hurry up, last thing I want to do is get shot waiting for your ass to piss.

Ricky finishes.

TRE

...Let's go this way.

RICKY

No, let's split up.

TRE

Naw man, we shouldn't do that, if we gotta throw some heads it be better to be together.

RICKY

Them fools ain't gonna scwabble. They just trying to show out and shit. Besides we can run faster separately.

(CONTINUED)

94 CONTINUED:

94

TRE
I'll meet you at your house.

RICKY
Okay.

The two boys go up opposite sides of the alley.

95 INT. FERRIS'S CAR - DAY

95

Where Ferris passes the shotgun to Knucklehead#1, who checks the barrel.

BACK TO ALLEY

TRE

Is walking along in caution.

CUT TO:

RICKY

Who is carefree. He even stops to pull out another lottery ticket and begins scratching it.

CUT TO:

96 EXT. BAKER HOME - DAY

96

Where Dough Boy runs into the house.

DOUGH BOY
Get the fuck out da way!

97 INT. ALLEY - DAY

97

Where Tre turns around to see Ricky down the alley. Stopping to scratch the ticket. At the edge of the alley Ferris's car cruises into view. Tre's eyes widen.

RICKY

Is so into the ticket that he doesn't notice that Ferris's car is right in front of him.

BACK TO BAKER HOME

Where Dough Boy runs out of the house with his gun.

(CONTINUED)...

97

CONTINUED:

97

CHRIS

Oh shit somebody gonna get gatted!

DOUGH BOY

I gotta find Rick!

MONSTER

Yeah lets take these niggas out.

All of them run with Dough Boy towards his Impala.

CUT TO:

98

EXT. FERRIS CAR - DAY

98

Where the black tinted window slowly rolls down. Knucklehead#1 can be seen taking aim.

SLOW MOTION

TRE

Begins running back down the alley.

TRE

R..r.r.r.Ricky! Ricky.

RICKY

Looks up from the Lottery Card just in time to see....

FERRIS CAR

With Knucklehead#1 hanging out the window taking aim at Rick.

BACK TO RICK

Who turns around to run. Behind him the shotgun blasts like a cannon.

BACK TO TRE

Who is in horror.

ANOTHER ANGLE

Ricky is staggering trying to continue to run.

THE CAR WINDOW

Where Knucklehead #1 fires once more.

(CONTINUED)

98

CONTINUED:

98

BACK TO RICKY

Who goes down slowly with his arms flailing in the air.

TRE

Is still running towards his wounded friend. Down the alley, in the background, Dough Boy's Impala can be seen rolling with force.

END SLOW MOTION

BACK TO FERRIS CAR

Which zooms away.

9999

INT. DOUGH BOY'S CAR - DAY

999

Where he slowly rolls past Tre who is holding a dead Ricky in his arms. Dough Boy stops the truck and calmly gets out. All are quiet. Dough Boy gets on his knees and looks at his brother. He pulls Rick's dead body close to him. There are tears in both his and Tre's eyes.

OVERHEAD VIEW

Of the alley. Where several people from the neighborhood enter their backyards and the alley to see what has happened.

DISSOLVE TO:

100

EXT. BAKER FAMILY HOME - DAY

100

WIDE ANGLE

Where Dough Boy pulls up in his car. Slowly and carefully he and Tre pull Ricky's body out of the passenger cab. Soon Dough Boy indicates to Tre that he can carry the whole load.

THE WALKWAY

Of the house where Dough Boy can be seen carrying Ricky's limp bloodied body. Tre is at his side and the rest of the boys follow from behind. In the background many people from the neighborhood are watching.

101

INT. BAKER HOME - DAY

101

(CONTINUED)

101

CONTINUED:

101

DOORWAY

Where Shanice enters with Little Ricky in her arms. At the sight of blood she immediately begins screaming at the top of her lungs. The baby begins to cry. Tre tries to hold her back.

SHANICE

Noooo! Noo God! Not Rick! Please God!
Let me the fuck go!!

BACK TO DOORWAY

Where Mrs Baker enters also.

MRS. BAKER

Girl, what the hell's gotten into
your ass?

She sees the blood on Rick, on Dough Boy and Tre.

MRS. BAKER

Tries to remain calm in the face of what will evidently lead to hysteria. She looks at Dough Boy.

