

JUNGLE FEVER

by

Spike Lee

1

EXT: BROOKLYN BRIDGE - SUNRISE

It's a bright clear fall morning and the director of this film, SPIKE LEE, descends from the sky riding in a CAMERA CRANE. He looks right INTO THE CAMERA and addresses the audience. He talks to us not as a character in this film but as the director.

SPIKE

All I have is questions. Very few of us have any real answers. Most have FALSE BOGUS ANSWERS, to FALSE SOLUTIONS, Speakers of the UNTRUTH. Questions.

Is a person a racist if he or she doesn't approve of inter-racial marriages or relationships?

Is White always gonna be ALRIGHT And BLACK GET BACK?

Is the epitome of beauty in this world always gonna be the WHITE ANGLO-SAXON FEMALE?

Is the BLACK MALE the SUPERHUMAN SEXUAL STUD and that's all?

Are we ever gonna live together in peace?

Questions.

Spike rides up into the sky in the CAMERA CRANE as the morning sun glimmers on the Brooklyn Bridge.

CUT TO:

OPENING CREDITS

JUNGLE FEVER

2

EXT: 139TH STREET - HARLEM - MORNING

This block is Striver's Row, one of the best blocks in Harlem. A block that has gorgeous brownstones, a block inhabited by doctors, lawyers -- young AFRICAN-AMERICAN PROFESSIONALS. This block is the same as it was in the '20's, the uppercrust of the Harlem community.

ANGLE - BROWNSTONE

A young boy throws The New York Times up on the stoop.

3

INT: BEDROOM - MORNING

A couple is making love like mad. By mad I don't mean like dogs in heat, but more like with a great deal of enthusiasm and fun and also vocal.

4 INT: CHILDREN'S BEDROOM - MORNING

MING, a cute ten-year-old, sits up in her bed listening. You can tell she's been up awhile doing what she's doing now. Listening. OS, we can hear Ming's parents still going at it.

5 INT: BEDROOM - MORNING

The couple has stopped, they are drained, completely exhausted. They get out of bed, FLIPPER and DREW PURIFY. Both are thirty years old, attractive, bright and successful. Flipper is what they call "Blue Black," while Drew is very light-skinned.

FLIPPER

You probably woke up Ming, AGAIN!

DREW

AGAIN! ME? Why is it always me?
You're just as vocal as me, even
louder on good days.

Flipper kisses his wife.

6 INT: MING'S BEDROOM - MORNING

Flipper walks in and notices the door is ajar, it's usually shut.

FLIPPER

Baby doll. Wake up. Time to
go school.

ANGLE - MING

Ming being the fine actress she is, feigns sleep as if she's in a dead sleep.

ANGLE - FLIPPER

FLIPPER

Ming. I said wake up.

He pulls the covers off her bed.

ANGLE - MING

MING

Daddy, why did you do that?

ANGLE - FLIPPER

FLIPPER

I said WAKE UP, you're gonna
be late for school.

7

INT: KITCHEN - MORNING

Ming sits at the kitchen table eating her bowl of hot oatmeal. Flipper kisses his wife.

DREW

Great way to begin a day.

FLIPPER

Mo' better than Wheaties.

DREW

Mo' essential vitamins.
Mo' essential nutriments.

MING

Daddy, why are you always hurting Mommy?

FLIPPER

Eat your oatmeal.

MING

Mommy is always screaming like you are hurting her.

Both parents look at each other, it's the "I told you so" look.

DREW

Baby doll, what you hear is your father and mother making love.

MING

I know, I was just testing if you would tell me the truth.

DREW

You're too smart for your age.

MING

Mommy and Daddy.

DREW

Yes, Ming.

FLIPPER

Eat your oatmeal.

MING

Are the both of you doing it to be doing it or are you trying to make a baby?

FLIPPER

Eat your oatmeal.

7 CONTD

MING
I would like a baby brother.

DREW
Eat your cereal.

8 EXT: STREET - MORNING

Flipper walks his daughter to school.

9 EXT: SCHOOL - MORNING
ANGLE - FLIPPER AND MING

Flipper gives his daughter Ming a big kiss.

10 INT: OFFICE - DAY

This is the architecture firm of Mast and Covington. Flipper is one of the associates here at this all-White firm. A party is taking place, people are milling about, with drinks in hand. JERRY MAST, one of the two young partners, moves to the center of the office.

JERRY
Hold it down for one minute,
please. Everybody, please.

People become quiet.

JERRY (contd)
Thank you. Terri! Come on
over here.

TERRI NILES, a young Black woman, moves next to him.

JERRY (contd)
Leslie, you got the stuff?

LESLIE COVINGTON, his partner, holds a box and they both flank Terri.

JERRY (contd)
Terri, we here at Mast and
Covington are all saddened to
see you leave us. But since
you're getting married and
relocating to Chicago, we
only wish the best of luck.
Leslie, you want to say some-
thing?

LESLIE

I can only echo those sentiments.
We're gonna miss you. Please
accept this as a small token of
our appreciation.

Leslie hands the box as Terri opens it. It is a gold
Rolex watch. Terri holds it up for everyone to see as
people applaud.

CUT TO:

ANGLE - LESLIE AND JERRY

approach Flipper who is talking to Terri.

JERRY

Hey, Flipper, when you become
a partner you're gonna have to
move out of Harlem.

Jerry and Leslie laugh.

LESLIE

We can't have that.

Flipper decides to play along.

FLIPPER

When I become a partner I'll
move to Connecticut. When
will that be?

JERRY

We could be neighbors.

They laugh again. Flipper forces a smile, a forced
chuckle. Terri is not amused one bit.

LESLIE

It's a joke. Laugh once in
awhile, you'll live longer.

FLIPPER

I'll laugh a lot more when
I'm a partner.

Flipper has to eat cheese. Jerry and Leslie move on.

CLOSE - TERRI

TERRI

I pray they do right.

10

CONTD

CLOSE - FLIPPER

FLIPPER

They better. I've worked like
a Georgia mule for it.

CLOSE - TERRI

TERRI

You'll be in my prayers.

CLOSE - FLIPPER

FLIPPER

It's going to be nearly impossible
to replace you. You're the best.

CLOSE - TERRI

TERRI

I know.

Both chuckle.

TERRI (contd)

Don't let them run over you.

FLIPPER

We have to stay in touch.

TERRI

We will.

ANGLE - JERRY AND LESLIE

They have come back to hug Terri one more time.

CLOSE - FLIPPER

Flipper's whole persona changes when he is in the company of the two partners. When Flipper is at the firm his persona is the one an African-American takes on in White Corporate America. His voice, his demeanor, everything changes, "make sure you smile a lot," you do not, I repeat, you do not want to come off threatening, that is the key if one, an African-American, is to survive in this world. Black males who are perceived as threatening do not last long in WHITE CORPORATE AMERICA.

CUT TO:

11 INT: FLIPPER'S OFFICE - DAY
CLOSE - JERRY AND LESLIE

It is the next day. They enter Flipper's office.

JERRY
We have somebody we want you
to meet. Bring her in.

Leslie summons her.

ANGLE - OFFICE

JERRY
This is Angela Tucci. She'll
be replacing Terri.

CLOSE - ANGIE

Angie smiles, though small, she's attractive in a round-
about way.

CLOSE - FLIPPER

FLIPPER
Glad to meet you.

CLOSE - ANGIE

ANGIE
The pleasure is mine. Looking
forward to working with you.

ANGLE - JERRY AND LESLIE

LESLIE
We explained to the temp service
about how diligent, how hard-
working Terri was ..

JERRY
We said, "Give us the best you
got."

LESLIE
And here she is.

CLOSE - ANGIE

This "hype" is making her uncomfortable.

ANGIE
Please call me Angie; don't
like Angela.

ANGLE - OFFICE

JERRY

Angie it is.

LESLIE

She's all yours.

Jerry and Leslie leave.

FLIPPER

That is your desk. So you
don't like Angela.

ANGIE

If I may ask, what kind of name
is Flipper?

FLIPPER

My father, it was his idea.

ANGIE

I like Flipper, it's unusual.

FLIPPER

You'd never believe what my
older brother's name is.

ANGIE

I don't know.

FLIPPER

Guess, go 'head.

ANGIE

Swordfish.

FLIPPER

Close enough. GATOR. How long
have you been temping?

ANGIE

Since high school. I like
temping. I get bored easy,
movin' around keeps me movin'.
I like meeting new people,
meet new people all the time.

FLIPPER

You like people?

ANGIE

I like people.

CUT TO:

12

INT: OFFICE
CLOSE - FLIPPER

FLIPPER
I thought I asked for an
African-American to replace
Terri.

CLOSE - JERRY

JERRY
You requested an Afro-American?

CLOSE - FLIPPER

FLIPPER
You know I did.

CLOSE - LESLIE

LESLIE
If you don't like her you send
her back.

CLOSE - JERRY

JERRY
You tell her you didn't like
her performance because she
was not an Afro-American.

CLOSE - LESLIE

LESLIE
Sounds like reverse discrimi-
nation to me.

CLOSE - FLIPPER

FLIPPER
This is not reverse discrimi-
nation. Why am I the only
person of color who works here?
Is that discrimination?

ANGLE - JERRY AND LESLIE

They look at him.

CLOSE - FLIPPER

FLIPPER
OK. Angie it is, but she'll
never replace Terri.

13

INT: TUCCI HOUSE - BENSONHURST - NIGHT

Angie enters the house to her father MIKE and her two brothers, CHARLIE and JIMMY, watching the Mets on television.

MIKE

What time is it? We're starving here.

CHARLIE

I like the Mets now. Only two niggers on the whole squad.

ANGIE

The N train broke down.

JIMMY

Strawberry and Gooden. One's an ex-coke fiend, the other's an ex-alcoholic.

MIKE

The two number-one shines.

CHARLIE

The Yanks forget 'bout it. Nuthin' but spics and niggers. One of the many reasons I don't like Steinbrenner.

MIKE

Angie, we're hungry.

CHARLIE

We're starving here.

ANGIE

Are you three grown men crippled? Do your arms and fingers work?

JIMMY

You cook. We'll help.

ANGIE

Since when? Help lift your fork to your mouth.

CUT TO:

14

INT: KITCHEN - NIGHT

Mike, Charlie and Jimmy are at the table devouring their meal while Angie puts more food on their plates.

14

CONTD

CLOSE UP - FORKS

with food on them, feeding mouths.

ANGLE - TABLE

MIKE

I was so hungry I could have
eaten a fuckin' horse.

ANGIE

Daddy, do ya have to curse at
the dinner table?

MIKE

Baby, I apologize. Ya bums
should thank your sister.
She works hard all day in
Manhattan and then rushes
home to cook for all of us.
Just like your mother did.

JIMMY

I liked Mommy's cookin'
better.

POW. Mike snacks Jimmy upside the head!

MIKE

Shaddup!

ANGIE

Jimmy is cooking supper for
the rest of the week.

MIKE

See what ya did. How 'bout
if I take this fuckin' fork
and stab ya in the neck.

(he motions with
his fork)

Ya got a big fuckin' mouth.
Hey, buddy, I tasted your
cookin', ya can't boil water.
Apologize to your sister.

JIMMY

I'm sorry, but I still like
Mommy's cookin'.

14 CONTD

ANGIE

I'm sick of this. You three
ain't gonna run me to the gtave
like ya did Ma. You ain't
gonna kill me.

MIKE

Stop such talk. We didn't kill
your mother. God took her from
us. It was the will of God.

ANGIE

She worked herself to death.
Cleaning and cooking after you
grown men.

MIKE

Sit down. Aren't you gonna eat?
You gotta eat something. Fix
yourself a plate.

15 INT: BROWNSTONE - NIGHT

Flipper is going up the steps in his house and he knocks
on the apartment door of his tenants.

CYRUS (OS)

It's open.

16 INT: APARTMENT - NIGHT

Flipper enters, and CYRUS, his main man, is riding a
stationary bike.

CYRUS

You got any gum?

Flipper hands him some.

CYRUS (contd)

Double Mint.

FLIPPER

What's up?

CYRUS

Doing my 5. You?

FLIPPER

Today was Terri's last day,
had a nice party for her.

16

CONTD

VERA walks in. She's just as attractive and just as light-skinned as Drew. His wife kisses Flipper.

VERA

What is everybody doing tonight?

FLIPPER

Drew and I are just coolin' out upstairs.

VERA

Fine. If anything is happening we'll be here. Call us.

FLIPPER

Later.

He leaves.

CYRUS

Vera.

He squeezes her left breast, and Vera smacks his hand.

CYRUS (contd)

I like those birth-control breasts.

VERA

What?

CYRUS

When you're on the pill your breasts, your titties are mo' fuller, mo' meatier, mo' bigger, mo' tenderer.

VERA

Ride your mo' bike.

17

INT: KITCHEN - NIGHT

Flipper helps his wife prepare dinner.

DREW

So you think you're finally gonna do it?

FLIPPER

I think so. Soon, too. I'm finally going to demand to become a partner.

17 CONTD

DREW

What if Jerry and Leslie say no?

FLIPPER

They won't. I deserve it.

DREW

You do.

(she kisses him)

Just be prepared.

18 EXT: TUCCI HOUSE - NIGHT

PAULIE CARBONE walks up to the one-family house and rings the bell. Paulie is not dressed like the rest of them in the neighborhood, it's more like the '50's.

ANGLE - DOOR

Charlie comes out.

CHARLIE

What do you want, scumbag?

PAULIE

Charlie, I would like to see your sister Angie. And don't try to be slick and say she isn't in cuz I know and you know that she's washing dishes. I would like to see Angie now.

Charlie shakes his head, goes back inside.

CHARLIE (OS)

Angie, it's for you.

CLOSE - PAULIE

He sits down on the stoop.

ANGLE - DOOR

Angie comes outside the house with soapsuds on her hands.

ANGIE

I'm washing the dishes.

CLOSE - PAULIE

PAULIE

You coming out?

18

CONTD

CLOSE - ANGIE

ANGIE

Are you kidding? I gotta get
out of this house. Let me
finish these plates.

ANGLE - STOOP

Angie kisses Paulie long and hard as Jimmy and Charlie
come outside.

ANGIE

Give me five minutes.

Angie goes inside. Jimmy and Charlie sit on either side
of Paulie.

CHARLIE

You fucking my sister?

JIMMY

You fucking my sister, my
sister Angie?

PAULIE

What kinda question is that?

JIMMY

A good question.

PAULIE

It's a stupid question and I
ain't answering it.

CHARLIE

If you are fucking my sister
ya better not be. Get a fuck-
ing beating. If we ever find
out she's not a virgin any more,
your ass is grass. You gonna
wish your mother never had you.

JIMMY

If you ever get her pregnant
ya better marry her. Angela
is our sister. She ain't no
slut. Don't even think 'bout it.

PAULIE

The both of youse are sick.

18

CONTD

CHARLIE

ANGIE! Come out here and talk
to this bum before I stomp him
into the stoop.

Angie appears at the door. She has changed and looks
real nice. Her appearance does not get by her two
brothers, they don't miss a thing.

ANGIE

Finish watching the game.
Strawberry just homered.
Mets 3-1, top of the seventh.

19

EXT: SCHOOLYARD BENCH - NIGHT

ANGIE

Paulie, I'm a woman, not to
say all women are weak or
anything like that, but I can
only do so much. When my
brothers, Charlie and Jimmy
pick on me I can deal. But
you don't do nothin'. Just
sit there and grin and take
it. Take the beating.

PAULIE

It don't bother me. With all
due respect, your two brothers
are retarded.

They laugh.

PAULIE (contd)

No kidding. All jokes aside.
Jimmy and Charlie are definitely
retarded, and they don't even
know it.

ANGIE

They don't.

PAULIE

Lucky for you retardation isn't
hereditary, is it? It might be.
Are you retarded too?

ANGIE

Duh.

20

INT: APARTMENT - GRAHM COURT - NIGHT

The full sound of Mahalia Jackson fills the apartment; the building is on Adam Clayton Powell between 116th and 117th.

THE GOOD REVEREND DOCTOR sits in his old, weathered easy chair with eyes closed, clapping his huge hands in time to Mahalia. The doorbell rings.

LUCINDA

I'll get it.

LUCINDA PURIFY, his wife, his companion for forty-two years, hurries down the corridor to the door before another ring interrupts Mahalia's singing.

ANGLE - DOOR

Lucinda opens the door. WE SEE her oldest son, GATOR. He is all teeth and he kisses his mother. His face is the face of a crackhead. He looks that way because he is one.

GATOR

Is the Good Rev. Doctor home?

LUCINDA

Can't you tell?

GATOR

Yeah. There's Mahalia.

LUCINDA

C'mon in, but please be quiet. You know this is your father's quiet time, time for meditation, time for prayer.

21

INT: KITCHEN - NIGHT

LUCINDA

Let me fix you something to eat, boy. You don't look right.

GATOR

I look fine.

LUCINDA

You been eating?

21

CONTD

GATOR

Like a horse. But I'm really
not hungry now. I'll just
have a candy bar.

Gator reaches into his coat pocket and puts five Snickers
bars on the table.

LUCINDA

That's not good eating.

Gator bites into a Snickers.

GATOR

It's just a snack. Quick
energy. Sugar! Glucose!

LUCINDA

I'm cooking you something just
the same. You don't look like
you been eating regularly.
Did I ask you that already?

GATOR

Yes.

LUCINDA

I thought so. My mind is
getting bad. Are you on that
stuff again? You promised.

GATOR

I promise, Mama, I'm straight.
I'm clean. You don't have to
worry about me any more.
Rest your heart. That's why
I'm here. I got this great
job but there is only one,
only one catch. The applica-
tion costs one hundred bucks.
They said I have the job, but
the fee is one hundred dollars.

LUCINDA

Boy, you must think you have
a fool for a mother.

21

CONTD

GATOR

No I don't. I have a great,
caring, understanding, loving
mother for a mother.

LUCINDA

Hush your foolishness.

GATOR

I will pay you back with the
first check, with interest.
I'm trying. I'm really trying.
A lousy hundred bucks.

LUCINDA

Don't tell your father.

As if on cue, Mahalia Jackson is turned off and we hear
the heavy, heavy feet rumble into the kitchen.

CLOSE - THE GOOD REV. DOCTOR

THE GOOD REV. DOCTOR

Lucinda, what is he doing in
our home?

CLOSE - LUCINDA

LUCINDA

The he is your son, our son,
our first child Gator, and I'm
fixing him something to eat.

CLOSE - THE GOOD REV. DOCTOR

THE GOOD REV. DOCTOR

He is not allowed in our home.
How much money did he ask you
for?

CLOSE - LUCINDA

LUCINDA

Gator did no such thing. Sit
down, shut your mouth and eat
with your son.

The Good Rev. Doctor does as he is told.

21 CONTD

LUCINDA (contd)
Gator, dance for me. Show me
that new move I like.

ANGLE - KITCHEN

Gator gets up and slinks across the room, his mother is
loving it.

CLOSE - THE GOOD REV. DOCTOR

THE GOOD REV. DOCTOR
I'm of the world. I been out
here. The Good Reverend Doctor
knows.

ANGLE - GATOR AND LUCINDA

On the sly tip, Lucinda slips him a C-note, a hundred
dollar bill.

CLOSE - THE GOOD REV. DOCTOR

THE GOOD REV. DOCTOR
The Devil's work is never done.
The Devil is always busy.

22 INT: OFFICE - NIGHT

Flipper is working at his drafting table, it's late and
people are leaving for home. He looks up and across the
room is Angie, filing documents.

CLOSE - FLIPPER

FLIPPER
Angie, you can get that stuff
in the morning. You've done
enough for one working day.

CLOSE - ANGIE

ANGIE
I like to work. Anyway, I'm
not in a rush to get home. I
want my father and brothers to
eat at McDonald's tonight.

CLOSE - FLIPPER

FLIPPER
What?

22 CONTD

CLOSE - ANGIE

ANGIE
When I get home after work I
usually cook.

CLOSE - FLIPPER

FLIPPER
Grown men?

CLOSE - ANGIE

ANGIE
Grown men.

CLOSE - FLIPPER

Flipper puts his pencil down.

FLIPPER
You hungry?

CUT TO:

CLOSE - HALF-EATEN WHITE CONTAINERS OF CHINESE FOOD

ANGLE - FLIPPER AND ANGIE

have finished eating.

FLIPPER
Bensonhurst?

ANGIE
Bensonhurst!

FLIPPER
Nice neighborhood.

ANGIE
And you?

FLIPPER
Uptown.

ANGIE
The Bronx?

FLIPPER
Harlem.

ANGIE
Ohh!

22 CONTD

FLIPPER
Nice neighborhood.

ANGIE
Nice neighborhood?

CLOSE - ANGIE

She stares at him.

CLOSE - FLIPPER

FLIPPER
What are you looking at? What
are you thinking? Don't tell
me, I know.

CLOSE - ANGIE

ANGIE
Let's see.

CLOSE - FLIPPER

FLIPPER
You are really dark. I like
your color, complexion, it's
like a dark rich chocolate.
I'm so white and pale. I get
a little color in the summer,
lay out in the sun at Jones
Beach all day on Sundays.

CLOSE - ANGIE

ANGIE
I hate the beach. You are
definitely not a mind reader
but I do admit I was looking
at your skin.

CLOSE - FLIPPER

FLIPPER
It's funny, this thing called
color. From my own people I've
been called every BLACK so-and-
so, every BLACK derogatory name
there is since kindergarten.
And White people always say, "I
love your color, you're so BLACK."

22 CONTD

CLOSE - ANGIE

ANGIE

I guess it's messed up both ways.

ANGLE - OFFICE

There is a very uneasy silence between the two and both reach nervously for some more Chinese food at the same time.

FLIPPER

This stuff is good.

ANGIE

My father calls it Chink Food.

FLIPPER

So. I see.

ANGIE

What now?

FLIPPER

You go to Bensonhurst. I go back uptown.

Flipper moves to the office light switch and turns the lights off.

CLOSE - FLIPPER

FLIPPER

Y'know something, I have never cheated on my wife. Yeah, I'm married, happily married.

ANGIE

I kinda figured.

ANGLE - FLIPPER AND ANGIE

Flipper takes her by the hand to his drafting table. He clears his drawings.

CLOSE - FLIPPER AND ANGIE

They kiss, another one of those long and hard TONGUE JOBS, i.e., BUSTING SLOB.

FLIPPER

You on the pill?

22 CONTD

ANGIE
Yeah. You safe?

FLIPPER
Yeah.

ANGIE
Here?

FLIPPER
Right here on my drafting table.

Flipper lays her down on top of his drafting table and they do the MO' BETTER. To Flipper's surprise, Angie is just as vocal as his wife Drew.

23 EXT: STREET - MORNING

Flipper walks his daughter Ming to school; unlike most days he's not talkative one bit. Flipper is preoccupied, that guy Joe Guilt is paying him a visit. Joe is an unwelcomed visitor.

24 EXT: SCHOOLYARD - MORNING

Flipper gives Ming a big hug.

25 INT: CARBONE APARTMENT - MORNING
ANGLE - BATHROOM

Paulie is washing his father (LOU's) back in the bathtub.

LOU
Water is too hot.

Paulie turns on the cold water.

LOU (contd)
Water is too cold.

Paulie turns on the hot water.

LOU (contd)
That's it. That's it. Not too hot, not too cold.

26 INT: KITCHEN - MORNING

Paulie cooks for his father; he's an elderly man who rarely ever leaves their apartment.

LOU
How many Daily News did you order?

26 CONTD

PAULIE

Fifty!

LOU

How many Post?

PAULIE

Seventy-five!

LOU

How many Newsday?

PAULIE

Daddy, I order the same number every day and every day you ask me the same questions. How many Daily News, Posts, how many Newsday did I order.

LOU

I gotta know.

PAULIE

You do know, it never changes.

LOU

Newspapers are funny. There's a science to it, and I taught it to you.

PAULIE

That you did. Here, eat your breakfast.

LOU

Call me at lunchtime.

PAULIE

I'll call you at lunchtime.

27 EXT: CANDY STORE - MORNING

Paulie comes out his apartment which is above the candy store.

CLOSE - SIDEWALK

Paulie picks up the tied bundles of today's newspapers, The Daily News, The Post and Newsday.

ANGLE - CANDY STORE

The Candy Store is now open, complete with the regular crew that hangs out here.

28 INT: CANDY STORE - MORNING

The crew consists of VINNY, DENNIS, LONNIE, FRANKIE BOTZ and VEESHAY. All have newspapers in hand, turned to the sports page, going through the box scores. All of them are in their early twenties, a couple years out of high school and unemployed.

29 EXT: CANDY STORE - MORNING

ORIN GOODE, an attractive African-American who is very dark, well-dressed, on her way to work. She walks up to the window.

PAULIE
Good morning, Orin.

ORIN
Good morning, Paulie.

PAULIE
One Newsday for you and a Daily News for your parents.

ORIN
The usual. Have you talked to your father yet?

PAULIE
About what?

ORIN
About the possibility of getting The Times. Or how about the Sunday Times at least.

PAULIE
I did. He says it don't sell. It don't sell, he don't order it. Simple as that. Supply and demand. I'll keep trying though.

ORIN
Thanks. Paulie, see ya tonight.

PAULIE
See ya tonight.

30 INT: CANDY STORE - MORNING

The crew has been watching this; in fact they have been watching this exchange every day and they don't like it.

30

CONTD

VINNY

Every morning the same shit.
I don't believe it.

DENNIS

One Newsday and one Daily News.

VINNY

Hey, Paulie, tell her we don't
sell Ebony and Jet.

They laugh.

FRANKIE BOTZ

And we don't got no Amsterdam
News either.

VEESHAY

But I hear you can get plenty
of copies in Bed-Stuy.

LONNIE

In fact, why don't you tell her
to move there.

PAULIE

Why don't all you guys shut up.
Orin Goode is nice people.
You don't know class when ya
see it.

DENNIS

She's colored.

VINNY

Paulie's got a point.

FRANKIE BOTZ

First one in life.

VINNY

Why can't all niggers be like
the Goodes. The Goodes are
good niggers ...

They laugh.

LONNIE

As good as niggers come.

VINNIE

... unlike bad niggers, which
is the opposite.

30 CONTD

PAULIE

You guys are never gonna learn.

DENNIS

Learn what?

FRANKIE BOTZ

Niggers are no good!

VINNY

That ain't true. The Goodes are good. Why can't all niggers be like the Goodes?

LONNIE

Fucking right.

VEESHAY

They don't bother nobody, just mind their own business.

FRANKIE

And they're clean too.

DENNIS

Sweep their sidewalk every morning. Don't throw trash in the street.

PAULIE

(sarcastic)

If all niggers were like the Goodes there would be no crime, no welfare, no drugs, no racism.

VINNY

We ain't RACIST. We just like our neighborhood clean, safe and DRUG FREE.

ANGLE - DOOR

HERMAN RUSSO walks into the Candy Store. The laughter stops as all eyes are on him.

PAULIE

Ready to get beat today?

HERMAN

Not today, Paulie.

30 CONTD

ANGLE - COUNTER

Paulie takes a chess board and sets up the pieces. Herman has effeminate manner; he's a little soft, that is not to say he's gay, but that's what the guys think, so he might as well be GAY.

CLOSE - VINNY

VINNY

Look at the two fairies. I
can't bear to watch.

31 EXT: CANDY STORE - MORNING

Vinny opens the door to his 1979 black Coup De Ville, puts in a Public Enemy tape and sits in the driver's seat. Vinny is 5 feet 5 inches, the guy is small, but he tries to camouflage that by his body movements, which are those of somebody 6 feet and 200 pounds.

32 INT: CANDY STORE - MORNING

Paulie and Herman are engrossed in the chess game. The crew looks on.

FRANKIE BOTZ

I think they're in love.

DENNIS

Why can't they play a man's
game like stickball?

LONNIE

Who said they were man.

VEESHAY

Not me, Lonnie. Frankie Botz,
whatdayathink?

FRANKIE BOTZ

Definitely homos.

VEESHAY

I know a Mo' when I see a Mo'.

ANGLE - PAULIE

Paulie looks up from the board and comes around the counter.

32 CONTD

PAULIE

Fellas, chess is a great game.
It requires thinking, concentration. If you wish to
bullshit go the fuck somewhere
else. And leave Herman alone.

LONNIE

Paulie, hanging out with this
guy ain't good for ya rep.

CLOSE - HERMAN

HERMAN

Paulie, don't waste your time.
It's hopeless, they're hopeless.
Your move. They're animals.

ANGLE - THE GUYS.

THE GUYS

Oooooohhh.

33 INT: OFFICE - MORNING
CLOSE - FLIPPER

FLIPPER

Jerry. Leslie. I've requested
this meeting to ask you to
promote me to partner. I've
worked long and hard. You know
I have.

CLOSE - JERRY

JERRY

I know.

CLOSE - LESLIE

LESLIE

We both know that.

CLOSE - FLIPPER

FLIPPER

I'm the next one in line. I
want some vertical movement.
I've gone horizontal all I can
do. The only thing left for
me to do is become a partner.
I deserve this.

33

CONTD

CLOSE - JERRY AND LESLIE

They look at each other, then Flipper, while he tries a different approach.

FLIPPER

Please don't misunderstand.
I'm not making any demands,
but I feel I have to ask this.
You promised me.

CLOSE - JERRY

JERRY

In due time.

CLOSE - LESLIE

LESLIE

In due time. That's what we
said.

JERRY

Patience.

CLOSE - FLIPPER

FLIPPER

Past due.

CLOSE - LESLIE

LESLIE

We understand how anxious you
are. How patient you've been,
but we can't do this now.

CLOSE - JERRY

JERRY

Not at this time.

CLOSE - FLIPPER

FLIPPER

When then?

CLOSE - JERRY

JERRY

Honestly, I can't say.

33

CONTD

CLOSE - FLIPPER

FLIPPER

I'm forced to hand in my resignation. I have no future here.

CUT TO:

CLOSE - DESK DRAWERS

Flipper is emptying his drawers, dumping the contents into a large sports duffle bag.

CLOSE - ANGIE

She watches.

ANGLE - OFFICE

Jerry and Leslie walk over to Flipper who is packing.

LESLIE

All we're asking is a little more patience.

FLIPPER

Don't have any more.

JERRY

Well, if you are that unhappy then maybe you should go.

LESLIE

Why don't you think this through before you quit.

CUT TO:

34

EXT: SCHOOLYARD - NIGHT

ANGLE - CYRUS AND FLIPPER

CYRUS

You quit?

FLIPPER

I resigned.

CYRUS

Same thing. Fuck it. Start your own shit.

FLIPPER

That's what I plan to do.

34 CONTD

CYRUS
Why did you bring me out here?
What else is happening?

FLIPPER
What else happened? Did I say
anything else happened? Who
said that?

CYRUS
Back up. You lost me.

CLOSE - FLIPPER

FLIPPER
You promise you won't tell a
soul.