MRS. BAKER

What happened? What did you do to
my son?

She goes over to Ricky's bloodied body and then picks up the phone and dials three digits.

PHONE (V.O.)

911?!

Mrs. Baker is shivering with a mixture of fear, shock and depression. She puts the phone down.

MRS BAKER

(to Dough Boy)

What did you do to my son?!!

DOUGH BOY

It wasn't my fault!

TRE

Puts his head down. In the background Monster, Chris and Dooky can be seen leaving.

(CONTINUED)

01

CONTINUED: (2)

101

MRS. BAKER

Sits down and joins Shanice in holding Rick's limp body. Little Ricky is still crying at the top of his lungs. Dough Boy goes over to the pick up his brother's little boy.

SHANICE

Don't touch him! Don't you ever touch him!

DOUGH BOY

He don't need to be seeing this.

THE LIVING ROOM

Where Mrs. Baker, Shanice and Little Ricky can be seen clustered around Ricky's body. Tre and Dough Boy look at each other. Tre pulls Dough Boy close.

TRE

My house in five minutes.

CUT TO:

02

EXT. BAKER FAMILY HOME - DAY

102

Where by now there is a large crowd outside the house. Among these people is Brandi. When she sees Tre she walks along with him.

THE STREET

Where Tre and Brandi walk across towards his house. Tre has a blank stare on his face and a few tears in his eyes.

BRANDI

Tre. Tre what happened. Did something happen to Rick? Did he get shot?!

Tre keeps walking.

THE CURB

Where Furious can be seen getting out of his car with groceries in his hand.

FURIOUS

Tre help me with these bags. Tre!
Tre!!

Tre keeps on walking into the house. Brandi runs over to Furious.

(CONTINUED)

102 CONTINUED: 102

BRANDI

Talk to him. Rick just got shot.

Furious closes the door to his car and walks towards his house.

103 INT. FURIOUS BEDROOM - DAY 103

Where Tre looks under the bed and pulls out THE SHOEBBOX he opens it to reveal his father's .357 Magnum. Picking up a few bullets he gets up and walks into...

104 INT. FURIOUS LIVING ROOM - DAY 104

Where Furious enters the doorway. He and Tre face off. In the background Brandi can be seen peeking through.

FURIOUS

What are you doing? If you are going to do this you are going to have to shoot me first.

He turns to look at Brandi behind him.

FURIOUS (CONT'D)

He's alright go home. He'll call later.

Furious closes the door on Brandi.

FURIOUS

Tre listen to me I understand about your friend and all, my heart goes out to his mother but that is their problem. You are my son, my problem! Now give me the gun!

Tre does not look at his father in the eye. He gives Furious the gun.

FURIOUS

Unloads the gun and throws it harmlessly on the couch. He then goes over to his son and hugs him with fatherly force. Tre begins to cry heavily.

FURIOUS

You are my only son...I love you and I'll be damned if I'm gonna lose your ass to this bullshit.

There is a KNOCK at the door.

(CONTINUED)

4

CONTINUED:

104

THE DOORWAY

Where Furious opens it to reveal Brandi. He indicates that she can come in.

BRANDI

Runs into Tre's arms and they both cry together. Tre tries to wipe his tears away. He leads Brandi away into his room.

THE PORCH

Where Furious stands.

THE CURB

Where Dough Boy has pulled his truck up. He gets out and walks up to Furious on the porch.

DOUGH BOY

Where's Tre?

FURIOUS

I heard about Rick. I'm sorry.

DOUGH BOY

Yeah. Where's Tre?

FURIOUS

He can't come out right now...What you gonna do?

DOUGH BOY

What do you think I'm gonna do?

FURIOUS

I guess you gonna do what you feel you have to do...You think it'll make you feel better?

DOUGH BOY

Yeah. Yeah it will.

Dough turns around to walk away.

FURIOUS

Darin!

DOUGH BOY

What?!

FURIOUS

Just remember this! That's what they want you to do!

(CONTINUED)

04 CONTINUED: (2) 104

Dough Boy turns back down the walkway, gets into his truck.

CUT TO:

105 INT. BATHROOM - DAY 105

Where Brandi is exiting. She goes back into Tre's room to see him no where to be seen.

CUT TO:

106 EXT. FURIOUS HOME - DAY 106

Where Furious closes his front door. On the side of the house Tre runs into the front yard and into Dough Boy's truck.