CLOSE - CYRUS

CYRUS
Flipper, y'know me, who am I
gonna tell? I don't say nuthin'
to nobody. Nooo-body!

CLOSE - FLIPPER

FLIPPER
You promise.

CLOSE - CYRUS

CYRUS
Jesus fuckin' Christ. I promise.
GODAMN.

CLOSE - FLIPPER

FLIPPER
I was unfaithful to Drew, for
the first time.

CLOSE - CYRUS

CYRUS
Aww, shit. When did this occur?

CLOSE - FLIPPER

FLIPPER
The other day.

34 CONTD

CLOSE - CYRUS

CYRUS
I thought you were gonna drop
a BOMB.

CLOSE - FLIPPER

FLIPPER
She's WHITE!

CLOSE - CYRUS

CYRUS
WHITE?

CLOSE - FLIPPER

FLIPPER
ITALIAN.

CLOSE - CYRUS

CYRUS
H-BOMB.

CLOSE - FLIPPER

FLIPPER
From Bensonhurst.

CLOSE - CYRUS

CYRUS
NUCLEAR MEGATON BOMB.

ANGLE - CYRUS AND FLIPPER

Cyrus gives Flipper the BONING SIGN with his arm and
Flipper answers with the same motion.

CLOSE - CYRUS

CYRUS
NUCLEAR HOLOCAUST.

35 EXT: TUCCI HOUSE - NIGHT

Angie stands on her stoop with her two friendgirls,
DENISE and LOUISE, girls from the neighborhood.

DENISE
So what's so important?

35 CONTD

 LOUISE
You and Paulie finally getting
married?

 ANGIE
Me and Paulie ain't getting
married.

 DENISE
Why the ring?

 ANGIE
So I wear his engagement ring.
So what! Big friggin' deal.
We're still not engaged.

 LOUISE
You're just wearing the ring?

 ANGIE
I'm just wearing the ring.

 DENISE
Alright. Alright. Spill it.

 ANGIE
You gotta promise. Swear on ya
mother. Swear on a stack of
Bibles, on a ton of rosary beads.

CLOSE - LOUISE AND DENISE

 DENISE & LOUISE
We do.

They mouths are open in anticipation.

CLOSE - ANGIE

 ANGIE
I did it with a Black guy.

CLOSE - DENISE AND LOUISE

 DENISE & LOUISE
Nah!

CLOSE - ANGIE

 ANGIE
It happened at work. He's an
architect, name is Flipper.

35 CONTD

CLOSE - DENISE

DENISE
Flipper? If your father ever
found out.

CLOSE - ANGIE

ANGIE
He won't. Will he? ... Will he?

CLOSE - DENISE

DENISE
No.

CLOSE - LOUISE

LOUISE
Not from us he won't.

CUT TO:

36 EXT: SCHOOLYARD - NIGHT
CLOSE - CYRUS

CYRUS
How does she look? Does she
have a butt? No? She has a
flat, white butt, right? She
got TITTIES! At least some
TITTIES.

CUT TO:

37 EXT: TUCCI STOOP - NIGHT
CLOSE - DENISE

DENISE
He has big lips?

CLOSE - LOUISE

LOUISE
How did it feel when he kissed
you for the very first time?
Did his big lips swallow your
face?

DENISE
They all got them big lips.

CUT TO:

38 EXT: SCHOOLYARD - NIGHT
CLOSE - CYRUS

CYRUS
How was it? Good, huh?

CUT TO:

39 EXT: TUCCI STOOP - NIGHT
CLOSE - LOUISE

LOUISE
How big? How big is his cock?

Louise has her hands up and she moves them farther apart to approximate the length of Flipper's SWIZZLE STICK OF LOVE, his BLACK MARBLE OF MANLY MANHOOD.

CLOSE - DENISE

DENISE
I don't know if I could take it that big, but then again, Vinny's kinda big himself.

CLOSE - LOUISE

LOUISE
He ain't that big.

Louise has her hands a foot-and-a-half apart.

CUT TO:

40 EXT: SCHOOLYARD - NIGHT
CLOSE - FLIPPER

FLIPPER
I have to admit. I've always been curious about White females. That's not to say either that White is right; Black women are beautiful too, but I was curious and I jumped on it.

CLOSE - CYRUS

CYRUS
Literally.

CLOSE - FLIPPER

FLIPPER
Yes, indeedy. Just because a brother is with a White girl
(MORE)

40 CONTD

FLIPPER (contd)
doesn't make him any less down
or progressive. I'm still
PRO-BLACK.

CYRUS
You're still Black.

FLIPPER
My shit is still correct.

CLOSE - CYRUS

CYRUS
The both of you have the fever.

CLOSE - FLIPPER

FLIPPER
Fever?

CLOSE - CYRUS

CYRUS
JUNGLE FEVER!

ANGLE - SCHOOLYARD

Gator and his new woman, VIV, creep over to Flipper and
Cyrus. Both look like they have been on the pipe, like
five minutes ago. THEY ARE ON A MISSION.

GATOR
Baby Brother, Cyrus. BLACK MEN!
SUCCESSFUL and shit.

Flipper is disturbed, he does not like to be around his
brother, especially when he is ZOOTED.

GATOR (contd)
This is my new woman, Viv, that's
short for Vivian. She's good
people. I like her. Was fortu-
nate enough to meet her most
recently.

Flipper and Cyrus stare at Viv. She's 22 going on 50;
CRACK does wonders for your appearance, also for your
weight. CRACK is better than the Ophrah diet; Dick
Gregory too.

40 CONTD

GATOR (contd)

This is Flipper, my baby brother
who I've been telling you so much
about. He's an architect and
shit. This is his man, Cyrus.
What do you do again?

CYRUS

I teach high school.

GATOR

Damn, that's right. My memory
is getting bad.

Flipper and Cyrus exchange looks: "I wonder why?"

CLOSE - CYRUS

CYRUS

Black, I gotta go. Gator, check
ya; Vivian, hope we meet again.
Peace.

(two fingers)

Cyrus splits.

GATOR

Viv, can you let two loving
brothers get a minute alone
to get reacquainted?

VIV

Where should I go?

GATOR

Take ya skinny ass across the
schoolyard and wait for me.

VIV

Don't have me waiting forever.
We got business to take care of.
I ain't waiting all night.

GATOR

Go! Get the fuck outta here.

Viv creeps across the schoolyard.

ANGLE - GATOR

Gator starts to dance. It is his money dance.

40 CONTD

GATOR

Baby brother, I'm kinda light
right now. Can you spare some
change?

Gator continues to dance.

CLOSE - FLIPPER

FLIPPER

Gator, that dance shit don't
get it anymore. I'm not giving
you one red cent, not a nickel.

CLOSE - GATOR

GATOR

Do me this one solid. Would
you rather have me rob an
elderly person, steal? Either
way I'm gonna STAY HIGH. I
really despise having to resort
to knocking senior citizens
upside the head for money.

CLOSE - FLIPPER

As he watches Gator dance he thinks about his oldest
brother's twisted, warped, backwards logic. It somehow
makes sense. He goes into his pocket.

CLOSE - GATOR

GATOR

I like getting high.

(he takes his
younger brother's
money)

I'm a fully-functioning CRACK-
HEAD.

(he turns to Viv
and yells)

Yo, Viv, let's go.

41 EXT: SYLVIA'S RESTAURANT - HARLEM - NIGHT
ESTABLISHING SHOT

42 INT: SYLVIA'S RESTAURANT - NIGHT

Flipper and Angie are seated at a table.

42 CONTD

FLIPPER

I should have done this a long
time ago, start my own firm.
You still gonna work there?

ANGIE

Remember I'm a temp.

Flipper looks around the restaurant, irritated. Everybody
else who came in after them has their food.

FLIPPER

Can I get some help? Some
service, please.

A young waitress, LaSHAWN, comes to the table.

FLIPPER (contd)

Is this your station?

LaSHAWN

Yeah, would you like to order?

FLIPPER

Yes, I would like to order. I
wanted to order thirty minutes
ago when I sat my black ass
down in this chair.

LaSHAWN

(to Angie)

Would you like to order?

LaShawn is throwing daggers at Angie.

CLOSE - FLIPPER

FLIPPER

Miss Waitress, do you have a
problem?

CLOSE - LaSHAWN

LaSHAWN

Yes, I got a problem. Fake
brothers like you are so
typical. You gotta lotta
nerve bringing her stringy-hair
ass up to eat here. Please
parade your prize catch around
somewhere else. Our specials
(MORE)

42 CONTD

LASHAWN (contd)
today are Maryland crab cakes,
Creole shrimp gumbo and blackened
catfish. I myself recommend the
blackened catfish.

CUT TO:

COSSIP MONTAGE

This MONTAGE will be CLOSE UPS of MOUTHS, not full faces,
just MOUTHS. These various MOUTHS WILL BE SEEN whispering
into hungry ears and speaking into phones. The MOUTHS
are BLACK and WHITE, MALE and FEMALE.

CLOSE - MOUTH #1

MOUTH #1
He's BLACK!

CLOSE - MOUTH #2

MOUTH #2
She's WHITE!

CLOSE - MOUTH #3

MOUTH #3
Oh no.

CLOSE - MOUTH #4

MOUTH #4
Heaven forbid.

CLOSE - MOUTH #5

MOUTH #5
God help us.

CLOSE - MOUTH #6

MOUTH #6
Lawd have mercy.

CLOSE - MOUTH #7

MOUTH #7
RACIST.

CLOSE - MOUTH #8

MOUTH #8
ANIMAL!

42 CONTD

CLOSE - MOUTH #9

MOUTH #9

She's WHITE?

CLOSE - MOUTH #10

MOUTH #10

He's BLACK?

CLOSE - MOUTH #11

MOUTH #11

Just like a tramp.

CLOSE - MOUTH #12

MOUTH #12

Just like a Black man.

CLOSE - MOUTH #13

MOUTH #13

There is only one thing he
could possibly want from her ...

CLOSE - MOUTH #14

MOUTH #14

... that good White pussy.

CLOSE - MOUTH #15

MOUTH #15

... that good Black dick.

43 EXT: FEAST OF SAN GENNARO - NIGHT

Flipper and Angie walk through the crowded streets of
The Feast of San Gennaro in Little Italy. They both
are getting strange looks from the passersby.

ANGLE - CROWDED SIDEWALK CAFE

FLIPPER

I love her. We have a great
marriage, a great daughter.

ANGIE

What does she do?

FLIPPER

She's a buyer at Lord & Taylor.

ANGIE

Then what are we doing?

FLIPPER

I honestly don't know.

ANGIE

I don't expect you to leave
your wife.

FLIPPER

I'm not.

ANGIE

Then I ask you again, what are
we doing? Are we just fucking
around, or what?

FLIPPER

Having fun.

ANGIE

Is it true that Black men don't
like to go down on women?

FLIPPER

Another myth. I can only speak
for myself.

ANGIE

I thought you were the new
spokesperson for the race.

FLIPPER

You thought wrong.

ANGIE

MR. COLORED, NEGRO, BLACK, AFRO-
AMERICAN MAN, answer the question.

FLIPPER

NOW IT'S AFRICAN-AMERICAN. It's
an UNTRUTH, just like WHITE BOYS
have mini Frosted Wheaties DICKS.

ANGIE

THAT'S THE TRUTH. Just joking.

FLIPPER

Someone is gonna find us out.

ANGIE

Sooner or later. Do you want
to stop it now?

43 **CONTD**

Flipper looks at her, he has to think about this one.

FLIPPER

Not yet.

ANGIE

Let me know.

FLIPPER

I will.

ANGIE

But I might let you know first.

FLIPPER

Either way.

44 **EXT: 139TH STREET - NIGHT**

Flipper is walking down his block on his way home when he sees and hears a crowd in front of his brownstone.

ANGLE - FLIPPER

He starts to jog, that turns into a sprint, thinking something bad has happened to his family.

ANGLE - BROWNSTONE

Drew is at the window throwing all his shit out. She is a MAD WOMAN. Cyrus tries to catch his clothes, especially the nice suits, before the crowd gets it. He's losing that battle, people are running away with Flipper's shit.

Flipper goes after a couple of men who are taking off with his drafting table.

ANGLE - WINDOW

DREW

Take your shit. Take all of it. Get it out of my house.

ANGLE - STOOP

Vera hugs a crying and frightened Ming.

ANGLE - STREET

FLIPPER

What did I do? What did I do?

44

CONTD

CLOSE - DREW

DREW
You're one low lying Black
bastard.

CLOSE - FLIPPER

FLIPPER
What did I do?

CLOSE - DREW

DREW
What did you do?

ANGLE - FLIPPER AND CYRUS

FLIPPER
What I do?

CYRUS
Drew is hip to Angie.

CLOSE - FLIPPER

FLIPPER
Let me explain.

CLOSE - DREW

DREW
Explain! Did she have to be
WHITE?

CLOSE - FLIPPER

FLIPPER
Vera, will you please bring
Ming upstairs to your apartment?

ANGLE - STOOP

Vera pulls Ming inside.

CLOSE - FLIPPER

FLIPPER
Do we have to discuss this in
front of all of HARLEM?

44 CONTD

ANGLE - WINDOW

DREW

There is nothing else to discuss.
We're finished. Move in with her.

CLOSE - FLIPPER

FLIPPER

How am I gonna set up my office?
What about my business? I was
gonna run it out of our house.

CLOSE - DREW

DREW

You gotta get a new house.

ANGLE - BONES

An elder citizen who has watched the proceedings, shouts
to Flipper:

BONES

Brother, you're just like me.
HOMELESS.

The crowd is dying laughing.

CLOSE - DREW

DREW

Flipper Purify, there will be
no PENIS between us.

Having delivered her final parting shot, throws his
underwear out the window.

CUT TO:

45 INT: THE GOOD REV. DOCTOR'S APARTMENT - NIGHT

Flipper is unpacking his suitcase, full of his stuffed
clothes, the stuff he was able to salvage.

He once shared this room with Gator when they were young
boys. Lucinda has pretty much kept it the way it was.

ANGLE - FLIPPER

Flipper is shaken, he sits down on the bottom bunk bed
and buries his face in his hands.

46 INT: KITCHEN - NIGHT

Flipper is seated with Lucinda and The Good Reverend Doctor.

THE GOOD REV. DOCTOR

You have been cast out of your own home. I pray adultery was not the cause.

LUCINDA

Let the boy eat his meal. Flipper, you don't have to answer your father. You and Drew will work this out. I would get on my knees and pray but I only got one good knee.

THE GOOD REV. DOCTOR

Was it the temptation of the sweet nectar of another woman's fruit? The Devil is always at work.

FLIPPER

Daddy, people are responsible for their own actions. The Devil has very little to do with anything.

THE GOOD REV. DOCTOR

It's thinking like that that led you from the straight and narrow.

FLIPPER

Straight and narrow? Who? Not you! Not me! Me and you are the same crooked straights.

LUCINDA

That's the end of this conversation. Go get your wife back, you both need each other. Ming needs the both of you.

47 INT: DREW'S LIVING ROOM - SAME NIGHT

What we have here is a WAKE. A MOURNING for another SISTER who has been WRONGED. Drew, Vera and her three girlfriends, NILDA, INEZ and ANGELA sit in the living room, laughing, crying and discussing the state of THE BLACK MAN.

47 CONTD

DREW

She ain't nuthin' but some low
class White trash, probably
never finished high school.
That's what he left me for.

VERA

I always thought Flipper was
the idea husband; see, you can
never tell. DOGS!

Vera hugs Drew.

NILDA

We might have to turn to White
boys.

DREW

God forbid.

NILDA

No, it's true. There are no
good Black men out there.

VERA

Yes, they are.

INEZ

Point me the way.

NILDA

Most of them are HOMOS, DRUG
ADDICTS, or in JAIL. And the
good ones know they're the shit
so they see ten women at a time,
leaving babies all over the
place.

INEZ

You ain't lying.

NILDA

We don't have that many options.
Be a NUN, be GAY, or see some-
body who likes them, treats her
well. Chinese, White, or whatever.

DREW

Even though my marriage is wrecked
I still believe there are good
Black men out there. The problem

(MORE)

DREW (contd)
is a lot of these good men just
might be working class. A bus
driver, garbage man or what-
not. There is nothing wrong
with them.

VERA
Drew, I'm sorry. I couldn't be
dealing with no garbage man.

DREW
And why not?

NILDA
What's Cyrus? A schoolteacher!

VERA
I want more.

DREW
We can't be about that class
and status shit.

ANGELA
Drew, I agree. Nothing is wrong
with it. But how many men do
you know who can effectively deal
with a mate who has more education
and makes more money? Not many.
They FREAK.

VERA
The fact remains we are losing
our men.

DREW
I feel the reason a lot of Black
men date or marry White women is
that they think they can get away
with a lot of shit that they
definitely couldn't pull with us
sisters.

ANGELA
Show ya right.

VERA
Tell the truth.

DREW
It's ridiculous the way they
act around the brothers. These
(MORE)

47 CONTD

DREW (contd)

White bitches think he's the best thing since sliced bread. This sacred thing that their daddies tried to keep them from all their life and when they get a chance, they gonna get some.

NILDA

Up till six months ago I was only attracted to White boys, but I recently decided not to interracially date for a while. I hate the way I was chased and expected to sleep with them without any hesitation.

DREW

Who are you talking about? Black men or White men?

VERA

Both.

Everyone laughs.

NILDA

It's different. White men treat me like some exotic animal or something. I'm still looking for a strong Black man to date.

VERA

Good luck.

INEZ

I think there's a lot of self-hate when a Black man doesn't want to deal with a sister.

ANGELA

But at the same time you still date White men.

INEZ

Yeah, but at the same time I also date Black men. I've also dated Chinese, Latino, Jewish.

DREW

That ain't no consolation.

47 CONTD

INEZ

I know you think I should only date Black. But I'm gonna date who I like. Who's nice to me, who's sweet to me, who loves me.

DREW

Can't you find a Black man to do that?

INEZ

Who should I date? Find me one. JUST ONE.

DREW

He's out there.

INEZ

Drew, if it will make you happy I'll make a pilgrimage to Africa, the Motherland, to find myself a true tribesman.

VERA

A true Asiatic Black man.

INEZ

With a dick down to his knees. Keep me happy for days.

NILDA

That ZULU dick.

INEZ

I want me some Zulu dick in the bush.

They all laugh.

ANGELA

Do you know what it is like not being thought of as attractive? I was always the darkest one in my class. All the guys ran after the light-skin girls with long straight hair. That left me out. That same thinking leaves us out to White women. Back in the day brothers just got women that looked like Drew. and Vera, now light skin ain't good enough. Today, brothers

(MORE)

47 CONTD

ANGELA (contd)
are going for the GUSTO, the
Real McCoy. That's why Flipper
is gone. White girls got it
made.

VERA
If I see Cyrus even glancing at
a White woman I will kill him
dead.

48 EXT: FLIPPER'S STOOP - NIGHT

Flipper walks up to his stoop as Cyrus sits. They both
can hear the women upstairs in Flipper's apartment still
going off.

ANGLE - STOOP

Flipper sits next to Cyrus.

CYRUS
A war council is going on in
your house.

FLIPPER
Where's Ming?

CYRUS
She's asleep in my place.

FLIPPER
How did Drew bust me? Please
don't tell me it was because
of your mouth.

Cyrus looks up into the heavens, possibly for a good
answer.

FLIPPER (contd)
I trusted your dumb silly ass
and see what happens.

CYRUS
If I can't tell my wife, who
can I tell?

FLIPPER
NOBODY. I told you not to tell
a soul. You promised. You 411
or something?

48 CONTD

CYRUS

How was I suppose to know Vera
would run back and tell Drew?

FLIPPER

Use your better judgement. She's
a woman. They all stick together.
You shoulda known that. ALL WOMEN
STICK TOGETHER. Always have, always
will. Now I'm thrown out of my own
house because of your silly-no
keeping a secret-married to a
blabbermouth wife.

CYRUS

Don't talk about my wife. If you
need a place, you can stay with
us, as long as you like. Just
say the word.

FLIPPER

And be spied on; I might as well
live with the FBI or CIA. Your
blabbermouth wife would be giving
a on-the-hour report to Drew.
Big Mouth.

CYRUS

A Big Mouth didn't make you do
the Mo' Better with what's-her-
name. What is her name? We had
nuthin' to do with that. So put
the blame on the blamee; you, not
me.

Flipper looks at Cyrus; he is not speaking UNTRUTHS.

CLOSE - FLIPPER

FLIPPER

What am I gonna do?

CLOSE - CYRUS

CYRUS

Get down on your knees.

49 EXT: LORD & TAYLOR - DAY

Flipper enters Lord & Taylor dressed in his nicest suit
and a dozen roses. He looks and smells like a million
bucks.

50 INT: LORD & TAYLOR - DAY

Flipper walks through the perfume department.

51 INT: YOUNG FASHIONS DEPARTMENT - DAY

Flipper eases up on the back of Drew and taps her lightly on the shoulder.

FLIPPER

Can you help me, please?

Drew quickly turns around, having recognized his voice.

DREW

What are you doing here?

FLIPPER

These are for you.

DREW

A dozen roses doesn't work anymore.

He hands her the roses which she promptly puts down on the counter.

FLIPPER

We need to talk.

DREW

Not out here on the floor.

CUT TO:

52 INT: DREW'S OFFICE

Drew's office is crowded with racks of clothes.

DREW

I guess I wasn't light enough.
You had to eventually get a
White girl.

FLIPPER

What do you mean "eventually"?

DREW

You have a complex about color.
I never wanted to believe it till
now. Every single girl you've
ever gone out with has been light
skin. You and your buddy Cyrus
both.

52 CONTD

FLIPPER

Coincidence. I've gone out with some honey browns. How do you know what I was doing before you met me anyway?

DREW

It's because you're so BLACK.

FLIPPER

This is INSANE.

DREW

It is. Anybody but a White girl. How can I compete with a blonde?

FLIPPER

She's not blonde.

DREW

Is she White? My father always use to tell me this story, something about the white, the cow that gives the white milk and the cow that gives the chocolate milk and that there is always a difference. If there is a little bit of chocolate in that white milk, it's chocolate milk. No matter what.

FLIPPER

I want to come back home. To you. To Ming.

DREW

Growing up, I got called half-breed, White nigger, Black honky by the Black kids. Do you love her?

FLIPPER

It's not love.

DREW

Don't you know most White people hate Black people because they are not Black. If you know this about them you need know little else. If you don't know this, virtually all else that you know about them will only confuse you.

52 CONTD

FLIPPER

Does your White father hate your
Black mother? I didn't think so.
Color has fucked you up too!

DREW

Maybe it has. That's why this
hurts so deep. Flipper, I can
never trust you again. No matter
what you say, no matter what you
do. I can't. I won't.

53 INT: CANDY STORE - NIGHT

The Candy Store is closed and Paulie is entertaining
Angie who is drinking a Cherry Coke and sitting at the
counter.

PAULIE

You want more cherry syrup?

ANGIE

No, thanks. It tastes good.

PAULIE

You must not be cooking for
your father and brothers
anymore.

ANGIE

I had to stop.

PAULIE

Been busy?

ANGIE

Been busy after work.

Angie slurps up the last of her Cherry Coke through the
straw.

PAULIE

You want another one?

ANGIE

No, thank you. Paulie, please
come sit next to me. The place
is closed and work is over.
It's quitting time. Your father
can wait.

Paulie listens to Angie's request and comes from behind
the counter to sit on the stool next to her.

53 CONTD

ANGIE
You're as bad as me.

PAULIE
You think so?

ANGIE
I think so. How long have we
been going out?

PAULIE
Since high school. A long time.

ANGIE
Too long. Paulie, I like you
too much to bullshit you.
You're the nicest guy in the
neighborhood but I want to get
away as far as possible from
here. I want outta here and
you are here.

PAULIE
But you wear my ring. I gave
it to you and you took it.

ANGIE
I've worn your ring. I wore
it under the condition that
we were not engaged. I won't
wear it anymore.

Angie takes off the ring.

PAULIE
I still want you to wear it.

ANGIE
Can't do it anymore. A lot of
things I can't do anymore.

Paulie takes his ring.

PAULIE
What is this about? This is
about something else. Some
other shit.

ANGIE
Paulie, I gotta go. Your father
is waiting for you.

CUT TO:

54 INT: CARBONE BATHROOM - NIGHT

Paulie has locked himself in the bathroom. He has his face in the sink filled with water.

ANGLE - BATHROOM DOOR

Lou is banging on the door.

LOU
Open up. Paulie, let me in.

PAULIE (OS)
No.

LOU
I gotta piss.

PAULIE (OS)
No you don't. You just wanna get in here.

LOU
I'm gonna pee in my pants.
Open the fuckin' door, gotta take a leak.

The door opens and Lou smacks his son twice upside the head.

ANGLE - BATHROOM

Paulie covers his head.

PAULIE
You lied. I thought you had to take a leak.

LOU
What's the matter with ya?
Locking yourself in the john like a little girl because of some woman.

PAULIE
It's not some woman. It's ANGIE.

LOU
Angie is a woman, all women are the same. I should know, I was married to one. Your mother.

54 CONTD

PAULIE

I wanted to marry Angie.

LOU

You should be dancing. She did you a big favor. Marriage is hell. I should know, I married your mother. She stopped doing her wifely duties for me.

PAULIE

What duties?

LOU

Wifely duties. The duties of a wife; cook, clean, and have sons. Those kind of women are rare.

55 INT: TUCCI HOUSE - NIGHT

Angie opens the door and before she can get her key out of the lock, her father is all over her. Without any warning he has slapped Angie across the face, sending her flying across the living room. Mike is screaming like a madman. Before Angie can pick herself up, Mike is dragging Angie by the hair to the hallway.

MIKE

A NIGGER! A NIGGER!

Angie is screaming.

ANGIE

HELP ME! HELP ME! CHARLIE!
JIMMY!

CHARLIE

Leave her alone.

JIMMY

Let her go.

MIKE

Shut up and mind your business,
or you'll be next.

Angie is kicking and screaming.

MIKE (contd)

What kind of daughter are you?
What kind of woman are you,
(MORE)

55 CONTD

MIKE (contd)
fucking and sucking a black
nigger. I'd rather you be a
mass murderer, even a fucking
degenerate child molester than
to be fucked by a nigger.

ANGIE
Let go. Let go.

MIKE
I didn't raise ya like that.
Your mother is spinning in her
grave. I didn't raise ya to be
sucking nigger cocks. I raised
ya to be good, in the Catholic
Church. You're a disgrace.

Jimmy and Charlie move towards Mike.

MIKE (contd)
Get back. I could maybe under-
stand it if he were Irish, even
Jewish. HE AIN'T IRISH, HE
AIN'T JEWISH. WE'RE AMERICAN-
ITALIANS, and you're a disgrace
to all of us. We raised ya
better.

(he takes off his
belt)
A nigger. I wish your mother
had lived and you had died
instead.

Mike hits Angie with the belt. Charlie and Jimmy knock
him to the ground and stay on top of him, pinning him
to the carpet.

CLOSE - ANGIE

Angie is hysterical, it's been twenty years since she was
beaten by her father with a belt.

56 EXT: TUCCI HOUSE-APARTMENT

Denise, Louise and Angie leave the Tucci home; each is
carrying a suitcase.

ANGLE - WINDOW

Mike is yelling out of the second-floor window.

56 CONTD

MIKE

I'd rather shoot myself in the head with a bazooka than be the father of a nigger lover.

CLOSE - ANGIE

Angie is wearing a dark pair of sunglasses to hide the welts, bruises and one black eye.

ANGLE - STREET

The three women walk slowly down the block as people in the neighborhood watch in amazement.

MIKE (OS)

As far as I'm concerned I don't have a daughter Angela Patricia Tucci, just two good sons, Charles and James. As far as I'm concerned Angela Patricia Tucci does not exist. She's not on the face of this earth. You're out of my name. You're out of my house. You're out of my life.

57 EXT: DENISE'S HOUSE - NIGHT

Denise, Louise and Angie finally reach their destination and enter the house.

CLOSE - DOOR

Angie looks back to the street, then closes the door.

58 INT: CARBONE LIVING ROOM - NIGHT

The two fathers, Mike Tucci and Lou Carbone, sit in the living room. Paulie sits and listens.

MIKE

Lou, me and you have never gotten along, but that's besides the point.

LOU

What's the point?

MIKE

The point is how you raised your son Paulie.

LOU

How did you raise your daughter
Angie?

MIKE

I don't have a daughter anymore.
If you would have been the father
you suppose to be and learned
your son Paulie right to do the
manly thing, the daughter I don't
have now would still be my
daughter. Paulie wasn't taking
care of business, doin' the right
thing.

PAULIE

Angie did what she wanted to do.

LOU

Shaddup, men are trying to
discuss here. My son is very
adequate in that department.
He has no trouble there. The
daughter you don't have is with
that Moulie for different reasons.
My son would never go out with a
nigger girl. Paulie ain't the
problem, it's your daughter.

MIKE

I know people, that's my job.
And no God-fearing Catholic
American-Italian girl is gonna
leave her American-Italian
boyfriend for a Black-a Afro-
Shine-American-colored, nigger,
whatever-they're-calling-them-
selves-today cocksucker, unless
the guy isn't giving it to her
good. And your son Paulie wasn't
doing his manly duties so she's
getting it from a shine. I know
people and it's your fault. I
should kill everyone responsible,
that's what I should do.

PAULIE

Get outta our house. Ya gonna
sit on our sofa, in our house
and disrespect us.

58 CONTD

LOU

Do what my son says. This is your problem. Deal with it in your own house. Raise your daughter right and we wouldn't be having this conversation.

Mike gets up.

PAULIE

The daughter you don't have now is the same daughter you never had.

59 INT: CANDY STORE - MORNING

Paulie is sweeping the sidewalk when the crew of Vinny, Dennis, Lonnie and Frankie Botz drive up in Vinny's car.

ANGLE - PAULIE

He stops sweeping.

ANGLE - CAR

They get out and walk past Paulie, staring at him.

60 INT: CANDY STORE

VINNY

Paulie, we know. You know. We all know. You're a jerk-off most of the time, but I feel for you. A colored! Jesus Christ.

FRANKIE BOTZ

Jew girls do that all the time, but I would have thought better of Angela ...

DENNIS

Not her. Not from the neighborhood.

VINNY

You gonna give her a beating?

PAULIE

Her father did that already.

60 CONTD

VINNY

I ain't talking about Mike, I'm
talking 'bout you.

ANGLE - COUNTER WINDOW

Orin is buying her newspapers and the conversation stops.

ORIN

Good morning.

PAULIE

Good morning.

She pays him.

ORIN

Have a good day.

Orin leaves.

FRANKIE BOTZ

I'd fuck a spic or a nigger in
a second.

VINNY

I'd do her, but I wouldn't let
anybody see us together. No
way would I walk down the street
with a Black on my arm, no
fuckin' way.