CUT TO:

107 EXT. BAKER FAMILY HOME - NIGHT 107

SLOW MOTION

Where Mrs. Baker and Shanice stand on the porch as covered Ricky's body is being rolled away. The lights of a coroners wagon wash against the house. Furious's voice can be overheard.

FURIOUS (V.O.)

What they couldn't do to us in slavery they are making us do to ourselves...The best way you destroy a people is to take away their ability to reproduce.

CUT TO:

108 EXT. BURGER STAND - NIGHT 108

SLOW MOTION

Where Ferris's car is parked. He and the two knuckleheads can be seen talking laughing and having a good time. They get out and walk towards the stand. Celebration of murder.

FURIOUS (V.O.)

Who is it we see getting killed out here every night?! The men! Nothing but brothers!

09 INT. DOUGH BOY'S TRUCK - DAY 109

Where Dough Boy, Tre, Chris, Monster and Dooky ride along in silence. Monster is preparing the hardware. Loading up an AK-47 assault rifle. Our attention is drawn towards Tre. He looks at Dough Boy, who doesn't look back.

FURIOUS (V.O.)

Can't you see?! That's exactly what they want you to do! You have to think about the future my brother.

110 INT. BAKER FAMILY HOME - NIGHT 110

Where Shanice holds Little Ricky in her arms. She rocks him back and forth. Mrs. Baker walks by with a letter in her hand. We see that it is from the Testing Bureau.

CUT TO:

BACK TO TRUCK

Where Tre looks in deep thought. He looks at Dough Boy.

TRE

Stop. Let me out.

Everybody looks at Tre. His eyes and Dough Boy's meet.

DOUGH BOY

Let him out.

111 EXT. CITY STREET - NIGHT 111

Where Tre gets out of the truck and runs over to the bus stop.

CUT TO:

112 INT. BAKER FAMILY KITCHEN - NIGHT 112

Where Mrs. Baker sits at the table with the letter in hand. She decides to open it. Inside are the test results from Ricky's SAT. It indicates that he received a 710 total. Mrs. Baker puts the letter down.

CUT TO:

113 EXT. BURGER STAND - NIGHT 113

SLOW MOTION

(CONTINUED)

113

CONTINUED:

113

A TABLE

Where Ferris and his friends sit eating their food. In the background Dough Boy truck looms.

FURIOUS (V.O.)

Do you realize that in twenty
years the population of black
people in this country is expected
to decline?!? Not move up! But down!
What you have to do is think about
what your doing to prevent that
from happening!

DOUGH BOY

As he looks over at Monster indicating Ferris and his friends.

BACK TO TABLE

As they look up and begin to run.

THE TRUCK

Cruises past. Monster jumps out and begins firing on them.

KNUCKLEHEAD#1

Goes down with several bullets in the back.

KNUCKLEHEAD#2

Gets it in the legs.

FERRIS

Gets it in the side.

MONSTER

Walks over to him.

THE ASPHALT

Where Ferris lays holding his chest.

FERRIS

Please! Please! Please!

MONSTER

Shoots him at point blank range. He unloads the entire clip.
Then he turns and runs back to the truck.

14 INT. DOUGH BOY'S TRUCK 114

Where we see his face. He has a blank almost dead look in his eyes. Monster gets in the truck.

MONSTER
(almost comically)
Let's roll.

CUT TO:

115 EXT. FURIOUS STYLES HOME - NIGHT 115

Where we see Tre walking along. We follow him until he comes to the outside of his father house and pauses. He is almost reluctant to go into his own yard. He musters up some energy and goes into his house.

116 INT. FURIOUS STYLES HOME - NIGHT 116

THE LIVING ROOM

Where Tre enters. He looks around the house as though he has been gone for a million years.

THE HALLWAY

Where Furious enters to see Tre. He catches himself and turns back and goes into his room.

117 INT. TRE'S BEDROOM - NIGHT 117

Where he enters. He goes to sit on his bed. Looking around his room his eyes settle on the growth chart on the wall. Tre gets up and walks to the chart. He measures himself and makes a NOTCH on the wall for his current height.