LONNIE

Not even Paula Abdul?

VINNY

Not even Paula Abdul.

VEESHAY

Paula Abdul says she's not Black.

FRANKIE BOTZ

Paula Abdul, she's rich and she's
fine. Fine is fine. Black,
White, Yellow. Fine is fine.

VINNY

It's gotta stop somewhere. Next
thing a Black guy will want
Denise. C'mon, they took over
sports, elected fuckin' Dinkins.
Jesus Christ, when does it stop?

60 CONTD

PAULIE

All you cocksuckers do is complain. When Dinkins won, next day all of you said you were packing up, leaving New York. You fucks didn't even register to vote, never voted in your whole life. No wonder Guiliani lost. Did you think Dinkins was gonna pass a law where it's perfectly legal for Blacks to rape White girls? Vinny, WAKE UP. All of youse.

61 INT: CYRUS' APARTMENT - MORNING

Cyrus is getting dressed for work.

CYRUS

Talk to me.

ANGLE - BATHROOM

VERA

Just got out of the shower.

CLOSE - CYRUS

CYRUS

Are you still naked and dripping wet?

VERA (OS)

Yes.

CYRUS

Are tiny little effervescent beads of water still shimmering on your naked golden long, lanky body?

VERA (OS)

Yes.

CYRUS

May I see?

62 INT: BATHROOM - MORNING

Vera is drying her hair.

62 CONTD

VERA

Cyrus, hurry home tonight, but not before I get rid of the two guys who are coming over after you go to work. We're working out a new concept.

CYRUS

Don't worry, dear. Enjoy yourself. I was gonna get a quick blow job on the way home.

Cyrus puts his arms around his wife, laughs, then they kiss. Vera and Cyrus have a very loving and playful relationship. They both fall to the bathroom floor. As Cyrus kisses her he makes puppy sounds.

CUT TO:

63 INT: DREW'S KITCHEN - MORNING

Drew is cooking and dressing at the same time.

DREW

Ladybug, are you getting dressed for school?

ANGLE - MING'S BEDROOM

Ming has five different combinations of clothing spread on her bed and she can't decide which one to wear.

DREW (OS)

Are you dressed yet?

MING

Almost.

ANGLE - KITCHEN

Drew puts two bowls of hot oatmeal on the table, but she doesn't hear a sound coming from her daughter's room.

ANGLE - MING'S ROOM

Ming is back in bed, lying on her clothes and Drew comes in.

DREW

You're gonna make your mother late for work.

63 CONTD

MING

When is Daddy coming home?

64 EXT: STREET - MORNING

Drew pulls her daughter by the hand, taking her to school.
Ming is resisting.

DREW

Ming, c'mon. You're making
me late for work.

MING

This isn't the way Daddy takes
me to school. This is the
wrong way.

DREW

There is more than one way to
walk to your school.

MING

I want to go the right way.
I want to go Daddy's way.

Drew stops, bends down and looks into Ming's eyes.

CLOSE - DREW

DREW

Your father won't be around
that much. You should start
getting used to Mommy's way.
Our new way together.

65 INT: VILLAGE APARTMENT - DAY

This is a small, empty one-bedroom apartment in Greenwich
Village. OS we hear a key turning in the four different
locks and the door opens; the voices of Flipper and Angie.

ANGLE - FLIPPER AND ANGIE

They both put down their boxes and suitcases and look at
the apartment. Flipper and Angie have decided to live
together.

FLIPPER

It's small and the rent cost
an arm and a leg.

ANGIE

I always wanted an apartment
in the Village.

FLIPPER

Here it is. The humble residence
of the two outcasts.

ANGIE

You got that right. I was
practically run out of the
neighborhood.

FLIPPER

It's funny, the difference
between the way Blacks and
Whites react to mixed couples.

ANGIE

You think Blacks accept it more
easily?

FLIPPER

Definitely! ... Angela Tucci,
how did you end up with me,
Flipper Purify?

ANGIE

I think I was looking for no
one in particular but still I
was looking.

FLIPPER

And learning.

ANGIE

That's what I'm doing now. I'm
learning a lot, some of these
lessons are kicking my ass, but
I'm learning.

FLIPPER

The both of us.

They start to unpack when the buzzer sounds.

ANGLE - DOOR

Angie opens the door and there is Gator.

ANGIE

Yes.

GATOR

I'm here to see my younger brother. I'm his oldest brother Gator.

Gator extends his sweaty hand.

ANGIE

Flipper never told me he had a brother. I'm Angela.

ANGLE - KITCHEN

Gator and Flipper are in the kitchen talking.

FLIPPER

So Cyrus told you the address?

GATOR

She's White.

FLIPPER

White she is.

GATOR

Does she have any money?

FLIPPER

What kind of money?

GATOR

Real long money.

FLIPPER

She does not. She's a temp.

GATOR

A secretary? You mean my little brother got himself a White girl, who ain't got no money honey. What about Drew? Ming?

FLIPPER

It's complex.

GATOR

I would have takened the money and shit. But I gotta give you some dap she looks good. Most brothers with White bitches, whew, nine out of ten they're never the FINE WHITE BABES. Brothers be getting the DOGS. MUG-LY.

65 CONTD

They both laugh.

GATOR (contd)

Now that don't work for the White man. If they have a sister on their arm, I can guarantee you she's FINE.

FLIPPER

Anything else, big brother?

GATOR

You're sure she has no money. She could be fronting, perpe-
trating on the green. She's Jewish, right?

FLIPPER

Naw, Italian.

GATOR

Oh shit. You always had to do it the hard way. I'm kind of light now, how 'bout a loan?

Gator goes into his dance.

66 INT: APARTMENT - MORNING

Flipper wakes from his sleep on the mattress on the floor.

ANGIE

Where are you going?

FLIPPER

To see my daughter. I'll see you later.

Flipper kisses her.

67 EXT: 139TH STREET - MORNING
ANGLE - STOOP

Flipper is standing outside of what used to be his home. Drew and Ming come out. Ming, seeing her father, runs down the stoop into her father's loving arms.

ANGLE - FLIPPER AND MING

MING

Daddy!

They embrace.

67 CONTD

CLOSE - FLIPPER

He looks up at his wife.

CLOSE - DREW

Drew looks back, goes inside and closes the door.

68 EXT: STREET - MORNING

Flipper is walking his daughter to school.

MING

Mommy takes me the wrong way
to school every day.

FLIPPER

There is more than one right
way to school.

MING

Well, I still like our way,
Daddy. I miss you and Mommy
making funny noises early in
the morning.

FLIPPER

That wasn't me, it was your
mother. She's the loud one,
wakes up all of Harlem.

MING

It doesn't bother me. I wish
you and Mommy were back together
making those funny noises. You
coming home?

FLIPPER

Go ask your mother.

MING

I did already. She told me to
ask you.

FLIPPER

So your mother said to ask me?

MING

That's what she said.

FLIPPER

Your father says go ask your
mother again.

68

CONTD

MING

I'm tired of all this running
back and forth stuff.

ANGLE - CORNER

Flipper holds Ming by the hand as they wait for the
light to change when Vivian, The Crack Ho slinks up to
them. Vivian is so high she doesn't even recognize
Flipper.

CLOSE - VIVIAN

VIVIAN

Daddy, I'll suck your dick
good for five dollars.

FLIPPER

What?

Flipper can't believe what he just heard.

VIVIAN

Five dollars I'll suck your
dick.

Flipper quickly pulls Ming away with him into the traffic
against the light to get her away from Vivian.

FLIPPER

Ming, if I ever see you ever,
ever using drugs, I'll kill
you.

69

EXT: CANDY STORE - MORNING
CLOSE - SIDEWALK

Paulie picks up the tied bundles of today's newspapers.

ANGLE - PAULIE

Paulie sweeps the sidewalk in front of the candy store.
He's becoming an old man before his time.

ANGLE - COUNTER WINDOW

Paulie stares out the window at life passing him by.

CUT TO:

CLOSE - CHESS BOARD

Paulie is playing chess with Herman.

69

CONTD

ANGLE - PAULIE AND HERMAN

HERMAN

Paul, why do you take the abuse
you do?

PAULIE

It doesn't bother me anymore.
I've always been picked on.

HERMAN

You're letting people beat you
down.

PAULIE

Can we just play the games
without the deep philosophical
conversations. Chess is deep
enough. I haven't beaten you
once this week.

HERMAN

Sorry to hear about Angie.
Must be tough to have your girl
leave you for a cock-strong
Black guy.

Herman makes his move.

PAULIE

You too.

HERMAN

I believe this is checkmate.

PAULIE

Fuck.

CUT TO:

70 EXT: CANDY STORE - NIGHT

Paulie locks the place up and goes upstairs.

71 INT: CARBONE APARTMENT - NIGHT

Lou sits in his easy chair waiting for his son.

LOU

Paulie, I'm starving up here.
Sure I know you work hard, I
appreciate it, but if I could
(MORE)

71 CONTD

LOU (contd)
 do for myself I would. I can't,
 that's why I depend on you, my
 only son, you're all my family.
 My two bums for brothers can go
 fuck themselves two times.
 You're all I got. How many
News, Posts and Newsdays today?

CLOSE - PAULIE

Paulie just stares at his father in disbelief. He has just seen a forecast of his own life if he doesn't make some radical, wholesale, lock, stock and barrel changes soon.

ANGLE - LIVING ROOM

Paulie plops down on the sofa and within seconds he's out like a light. Lou turns off the lamp next to the sofa and puts a blanket over his son.

LOU
 You don't seem right since Angie
 left you for the colored. It
 coulda been worse. She coulda
 left you for a Peter Rican.
 Crazy sonobitches, too many
 different mixes in them, all
 mexed up. It coulda been worse.
 He coulda been a Peter Rican.

72 INT: CYRUS' BATHTUB - NIGHT

Vera is giving her husband a bath.

VERA
 My father always taught us we
 were mulattos, that we were not
 Black, we were not White. That
 we had the best of both worlds.

CYRUS
 He told ya that? You weren't
 Black?

VERA
 And we weren't White either.

CYRUS
 One drop of Black blood makes
 ya Black.

VERA

This is the way I was raised.

CYRUS

I won't argue with you about how your father raised you, but YOU'RE BLACK. I wouldn't have married your sweet juicy octaroon, quadroon, mulatto ass if you were White.

VERA

Cyrus, don't start.

CYRUS

I married a Black woman.

VERA

You married me. I'm not White and I'm not Black; anyway, what difference does it make?

CYRUS

It makes all the difference in the world.

CUT TO:

73 INT: BEDROOM - NIGHT

VERA

Black women have always given me a rough time. One day, walking back from school, this mean Black girl asked me for all my money. She hit me square in the mouth. POW. The guy with her said, "Don't yoke her, I think she's Black." The girl asked me; I said, "My father is Black, my mother is White." She said, "Prove it. Do you know the Black power handshake?" I showed it to her, she jumped up and down, "You are Black. I'm sorry to punch you in the mouth. I thought you were a White girl." Black women just don't like me.

CLOSE - CYRUS AND VERA

CYRUS

I'm about to tongue kiss my Black wife down.

They kiss.

74 INT: THE GOOD REV. DOCTOR'S APARTMENT - NIGHT

Flipper and Angie are sitting with The Good Rev. Doctor at the dinner table, waiting to be served.

THE GOOD REV. DOCTOR
My dear, are you a Catholic?

ANGIE
Yes, Reverend. We were raised
in the Catholic Church.

THE GOOD REV. DOCTOR
In this house we are Baptists.

FLIPPER
Yeah, The Good Reverend Doctor
used to have his own flock.
Hard Rock Baptist Church.

THE GOOD REV. DOCTOR
The Devil and his cohorts conspired
to oust me from my congregation.

FLIPPER
Devil had nothing to do with it ...
It was you ... you being stubborn,
that's all. We all know what
happened.

THE GOOD REV. DOCTOR
"For it must needs be that
offences come into the world;
but woe unto him by whom the
offence cometh." I recognize
the Devil's work when I see it.

Lucinda enters from the kitchen carrying a tray with hot
dishes, just in time to try and calm the rocky waters.

LUCINDA
Please, let's not argue at the
dinner table. We're not that
kind of family. Flipper, have
you met Angie's folks?

FLIPPER
Not yet.

ANGIE
That's not his fault. My family
has cut me off.

LUCINDA
Is that so?

74 CONTD

ANGIE

We'll have to wait for people
to cool out.

LUCINDA

Has Flipper told you about his
loving wife and daughter?

ANGIE

Yes, he has. I ... I'm aware
of it.

There is a deafening silence, then Lucinda gets up and
goes to the kitchen.

LUCINDA

I'm gonna check on the chicken.

THE GOOD REV. DOCTOR

You think I don't understand the
White woman committing Black
adultery, but I do.

FLIPPER

Daddy, no set-backs, please.

THE GOOD REV. DOCTOR

You see, used to be a lotta
lynching when I was a boy down
in Willicoochee, Georgia. Yes,
sir.

FLIPPER

Willicoochee, ain't that a name?

CLOSE - THE GOOD REV. DOCTOR

THE GOOD REV. DOCTOR

White man used to tell his White
woman, "Baby, you are the flower
of Southern White womanhood,
you're too good, and holy and
pure for any man to touch, even
me. You're going up on that
pedestal, and if a nigger just
as much looks at you, I'll lynch
his nigger ass." She believed
him, thought she really was holy
and pure, just like the Virgin
Mary; highly flattered, she got
up on that pedestal. Meanwhile,
their husbands, no sooner than

(MORE)

THE GOOD REV. DOCTOR (contd)

the sun went down, ran to the slave quarters, lapping up all the Black pussy he could get, then ran back to the gin mill to brag about it. That's how our blood got diluted; mulattoes, octaroons and quadroons. Now I'm sure a lot of White women felt abandoned, but they were so glad to be White, and therefore superior, most of them kept their mouths shut and all that noble and pure stuff between their legs stayed dry. But in the midnight hour, lying there alone, horny as hell, they too must have secretly wondered what it would be like to have one of them long, Black nigger dicks, that their husbands were so deathly afraid of. I feel sorry for her. This is the '90's, but she is still trying to make up for what she missed out on. I don't blame her, but for the Black man, like my fool son Flipper, who ought to know better, got a loving wife and daughter but still got to fish in the White man's cesspool, I ain't got nuthin' but contempt.

The Good Rev. Doctor gets up from the table.

THE GOOD REV. DOCTOR (contd)

I don't eat with whoremongers.

He goes into the living room as Lucinda returns with the chicken.

CLOSE - LUCINDA

LUCINDA

Where's your father?

CLOSE - ANGIE AND FLIPPER

They don't answer; then we hear the voice of MAHALIA JACKSON.

75 EXT: FDR DRIVE - NIGHT

Flipper and Angie are driving home from dinner in Harlem.

ANGLE - CAR

ANGIE

The only way for all this madness to stop is for the whole world to intermarry, let the entire population of the world be mixed.

FLIPPER

That's your theory to end racism. The Golden Mosaic theory.

ANGIE

Simple.

FLIPPER

No. Complex. People would never do that, and if they ever did, which is highly unlikely, somebody would find something else. Then it would be your navel, innie or outie, whether you're left-handed or right-handed, too skinny, too fat, too small, too tall.

ANGIE

You got a bleak outlook of life.

FLIPPER

People made me that way.

ANGIE

I know it's hard being a Black man. It's hard being a woman too.

FLIPPER

Motherfuck that women shit. You women just piggybacked on the civil rights movement; besides even though White women are not equal with your White man, you're still better off than us. You have all the power, anything you say they'll do. If you said I raped you, I'd be on my way to the chair, or prison. Wake up, Cinderella.

ANGIE

I'd never do that.

FLIPPER

How do I know that?

ANGIE

You actually believe that. That is really fucked up. You can't believe that.

FLIPPER

It's been done before.

ANGIE

Maybe back in the '50's, but not today. I'm offended.

FLIPPER

Well, don't be. I'm not speaking untruths.

ANGIE

Can we ever have a conversation where RACE doesn't rear its ugly head?

FLIPPER

I would like to. You don't know how much I would love for racism not to be a factor, but that shit creeps in. Creeps in through the nooks, creeps in through the crannies.

ANGIE

OK. Let's do this: For five minutes let's not talk about racism. Five minutes. Can you do that?

FLIPPER

Bet.

ANGIE

How was your day?

FLIPPER

Good, until I tried to get a cab. BLACK MAN can't even catch a cab, even had a suit on.

75 CONTD

ANGIE

Hey, Flipper. I thought we were leaving race out of the conversation.

FLIPPER

I tried. I tried.

ANGIE

Not even five minutes.

FLIPPER

Race fucks everything up.

ANGIE

Fucking boring.

FLIPPER

Fucking reality.

ANGIE

Fucking boring.

76 EXT: STREET - NIGHT

Flipper pulls the car into a rare parking spot in the Village, a couple of blocks from their apartment.

ANGLE - SIDEWALK

As Flipper and Angie get out from the car they're in a more playful, giddy mood. They both fake swings, kicking each other; it's all very innocent.

ANGIE

I have two rough brothers, so don't you mess with me.

FLIPPER

Who you think taught Mike Tyson?

ANGIE

Gus D'amato. A Italian.

FLIPPER

After he died it was me. Taught him everything he knows.

ANGIE

I like boxing. My father was a big boxing fan. Willie Pep, Graziano, Marciano, LaMotta, all the guinea boxers.

76

CONTD

Flipper throws a wild roundhouse punch in slow motion that just misses Angie's chin. She stumbles backwards as if she's been hit.

FLIPPER

Did he like Ali?

ANGIE

Hated him. Too loud, too flashy, plus he changed his name to a Muslim name. He thinks all Muslims preach "hate Whitey."

ANGLE - STREET

All of a sudden a cop car with sirens blasting, lights flashing, comes flying down the street and pulls up onto the sidewalk. As the car stops, two cops, LONG and PONTE, race out with guns drawn. Officer Long puts his gun to Flipper's head while Officer Ponte grabs Angie away from Flipper. This is every Black male's nightmare.

(NOTE: Officers Long and Ponte Are the same two cops who murdered Radio Raheem in Do The Right Thing.)

LONG

Put your hands up. Put ya hands up. Keep 'em raised, you Black bastard.

ANGIE

HE'S MY BOYFRIEND. HE'S MY LOVER.

FLIPPER

NO! NO! I'M NOT HER LOVER. WE'RE GOOD FRIENDS, WE'RE NOT LOVERS. ONLY FRIENDS.

ANGIE

I'LL HAVE YOU SUSPENDED. BROUGHT UP ON CHARGES.

FLIPPER

SHUT UP, ANGIE. SHE WON'T DO NUTHIN', OFFICERS. JUST LET US GO IN PEACE. SHE DOESN'T MEAN IT.

LONG

He wasn't trying to rape you?

PONTE

Assault you?

76

CONTD

ANGIE

NO!

FLIPPER

WE CAN FORGET ABOUT EVERYTHING.

PONTE

You sure? Lady, are you sure?

ANGIE

I'm sure. Take the gun from
his fuckin' head now.

It's starting to make sense to the cops; this can't be
a rape; the disappointment is all over their faces.

CLOSE - FLIPPER'S HEAD

Officer Long slowly pulls the gun from Flipper's head
and puts it back into his holster. Flipper sighs a
giant sigh of relief, his prayers have been answered.

CLOSE - PONTE

PONTE

Sorry 'bout that. No harm
meant. We had a call that an
AFRO-AMERICAN male was attacking
a White woman.

CLOSE - LONG

LONG

You alright? Just a little
excitement. Everything is fine.

The cops ease back into their car and pull off and Angie
starts to scream again. Hysterics.

ANGIE

You're all RACISTS. I got your
badge numbers. You can be sure
I'm gonna report this.

Flipper grabs Angie by the arm; she continues, then
he slaps her in the face.

FLIPPER

SHUT UP. Are you trying to get
me killed? Why were you telling
those cops we're lovers? Do you
want to get me shot?

76 CONTD

ANGIE
It's none of their business
what we do. I wasn't thinking
about it like that.

FLIPPER
Of course not. YOU'RE NOT
BLACK. I WAS ALMOST DEAD.
YOU AIN'T BLACK.

ANGIE
You have rights. We all have
rights. They can't do that.

FLIPPER
Cops do the fuck whatever they
want to do, especially when
it's dealing with Blacks. I
was a second from having my
fuckin' brains blown out because
of the crime of being with you.
Somebody saw us fooling around
and called the cops. I was
DEAD.

ANGIE
It stinks.

77 INT: APARTMENT - NIGHT

Flipper holds Angie; they both have been through a
traumatic experience.

CUT TO:

78 EXT: CANDY STORE - MORNING

Orin is buying her newspapers and Paulie has come outside
to speak to her in more privacy. The crew inside watches
with big eyes.

ANGLE - PAULIE AND ORIN

PAULIE
I like you.

ORIN
Oh yeah? Why do you like me?

PAULIE
You really want to know?

ORIN

I really want to know.

PAULIE

You're intelligent and I find you very attractive. Do you think you could be attracted to a White boy?

ORIN

To a White boy named Paulie Carbone?

PAULIE

Yeah.

ORIN

Maybe. I'd have to think about it. To be honest I never thought of you in that way.

PAULIE

From this very day why don't you start?

ORIN

I said I'll think about it. Let me get to work. See ya later.

PAULIE

Remember, Orin, think about it on the subway.

79 INT: CANDY STORE - MORNING

As Paulie comes back into the candy store the crew starts to talk about Orin.

VINNY

I don't know why you're trying to rap to Miss Goode. She thinks she's too fine. Doesn't even talk to us.

VEESHAY

Only talks to fucking scumbag Paulie.

DENNIS

Cocksucker.

PAULIE

Orin talks to whoever talks to her.

79 CONTD

FRANKIE BOTZ
Paulie, you fuck her yet?
Y'know colored women like to
fuck?

PAULIE
How do you know?

VINNY
He asked his mother.

The guys laugh.

FRANKIE BOTZ
What's that 'pose to mean? My
mother ain't Black, she's just
dark, there are dark Italians.

LONNIE
Frankie Botz, don't get so
upset.

FRANKIE BOTZ
I'm as White as anybody in here.

VEESHAY
OK, Frankie Botz, we're just
busting your balls. Relax.

FRANKIE BOTZ
At least my brother ain't no
crackhead.

VINNY
Tony ain't no crackhead. He's
on methadone.

FRANKIE BOTZ
He's still a drug addict.

VINNY
He's a recovering heroin addict
on methadone, so fuck you.

FRANKIE BOTZ
Fuck you.

PAULIE
Aaayyy! Why don't all you guys
get a job or do something else
somewhere else.

DENNIS
We got a job, busting your
balls.

LONNIE

That's a full-time job.

VINNY

Yeah, not only didn't you get a piece of that black ass, you don't have the balls to ask her out.

PAULIE

Sez who?

VINNY

Sez all of us. You don't have the balls.

PAULIE

We're friends.

They all mock him, "we're friends."

PAULIE (contd)

You guys are just jealous because every morning she speaks to me.

LONNIE

We're dying of envy.

VINNY

Hey, Paulie, you see Angie lately?

PAULIE

Fuck you, Vinny.

VEESHAY

You read the papers? The Knicks signed that moulán yan for three million a year. He's a fuckin' bum. Niggers got it made.

VINNY

Paulie, what does the NBA stand for?

PAULIE

National Basketball Association.

VINNY

No, you prick. Nuthin' but Africans.

79 CONTD

Everyone is dying laughing.

VINNY (contd)

That was a good one. Nuthin'
but Africans. Funny.

80 INT: THE GOOD REV. DOCTOR'S APARTMENT - DAY

Flipper is consoling his mother, who is crying up a storm.

FLIPPER

It's alright. It's alright.

LUCINDA

I don't know what's wrong with
Gator. I've prayed so much for
that boy. He's gonna give me a
heart condition.

FLIPPER

What did he do this time?

LUCINDA

Gator left just before you got
here. Came over here wanting
to borrow the color TV.

FLIPPER

For what?

LUCINDA

Said he wanted to watch the
Mets, see Gooden pitch. I told
him he couldn't watch it here
because The Good Reverend Doctor
would be back soon and would
raise holy hell if he saw him
in his house.

FLIPPER

So what happened?

LUCINDA

He got mad, unplugged the TV,
picked it up and walked out
of here. Said he'll bring it
back after the game is over.

FLIPPER

Mama, you can forget about that
color TV and you should also
forget about Gator. In the end
he's only gonna break your heart.

LUCINDA

Hush your foolishness. Lawd knows I raised you two fools better; Gator is your oldest brother, me and your father's first child.

FLIPPER

Your first child is a crackhead. It's not your fault, not The Good Reverend Doctor's, or the Devil's.

LUCINDA

I want you to find him and get the TV back before your father comes back home.

FLIPPER

Mama, forget about the TV.

LUCINDA

I don't want to hear any back-talk, not another word. Do as I say, find your brother, and get The Good Reverend Doctor's TV back.

FLIPPER

Alright. Alright. I'll find him.

LUCINDA

Love you heap.

CUT TO:

81

EXT: HARLEM STREET MONTAGE

Flipper is walking the many known drug blocks in Harlem, looking for his brother. A lot of the people recognize him; why shouldn't they, Flipper grew up, went to school with them. Only thing, though, he went to college and became a successful architect; a lot of them got disinterested in school, started hanging out tough and eventually became drug addicts. These drug addicts were just as bright, intelligent as Flipper, but somewhere along the line folks got sidetracked, strung out. He asks them the whereabouts of Gator.

ANGLE - CORNER

Flipper approaches LIVIN' LARGE, a well-known crack dealer.

81 **CONTD****LIVIN' LARGE**

Flipper, what up? How's the architecture biz? Build any new jammies lately? Want you to build me a penthouse one day. One day very soon.

FLIPPER

I'm looking for my brother Gator. Folks said you would know.

LIVIN' LARGE

That's what folks said? People talk too damn much. Yeah, I know where he's at. He's staying at the Taj Mahal.

FLIPPER

Taj Mahal?

LVIN' LARGE

The Trump Towers of the Uptown crack dens. Homeboy is on that pipe **BIG TIME**. 24, 7, 365.

Flipper leaves.

ANGLE - LIVIN' LARGE**LIVIN' LARGE**

Don't tell Gator I dined on him. He might get crazy ill, then I'd have to shoot him. Peace. Two fingers.

82 EXT: LARGE ABANDONED APARTMENT BUILDING - DAY

Flipper stands in front of this huge, abandoned apartment building. All the windows and doors are boarded up with spray-painted X's on them. There is much traffic coming in and out from one entrance.

ANGLE - FLIPPER

Flipper walks into the building to find his brother.

83 INT: TAJ MAHAL - DAY

Right away Flipper covers his nose from the overpowering stench of human urine and feces.

83 CONTD

CLOSE - FLIPPER

He cannot believe his eyes.

ANGLE - FLIPPER'S POV

He sees a sea of Black and Puerto Rican people in a crack-induced stupor. They lie on the ground smoking crack. All you can hear is the sucking sound from the glass pipes of the cooked cocaine. Everyone, young and old, male and female, is sucking that glass dick.

ANGLE - FLIPPER

Flipper continues to move through the graveyard, careful not to trip over anyone, when he sees his brother.

ANGLE - GATOR AND VIV

Gator is sitting next to Viv, who is sucking that pipe. Viv keeps sucking on it, she won't give it up. Gator, after repeatedly asking for it, smacks her upside the head and takes the pipe back from her. Flipper has to laugh to himself 'cause it's slightly comical, like two children fighting over a candy bar. Vivian smacks Gator back.

ANGLE - GATOR, VIV AND FLIPPER

Flipper sits down with his brother.

GATOR

Welcome to the Taj Mahal, the eighth wonder of the world.

FLIPPER

Mama wants to know where the TV is?

GATOR

The Mets lost.

FLIPPER

Where's the TV?

GATOR

Where do you think the mother-fucking color TV is. It's here.
(he holds up the pipe)
Me and Viv are smoking the TV.
Sony, no baloney.

83 CONTD

Gator and Vivian are dying laughing. Flipper sends the pipe sailing, it crashes to the ground and there is a mad scurry to get at its contents.

CLOSE - VIVIAN

VIVIAN

Why you wanna be like that?

CLOSE - FLIPPER

FLIPPER

Shit ain't funny. Mama is crying like a baby over your sad, sorry ass.

CLOSE - GATOR

GATOR

I like getting high. Do you think I would have a room at the Taj Mahal if I didn't. I'm a junkie. A crackhead. Once a junkie always a junkie. Flipper, tell Mama her first child is a crackhead.

FLIPPER

Fine, then leave all of us out of it.

VIVIAN

Flipper, nobody put y'all in it. We're on a mission.

Gator hugs his woman, Viv.

GATOR

Little brother, I knew that Black shit you was always talkin' was a front. Ya ass is only Black when it's convenient. If it wasn't for Drew you wouldn't even be living in Harlem.

FLIPPER

What does that have to do with you?

GATOR

A lot. Little brother, I know you. Don't forget, I changed your shitty diapers.

83 CONTD

FLIPPER

We're cutting you off. Don't go back to The Good Reverend Doctor's and don't visit me. If you choose to go out like this, do it alone. You are a sucker.

VIVIAN

Why don't you just get outta here. You're messing up our high.

84 INT: FLIPPER'S APARTMENT - NIGHT

Flipper and Angie have invited Cyrus and Vera over. This is the first time Cyrus and Vera have met Angie.

ANGLE - LIVING ROOM

FLIPPER

I figured it was time we all met. Angie, Cyrus and Vera are two of my closest friends.

VERA

Drew and Ming are doing fine, if you're interested.

Cyrus gives his wife a cutting look.

ANGIE

Please, Vera, I don't want it to be that kind of night.

CYRUS

She's right, Vera.

VERA

Now, wait a minute, goddamnit.

FLIPPER

Let's not pretend. Everybody might as well say what's on your mind.

VERA

Flipper, it's your life, you're a grown man, but if your decisions didn't affect people close to you I wouldn't say anything. What about Drew and Ming?

FLIPPER

The phone rings and Angie goes into the bedroom to answer it.

Angie picks up the phone.

ANGIE

Hello. Who is this? Hiya doin'?
 Who's coming? What? What?
 Thanks a lot.

ANGIE

Flipper, can I speak to you a moment, please.

ANGIE

That was my friend Denise on the phone and she says my two brothers and some other guys are on their way over here.

FLIPPER

To see you?

ANGIE

To see you. We should call
the cops.

FLIPPER

You must have amnesia. No cops. Me and Cyrus got it.

85

EXT: FLIPPER'S APARTMENT - NIGHT

Flipper and Cyrus stand in front of the building, each with a Hank Aaron Louisville Slugger in hand.

CYRUS

You gonna get me killed.

FLIPPER

Nothing's gonna jump off.

CYRUS

You're WPW. White Pussy Whipped.

FLIPPER

Pussy is too soft to whip anybody.