DISSOLVE TO:

118 INT. FURIOUS STYLES KITCHEN - NIGHT 118

THE TABLE

Where Tre is sitting eating a hamburger he has prepared. Furious comes in and looks into the refrigerator. He says nothing to Tre. The silent treatment. Pouring a glass of chocolate milk Furious settles down and sits opposite his son. They look each other in the eye. Furious takes a drink of chocolate milk and points towards Tre.

(CONTINUED)

118 CONTINUED: 118

FURIOUS
I thought I taught you
better.

Furious then gets up and walks away.

TRE
(mumbles)
You did.

DISSOLVE TO:

119 EXT. FURIOUS STYLES HOME - DAY 119

THE PORCH

Where Tre sits. He eating a pomegranate fruit. The seeds make his hands blood red.

120 EXT. BAKER FAMILY HOME - DAY 120

THE PORCH

Where Dough Boy comes out to sit on his porch a forty ounce bottle of beer in hand, his breakfast. Sighting Tre he gets up and walks across the street.

THE STREET

Where a skinny DOPEHEAD MAN, asks Dough Boy if he has any crack to sell. Dough Boy makes a quick business transaction and comes into Tre's yard. He joins him on the porch.

121 EXT. FURIOUS STYLES HOME - DAY 121

THE PORCH

Where Tre and Dough Boy sit. For some time neither of them speaks. Dough Boy breaks the ice.

DOUGH BOY
Ya know he used ta run that ball
up the street all day. Twenty-four
seven, three-hundred and
sixty...We gonna have the funeral
tomorrow...My momma want you say
some words since y'all was so
tight...Y'know this is the first
time I been up this early in a
long time. Turned on the T.V.
(more)

(CONTINUED)

DOUGH BOY (Cont'd)
this morning, news was on, they
had this thing on living in a
violent world y'know? Showed all
these pictures of these foreign
places y'know where foreigners
live and all?

TRE
You mean like Lebanon and Israel?

DOUGH BOY
Yeah shit like that...and I
started thinking y'know...they
either don't know, don't show,
and don't care what be going on
in the hood. They had all that
foreign shit instead...They didn't
show nothing about my brother.

Dough Boy starts to cry. All of the pent up emotion and
aggression flows through his eyes. Tre hands him a napkin. The
red juice from the fruit is on it. Dough Boy rubs his eyes.

DOUGH BOY (CONT'D)
...I don't even have a brother
no more. Don't have no momma
either-- she loved that fool
more'n me anyways...Shit.

THE SIDEWALK

Where Sheryl, the crack addict mother looks towards Dough Boy
on the porch. Indicating she wants some crack.

SHERYL
Got some blow?

DOUGH BOY
(through his tears)
No bitch!! Get the fuck outta
here!! And keep that baby out the
motherfuckin street...shit!

TRE
I was crying all last night. Cried
so much, it's almost like I ain't
no more tears left. Ya know?

DOUGH BOY
You...you....ya know cuzz I
understand why you got out da ride
last night.
(more)

(CONTINUED)

21 CONTINUED: (2)

121

DOUGH BOY (Cont'd)

You didn't even need to be in there in the first place. You gonna be moving up and all. Don't want that shit to come back to haunt your ass.

TRE

Y'all got 'em?

Tre looks at his friend.

DOUGH BOY'S EYES

Tell Tre the answer to his question.

DOUGH BOY

I don't even know how to feel about that now either...It just goes on. Next thing you know somebody might try to smoke me. It don't matter though, cause we all gotta go some time. Seem like somebody punched the wrong clock on Rick though...I gotta go cuzz.

TRE

Yeah.

He gets up, gives Tre a grip and turns to walk away. Tre catches him before he does.

TRE

Yo man.

DOUGH BOY

(rubbing his eyes)

What?

TRE

You still got one brother left.

DOUGH BOY

(smiles)

I'll remember dat.

THE SIDEWALK

As Dough Boy walks away. As he walks we see a message under this image.

MESSAGE: Dough Boy lived to see his brother buried the next day, two weeks later he was murdered.

(CONTINUED)

CONTINUED: (3)

121

The image of Dough Boy dissolves away. We see empty sidewalk.

THE PORCH

Where we see Tre. A message appears under this images also.

MESSAGE: Tre went to Morehouse, where he is majoring in communications.

FADE TO BLACK:

TITLE CARD: BOYZ N THE HOOD INCREASE THE PEACE!!!

SCRIPT