CYRUS

I ain't getting killed behind your shit. Hell no. You gotta go back to your family.

FLIPPER

I would if I could. Drew won't have me back.

CYRUS

Can you blame her? You're still playing house with Angie. You're still married.

FLIPPER

What am I supposed to do, stop livin'?

CYRUS

Work the shit out.

FLIPPER

You cheated on Vera.

CYRUS

When? I never cheated.

FLIPPER

That trip to L.A.

CYRUS

Oh yeah. So what? At least she was Black. Fine too!

FLIPPER

And Vera would be less upset because you cheated with a sister?

CYRUS

Hell yeah, she'd be upset, but being the fact it was a "sistuh" would get me off the hook easier if she ever found out. It's a BLACK THING! YOU WOULDN'T UNDERSTAND!

85 CONTD

FLIPPER

Vera would BLACK THING you out
of the house.

CYRUS

Atleast she was Black. Atleast
that was the only time.

FLIPPER

Atleast. Atleast. Atleast
when he murdered the family
atleast they were asleep. I
hate that word. Atleast, MY
BLACK ASS.

86 INT: FLIPPER'S APARTMENT - NIGHT

Angie and Vera nervously sit in the living room fearing
the worst for their men.

VERA

If my husband gets hurt I'm
gonna kill somebody.

ANGIE

Nobody's getting hurt.

Angie is trying to convince herself, she knows her
brothers.

87 EXT: FLIPPER'S APARTMENT - NIGHT
ANGLE - CYRUS AND FLIPPER

CYRUS

I still don't understand you
still with Angie. You gonna
walk down 125th Street with
her on your arm? You gonna
walk down Adam Clayton Powell,
Malcolm X Boulevard?

FLIPPER

Vera is half-White.

CYRUS

So is Drew. So what? Both of
their mothers are White. What
it mean? One drop of Black
blood makes you Black.

87 CONTD

ANGLE - SIDEWALK

Two African-American homosexuals, LEON and RICHARD, are walking down the block towards them, hand in hand. These guys are big, football-player big.

ANGLE - FRONT OF FLIPPER'S APARTMENT

FLIPPER

Excuse me, brothers, one second.

LEON

Yeah.

FLIPPER

I don't mean to alarm you, but there is a car of White boys riding around here just beating up on Black gay men.

CYRUS

Gay bashers.

RICHARD

Where they at? I'll kill 'em motherfuckers with my bare hands.

FLIPPER

That won't be necessary. All we need you to do is stand here with us and look menacing.

RICHARD

They'll be here soon?

LEON

Let's help them, Richard.

Flipper gives Richard his bat.

FLIPPER

All you gotta do is stand here. I guarantee it.

88 INT: FLIPPER'S APARTMENT - NIGHT

VERA

A few more minutes and I'm calling the cops.

ANGIE

Cops ain't gonna do shit.

88 CONTD

VERA
And Miss Know-It-All, how do
you know that?

ANGIE
I know what I know.

89 EXT: FLIPPER'S APARTMENT - NIGHT

Flipper and Cyrus stand guard with their two new friends.

RICHARD
Are you sure this is gonna
happen?

FLIPPER
Positive.

LEON
Are you gay?

CYRUS
No, we ain't GAY.

RICHARD
That's fine, just never saw
you in the neighborhood.

CYRUS
I live in Harlem with my female
wife.

FLIPPER
Yo!

ANGLE - STREET

Vinnie's car is cruising down the street towards them.
We can hear Public Enemy blasting from it.

ANGLE - FLIPPER, CYRUS, RICHARD, LEON

They stare at the car. These are four intimidating
bad brothers; three if you don't want to include Cyrus.

ANGLE - CAR

Vinny is driving, with Charlie and Jimmy, Angie's two
brothers, up front. Crammed in the back seat are Veeshay,
Frankie Botz and Lonnie with their Mickey Mantle Louisville
Slugger baseball bats.

89 CONTD

The car stops in front of Flipper and his boys.

CLOSE - FLIPPER, CYRUS, RICHARD, LEON

CUT TO:

CLOSE - CAR

This is a Mexican standoff, each side waiting for the other side to make the first move.

DENNIS

They're waiting for us.

FRANKIE BOTZ

Got bats, too.

ANGLE - CAR

Vinny steps on it and the car speeds away.

ANGLE - STREET

Cyrus and Flipper run into the street, shouting:

CYRUS

PUNKS, PUNKS.

FLIPPER

They don't come by ones. They don't come by twos. They come by tens.

90 EXT: FDR DRIVE - NIGHT

Vera is driving Cyrus home.

VERA

I'm tired of you siding with that White bitch from hell. What about Drew?

CYRUS

I didn't dump you for a White girl, Flipper did.

VERA

But you could have prevented it.

CYRUS

How in the fuck could I prevented shit? You gotta know shit to
(MORE)

90 CONTD

CYRUS (contd)
prevent shit. Flipper's a
grown man, and I was a fool
for telling you anyway.

VERA
You would have done the same.

CYRUS
The hell I would. Just keep
your eye on the road before
you kill us both.

VERA
And another thing, do me a
favor and get your driver's
license, I'm tired of being
your chauffuer. You are a
grown man, learn how to drive.

91 INT: FLIPPER'S APARTMENT - NIGHT

Flipper and Angie are arguing.

ANGIE
How can we be together? Make
love?

FLIPPER
We're together now. Tomorrow,
I don't know. You don't know
about tomorrow. Who the fuck
knows.

ANGIE
So that's the way it is?

FLIPPER
It's like that.

ANGIE
And what about children?

FLIPPER
Wait a minute. Hold up. That
is not happening.

ANGIE
Suppose we do work it out for
tomorrow, you say no children.

91 CONTD

FLIPPER

No children. Not mine; besides, I gotta be married to have children. Second of all, I don't want no half-Black, half-White babies.

ANGIE

What are you saying?

FLIPPER

No octaroon, quadroon, mulatto babies for me.

ANGIE

Isn't Drew and Vera mulattoes? Don't you have a child who has White blood in her?

FLIPPER

That's a yes to both questions, but at least in my eyes Drew and Ming are BLACK. I don't want no mixed kids. It's hard enough just being Black. Mixed kids a lot of times come out all mixed up, nuthin' but problems.

ANGIE

You ain't that much different from my family.

FLIPPER

Yes we are, but this might be the one thing we agree on.

ANGIE

Flipper, you're fucked up.

92 INT: FLIPPER'S BEDROOM - MORNING

Flipper's arm reaches for Angie; instead he finds an empty space next to him in bed. On the pillow is a note.

CLOSE - FLIPPER

He reads the note, then jumps out of bed.

ANGLE - CLOSET

Flipper opens the closet door and all her shit is gone. Angie has broke out.

92 CONTD

CLOSER - DRAWERS

Flipper pulls the drawers out and they're empty too.
Angie has definitely broke out.

HIGH ANGLE - BED

Flipper sits down on the empty bed.

93 EXT: DREW'S BROWNSTONE - NIGHT

Flipper is parked outside his former home. He blows
the horn.

CLOSE - FLIPPER

He blows horn again.

ANGLE - STOOP

Cyrus comes dashing out of the brownstone and flies down
the stoop.

ANGLE - CAR

Cyrus gets into the car.

94 EXT: STREET - NIGHT

Flipper drives through the night traffic.

CYRUS

Where we headed?

FLIPPER

I want you to be quiet and
listen to what I have to say.

CYRUS

Bet.

FLIPPER

I know this thing with Angie
is getting crazy, but she cut
out on me this morning.

CYRUS

Good, so back to Drew.

FLIPPER

Are you gonna let me tell it?

Cyrus shuts up.

94

CONTD

FLIPPER (contd)

I gotta straighten this thing out, nobody has ever walked out on me. It's gotta be straightened. Nobody leaves me. That's where we're going.

CYRUS

STRAIGHT TO HELL. Let me out the fucking car. Stop the mother-fucking car.

FLIPPER

Nothing is going to happen to us.

CYRUS

It's night and we're Black. We ain't allowed in Bensonhurst after dark.

FLIPPER

You gotta trust me on this one.

CYRUS

Trust you? FUCK YOU.

CUT TO:

95

EXT: DRIVING MONTAGE

WE FOLLOW the car as it leaves Manhattan, going over the Brooklyn Bridge and into that borough. Even though these two boroughs are just separated by the East River, it's definitely two different worlds. Brooklyn is a world where four and a half million Brooklynites are trying to co-exist, if not a peaceful co-existence, then a violent co-existence. This friction is sometimes about turf. All of Brooklyn is made up of neighborhoods of many different ethnic groups. Some of these are mixed, some are not; these are the ones you have to be careful about. For the Black neighborhoods like Bedford-Stuyvesant or Ocean Hill-Brownsville, Whites are scared to go into them for fear of being robbed. For a neighborhood like Bensonhurst, Blacks fear for their very lives. It is this neighborhood that Flipper and Cyrus are driving to as we

CUT TO:

95 CONTD

ANGLE - CAR

CYRUS

You have lost your natural mind.
I'm going to die tonight. I'm
gonna die.

FLIPPER

Nobody is dying.

ANGLE - STREET

The car turns the corner and drives down the street of
the candy store.

CYRUS

Do you know where we're going?

FLIPPER

She's staying with her friend
Denise. It's around here
somewhere.

ANGLE - CANDY STORE

Vinny and the crew are hanging out in front of the candy
store when they see Flipper's car. It's Christmas time.

ANGLE - CAR

CYRUS

Ohh, shit. Let's space.

FLIPPER

I got it.

He stops the car as Vinny and his friends surround it.

CLOSE - VINNY

VINNY

Homeboy, you get lost?

CLOSE - FLIPPER

FLIPPER

I'm not lost.

VINNY

We think you're lost. There is
only one Black family in the
neighborhood. The Goodes.

95 CONTD

CLOSE - FLIPPER

FLIPPER
We don't know the Goodes.

CLOSE - VINNY

VINNY
Homeboy, then you are lost.

ANGLE - FLIPPER AND CYRUS

CYRUS
You are right, we're lost.
And we're gonna go back to
where we came from. Right,
Flipper?

ANGLE - STREET

FRANKIE BOTZ
Flipper?
(he sings)
They call him Flipper. Flipper!
Flipper!

The crew laughs.

VEESHAY
You don't look like a dolphin.

FLIPPER
It's my name.

VINNY
I know you're lying.

FRANKIE BOTZ
He's lying.

DENNIS
Think so?

LONNIE
Me too.

VINNY
I know you.

FLIPPER
I don't think so!

95 CONTD

CLOSE - VINNY

VINNY
Ya name is Yuseef.

The crew begins to yell:

CREW
YUSEEF! YUSEEF! YUSEEF!

CLOSE - FLIPPER AND CYRUS

CYRUS
Let's get the mother-fuck outta
here. You hear this shit.

CLOSE - VINNY

VINNY
Is your last name Jones, Black
or HAWKINS? Hey, this guy is
Yuseef Hawkins.

FRANKIE BOTZ
I thought Joey did him already.

VINNY
This is another one.

DENNIS
Fuck. They keep on coming.

VEESHAY
They don't stop.

CLOSE - CYRUS

CYRUS
Look, we made a fucking wrong
turn. We ain't Yuseef Hawkins,
we ain't trying to rob anybody
or selling drugs, and we ain't
trying to fuck your women.

Cyrus looks at Flipper.

ANGLE - CAR

VINNY
How can we believe you?

95 CONTD

CLOSE - CYRUS

CYRUS

Just let us go. You'll never
see our Black faces again.

VEESHAY

Do you know Al Sharpton? I
know you know him.

CYRUS

We don't know him. Because
we're Black we should know him?
C'mon.

VEESHAY

I know you know him. I want
you to give him a personal
message from Veeshay. Tell
that fat, fuck, phony preacher
I'll straighten his hair.

FLIPPER

We'll tell him.

VEESHAY

So you do know him.

DENNIS

Do we march through Bed-Stuy?
Through Harlem?

FRANKIE BOTZ

Did we march when the girl was
raped in Central Park?

VINNY

Get a fucking job. Go get a
fucking job.

CYRUS

I got a job. I teach, and he's
an architect.

The crew looks at them.

VEESHAY

Get the fuck outta here.

ANGLE - STREET

Vinny and crew deliberate on what to do, if anything.

95 CONTD

CLOSE - CYRUS

 CYRUS
If we get outta this I'm gonna
kill you.

ANGLE - CAR

 VINNY
C'mon, get out the car.

Flipper and Cyrus reluctantly get out.

 VINNY (contd)
Does he look like a Yuseef?

 FRANKIE BOTZ
Don't they all?

ANGLE - FLIPPER AND CYRUS

 CYRUS
We don't want no trouble.
Peace, two fingers.

CLOSE - VINNY

 VINNY
Peace, one finger. Get the
fuck outta here.

ANGLE - STREET

Cyrus and Flipper move to get back into the car.

 VINNY
Yo, homeboy. You drive.

 CYRUS
Me?

 VINNY
Yeah, you. I don't like the way
the dolphin drives in my neigh-
borhood.

 CYRUS
But I can't ...

 FLIPPER
Get in the car and drive.

Cyrus gets in on the driver's side and Flipper on the
other.

95 CONTD

CLOSE - CYRUS AND FLIPPER

CYRUS
I can't drive.

FLIPPER
Turn on the ignition. Step on
the gas.

CYRUS
OK.

FLIPPER
Take the brake off.

ANGLE - CAR

Cyrus puts the car in reverse and it smacks into Vinny's parked car. He puts it into drive and guns it. Vinny and crew run after them.

CLOSE - CYRUS

CYRUS
Outta my way. I'm a Mario
Andretti driving motherfucker.

HIGH ANGLE - STREET

The car flies down the street, running past red lights, running past Angie and Paulie.

ANGLE - ANGIE AND PAULIE

They walk down the street.

ANGIE
I moved back in with Denise,
it didn't work out.

Paulie is quiet.

ANGIE (contd)
Aren't you gonna ask me what
happened?

PAULIE
You did what you had to do.
That's all I need to know.

ANGIE
That's a change. This isn't
the old Paulie I'm looking at.

95 CONTD

PAULIE

The old Paulie was from the neighborhood. The very same neighborhood you were running away from, now you're right back here with the rest of us. Angie, I gotta go. It's good to see you back in the neighborhood.

Paulie walks off, leaving Angie, stunned, where she stands.

96 INT: CARBONE BATHROOM - NIGHT

Paulie is washing his father's back in the bathtub.

LOU

Water's too hot!

Paulie turns on the cold water.

LOU (contd)

Water's too cold!

Paulie turns on the hot water.

LOU (contd)

That's it. That's it.

Lou turns around and sees his son is really dressed up, sharp as a tack.

LOU (contd)

Where you going?

PAULIE

Out!

LOU

Out where?

PAULIE

Out on a date.

LOU

Date with who?

PAULIE

Orin Goode.

Lou pounds his hands into the water which makes a splash, sending water flying.

96 CONTD

LOU
Black Orin Goode?

PAULIE
You're getting me wet.

LOU
Didn't I raise you better?
Didn't you learn anything from
Angie? You turn around and do
the same dumb shit she did.
No date for you.

PAULIE
Daddy, I'm going out with Orin
Goode. Orin is Black. I'm
American-Italian. Don't stay
in the tub much longer, you'll
catch pneumonia.

LOU
I got one foot in the grave
already, just go 'head and
kill me.

PAULIE
Daddy, don't wait up.

LOU
You gonna disobey your father.
Lucky for you, buddy boy, I'm
disabled, or I'd kick your ass.
Kick it good.

PAULIE
Daddy, it's taken me great self-
control not to push you down a
flight of stairs or put a fuck-
ing pillow over your head while
you're sleeping and suffocate
the shit outta you.

LOU
How can you say such things to
your father? How can you?

PAULIE
It's easy. You are killing me.
You're suffocating me. I can't
fucking breathe. Every time I
breathe, I'm gasping for air
like it's my last breath of life.
(MORE)

96 CONTD

PAULIE (contd)

You lived your life, let me live mine. Daddy, I wanna take a deep breath of fresh air. It's stale in here. I'm suffocating. I'm dying and I'm going out with Orin tonight. We might just even make a baby.

LOU

You make a baby with the colored tonight, be sure to get that pillow ready because I wouldn't want to be alive, disgraced like that. The whole fuckin' world has gone nuts.

97 EXT: CANDY STORE - NIGHT

Paulie comes out his apartment and walks past Vinny and the crew who are hanging out there as usual. They notice him, how dressed-up he is. They are seeing a much more confident Paulie, he has a smile on his face.

ANGLE - STREET

WE DOLLY AHEAD of Paulie as he is followed by Vinny and the crew, this is more of a VICTORY MARCH.

VINNY

Where you going?

PAULIE

On a date.

FRANKIE BOTZ

Did Angie finally leave the nigger?

DENNIS

You kinda look good.

LONNIE

Who's the lucky girl?

PAULIE

You know her.

VEESHAY

It can't be who I think it is.

97 CONTD

PAULIE

We're gonna have a good time.

VINNY

Paulie's going out with the nigger.

Paulie stops dead in his tracks and stares Vinny down. For the first time we're seeing a shift of balance. This is a new Paulie Carbone. Vinny sees this and he backs down.

VINNY (contd)

Orin?

Paulie spins and walks again.

PAULIE

Orin Goode, we're going out. We like each other. And you ignorant, prejudiced cocksuckers can suck my dick.

FRANKIE BOTZ

She'd never go out with you.

VINNY

I don't believe you. You don't have the balls.

PAULIE

Just watch.

ANGLE - ORIN'S HOUSE

Paulie and his entourage stand in front of the Goode home.

PAULIE

You think maybe a movie, then dinner?

VINNY

This I gotta see.

Paulie gives them all the finger, then rings her bell.

ANGLE - DOOR

Paulie rings the bell again. He's getting a little nervous.

97 CONTD

ANGLE - STREET

VINNY

Maybe she's not home.

FRANKIE BOTZ

Heard you were coming.

ANGLE - DOOR

Orin opens the door and is all smiles. She's looking particularly fine as wine this particular night.

ORIN

Hi, Paulie. C'mon in.

Paulie steps in.

ANGLE - STREET

CLOSE - VINNY

VINNY

She ain't gonna let Paulie
fuck her.

98 INT: ORIN'S HOUSE - APARTMENT

Her two parents, EMMANUEL and LOUISE, sit in their modest living room watching "The Cosby Show."

ORIN

Mommy, Daddy, this is my friend
Paulie.

LOUISE

Hello.

EMMANUEL

How do you do?

PAULIE

I'm doing fine, Mr. and Mrs.
Goode.

ORIN

Paulie runs the candy store
around the corner.

EMMANUEL

I know your father, bought the
Daily News from him every
morning for fifteen years before
he got ill.

98 CONTD

PAULIE
He's doing much better now.

EMMANUEL
Tell him Manny says hello.

PAULIE
I'll do that.

ORIN
We're going into the kitchen.

CUT TO:

99 INT: KITCHEN - NIGHT

ORIN
Paulie, you look nice. Where
you going?

PAULIE
Out with you.

ORIN
Out where?

PAULIE
Out. A movie, dinner, how 'bout
a Broadway play? I always
wanted to go to one of them.

ORIN
Paulie, I'm not going out with
you.

Paulie's crushed and she sees this.

ORIN (contd)
At least, not tonight. You just
show up at my door, all dressed
up and say we're going out. It
don't work like that.

PAULIE
Why not?

ORIN
It just don't. I like you, we
have good talks, but I have a
man.

PAULIE
You do? How come I never see
him with you?

99 CONTD

ORIN

He's scared to visit me ...
the neighborhood.

PAULIE

Ohh! He's Black.

ORIN

He's Black ... I still want to
be friends, and if you give me
ample notice I'd like to go out
with you.

PAULIE

Just friends.

ORIN

Only friends.

PAULIE

Can you do me a favor? Can I
hang here till Vinny and those
bums leave?

ORIN

They're waiting on you?

PAULIE

Didn't believe I had the balls.

ORIN

You got the balls.

100 INT: FLIPPER'S APARTMENT - NIGHT

Flipper unlocks the door and walks into the apartment,
when he sees Angie.

FLIPPER

What are you doing here?

ANGIE

I came back to talk.

FLIPPER

Fuck talking now. Nobody has
ever walked out on me before.

ANGIE

C'mon, Flipper, get over it.

FLIPPER

Why did you come back?

100 CONTD

ANGIE

I love you.

FLIPPER

HAH! Fuck that. I give up,
it's not worth it. I don't
love you and I doubt seriously
you ever loved me.

ANGIE

Don't tell me what I feel.

FLIPPER

That love-can-overcome-everything
shit is only in Walt Disney
movies and I've always hated
Disney movies. He was a racist
cartoon-drawing motherfucker.

ANGIE

I didn't come back to talk about
Snow White.

FLIPPER

You got with me to spite your
family. You were curious about
BLACK.

ANGIE

That's what you think it came
down to.

FLIPPER

Yes I do.

ANGIE

I hope your wife takes you back.

FLIPPER

In the end this was about White
pussy and a big Black dick.

ANGIE

You might have a big Black dick
but you got a small Black brain.

FLIPPER

I'm moving out in the morning,
you can keep it if you want it.

ANGIE

No thanks.

100 CONTD

FLIPPER
I'm heading uptown, you're
going downtown.

101 EXT: GRAHM COURT APARTMENTS - NIGHT

Gator and Vivian slink across the street and stand
behind a car.

102 EXT: TUCCI HOUSE - NIGHT

Angie walks up the stoop with suitcase in hand, rings
the doorbell, then quickly steps back away from the
door.

ANGLE - DOOR

Mike opens the door.

CLOSE - MIKE

He looks at his daughter.

CLOSE - ANGIE

Angie looks at her father.

ANGLE - DOOR

Mike takes her suitcase and goes into the house. Angie
follows her father and closes the door; not a word is
spoken.

103 EXT: APARTMENT ENTRANCE - NIGHT

The Good Rev. Doctor comes out the door, walking his dog.

CLOSE - GATOR AND VIVIAN

GATOR
Vivian, I want you to wait
for me.

VIVIAN
What are you gonna do?

GATOR
I gotta get that money.
Get outta here. Go. Go.

VIVIAN
Gator, don't have me waiting
for eternity. I'm tired of
(MORE)

103 CONTD

VIVIAN (contd)
waiting on you. You always
score, smoke it all, don't let
me get down.

GATOR
Baby, my crack is your crack.

Viv slinks away.

ANGLE - ENTRANCE

Gator waits for the Good Rev. Doctor to get around the corner.

104 INT: THE GOOD REV. DOCTOR'S APARTMENT - NIGHT

The bell rings and Lucinda looks through the peephole.

LUCINDA
Gator, what do you want?

GATOR (OS)
I have to see you.

LUCINDA
The Good Reverend Doctor isn't
here.

GATOR (OS)
That's why I have to see you
now.

Lucinda opens the door and Gator comes dancing in.

GATOR (contd)
Hey, pretty lady, remember me?

LUCINDA
Say whatever you have to say
and leave before your father
comes back.

GATOR
You don't like my dancing any-
more? You usually offer to
cook me something to eat.

LUCINDA
I ain't playing with you, Gator,
say what you got to say and then
go. And if it's money you want,
forget it. The answer is NO!

104 CONTD

GATOR

Mommy, I need money. I'm sick.
To get right I need money. Let
God be my witness, this is the
very last time. I promise you.

LUCINDA

Lies! Lies! You must be out of
your right mind. I'm not giving
you a red cent. What happened
to your father's color TV?

GATOR

I smoked the TV.

LUCINDA

Lawd have mercy on your twisted
soul.

GATOR

Mommy, I'm not leaving till you
give me some money.

LUCINDA

I don't have any money.

GATOR

What 'bout some jewelry, some-
thing.

LUCINDA

Just leave, boy. Go.

Lucinda eyes her pocketbook, but Gator was way ahead of
her and beats his mother to it.

LUCINDA (contd)

Let go your mother's pocketbook.

GATOR

I'm sick and I need me some money.

ANGLE - DOOR

We hear keys turning and the Good Rev. Doctor enters his
apartment. Lucinda rushes forward and tries to restrain
him.

LUCINDA

He was leaving. Let him go.

Gator continues to go through his mother's pocketbook as
Lucinda holds her husband back.

104 CONTD

LUCINDA (contd)

Let him leave.

THE GOOD REV. DOCTOR

Boy, I told you the next time
you set foot in my home I would
kill you. And that's what I'm
gonna do. "Father, I stretch my
hands to thee."

Gator is dumping the contents of the pocketbook onto
the living room carpet.

GATOR

Where is the money? Why are you
hiding it?

THE GOOD REV. DOCTOR

You have lost your natural mind
and soul. Didn't I tell you to
never darken my door again.

LUCINDA

Gator is leaving, he got his money.
He's going.

THE GOOD REV. DOCTOR

Alright. Alright. I will put you
out.

The Good Rev. Doctor pushes Lucinda away and goes into
the bedroom.

GATOR

Is this all the money you have?

Gator holds up a crumpled twenty dollar bill.

LUCINDA

For the love of sweet Jesus,
please GO!

GATOR

TWENTY BUCKS WON'T MAKE ME WELL.
I NEED MORE. MAMA, I'M SICK.
TWENTY BUCKS AIN'T SHIT.

ANGLE - LIVING ROOM

The Good Rev. Doctor returns with a small silver hand-
gun and Lucinda starts to scream hysterically.

104 CONTD

THE GOOD REV. DOCTOR
You're my own flesh and blood.
I love you, my firstborn, but
I'm gonna kill you. You are
evil and you'd be better off
dead.

Gator, who is at the door on his way out, stops, turns around and starts to dance towards his father. Lucinda jumps on her husband's back, trying to get at the gun.

THE GOOD REV. DOCTOR (contd)
The Devil's work is never done.
The Devil is always busy.

GATOR
Mama, watch this new step. I
made it up especially for you.

Gator does a James Brown slide and two intricate Michael Jackson spins that put him right at his father, FACE TO FACE.

CLOSE - GATOR AND THE GOOD REV. DOCTOR

They look deep into each other's eyes. FATHER and SON.

THE GOOD REV. DOCTOR
I'll pray for you.

Lucinda tries to get between her son and The Good Rev. Doctor, but she's not faster than a speeding bullet. POW. Gator's face is all smiles, he falls into his father's arms, who hugs him, then after a beat let's him slump to the carpet.

LUCINDA
Oh, God, no ... no, noo.

GATOR
Mommy, I'm hurt.

Lucinda tries to hold him up, but he's too heavy. She sinks with him to the floor and cradles his head in her arms.

LUCINDA
(crying)
Oh, baby, oh, my darling boy, my
son, my firstborn angel child.

The Good Rev. Doctor stands dazed, confused, looking down at the pistol and wondering why.

104 CONTD

THE GOOD REV. DOCTOR
No other help I know.

CLOSE - GATOR AND LUCINDA

GATOR
Make it go away, Mommy. Make
it stop hurting.

LUCINDA
Mommy's here.

She holds him tight and rocks him in her arms.

LUCINDA (contd)
It won't hurt. It won't hurt.

Gator starts to sing one of Mahalia Jackson's songs,
looks at his father, The Good Rev. Doctor, then dies.

The Good Rev. Doctor, still dazed, goes into the living
room.

CLOSE - GATOR AND LUCINDA

She's crying over him as the SINGING OF MAHALIA JACKSON
drowns out her sobbing.

105 INT: DREW'S BEDROOM - EARLY MORNING

Drew and Flipper are making love like mad, but not like
the beginning of the film where the loving was done with
a great deal of enthusiasm and fun; this morning it's
about desperation. However, Flipper and Drew are still
vocal. They still are LOUD as we

CUT TO:

106 INT: MING'S BEDROOM - EARLY MORNING

Ming once again is sitting up in bed listening to her
parents go at it, who she can still hear OS.

CLOSE - MING

Ming has a big smile on her face.

107 INT: DREW'S BEDROOM - EARLY MORNING

Flipper and Drew have stopped, both lie on the bed naked,
limp from exhaustion.

107 CONTD

CLOSE - FLIPPER AND DREW

Flipper kisses Drew on the lips -- DEEP.

DREW

I still love you, but I'm not
ready yet. This hurt is still
too deep, too wide.

FLIPPER

Are you ever gonna let me back?

DREW

Not now. Can't do it. It's
gonna take time to trust you
again. IN TIME.

108 INT: MING'S BEDROOM - EARLY MORNING

Flipper walks in and Ming is pretending she's asleep.
He looks over his daughter.

FLIPPER

Ming, you faker. WAKE UP!

A smile slowly travels across her face, she leaps up and
hugs her father.

MING

Daddy, I heard you and Mommy.
Are you moving back in with us?

FLIPPER

Not today, but maybe in the
future.

MING

When in the future?

FLIPPER

In time.

MING

Walk me to school today, Daddy.

FLIPPER

No, Mommy will. She'll take you
the right way.

109 EXT: STREET - MORNING

It is one beautiful, glorious morning and for the first
time in a long while Flipper is feeling good about

109 CONTD

himself. Joe Guilt has left him. As he walks down the block, Viv slinks in his direction.

ANGLE - FLIPPER AND VIV

FLIPPER

You doin' alright?

VIV

I'm doin' better. Both Gator and I are trying to get straight. We found out I'm pregnant.

Flipper is not happy with that news.

CLOSE - VIV

VIV

We're so happy, we've been praying the child will be born into this mean world healthy. I'm clean, been clean since I found out. Your oldest brother Gator is trying hard.

CLOSE - FLIPPER

FLIPPER

I know he is.

CLOSE - VIV

VIV

We want to start a family. Begin all over, from the start. Live like normal people. Get a nice house, a home, nice furniture, nice car, get off the street.

CLOSE - FLIPPER

This DREAM is breaking Flipper's heart.

FLIPPER

I believe you. I believe you. If there is anything I can do for you or my brother, let me know. Tell him his younger brother loves him.

109 CONTD

ANGLE - FLIPPER AND VIV

They hug.

FLIPPER

Everything is gonna be alright.

Viv kisses him on the cheek and Flipper watches her slink down the block looking for her man Gator. Her dead man Gator, his dead brother Gator.

ANGLE - STREET

Flipper walks the opposite direction when a young girl, IRIS, who was once pretty, who once was alive but now is dead, 15 going on 40, approaches Flipper. Another teenage CRACK HO.

CLOSE - IRIS

IRIS

Yo, Daddy, I'll suck ya big
Black dick for two dollars.

CLOSE - FLIPPER

His face is a sea of despair. He clearly sees what might be ahead, what might be the fate of his ten-year-old daughter Ming and all young Black kids today. NO FUTURE BUT FOR SUCKING ON THAT GLASS DICK. A FUTURE OF NO FUTURE. HE SCREAMS:

FLIPPER

NOOO!!!

FLIPPER HUGS IRIS FOR DEAR LIFE.

CUT TO BLACK.

ROLL END CREDITS.

THE END