

Poetic Justice

An Original Screenplay

by

John Singleton

Poems by

Maya Angelou

WGAW:#473171

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

COLUMBIA LOGO

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

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

FADE IN:

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

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

BRAD

You like your wine? Want s'more?

She nods her approval.

PENELOPE

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

He grins.

BRAD

Let me set the mood.

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

2 EXT. CENTURY DRIVE IN THEATRE - DUSK:SFX

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

3 INT. CENTURY DRIVE IN THEATRE - DUSK:SFX

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

(CONTINUED)

3 CONTINUED:

CAR#1

Don't bite me so hard. You gotta be more gentle.

CAR#2

(softly)

Use your tongue. Just use your tongue.

CAR#3

(with heated passion)

Ohhhh! Oh Yes, Ohhh! Oww! I'm sticking to the seat.

We come to last car whose WINDOWS are CRYSTAL CLEAR.

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

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

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

MARKELL

C'mon lets get in the backseat.

JUSTICE

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

MARKELL

Cause it's boring.

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

JUSTICE

Markell, do you love me?

MARKELL

Of course I love you.

JUSTICE

Why? Tell me why you love me.

(CONTINUED)

3 CONTINUED: (2)

MARKELL
(he looks around)
Now?

JUSTICE
Yeah right now.

There is a pause. He thinks.

MARKELL
Okay, I love you because you are
fine.

JUSTICE
Is that it?

MARKELL
Yeah.

Justice looks dissatisfied.

MARKELL
Alright lets get to the lovin'!

JUSTICE
No not yet. Get me some popcorn.
Markell face drops.

JUSTICE
Pleazzze?!

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

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

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

4 INT. CENTURY DRIVE IN CONCESSION STAND - NIGHT

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

Markell seems noticeably nervous at their presence.

(CONTINUED)

4 CONTINUED:

THE COUNTER

Where Markell finally arrives at the front of the line.

THE CORNER

Where one of the TWO THUGS looks across the room at Markell. For a MOMENT it looks as though he recognizes Markell, he turns back to continue to talk with his friend.

BACK TO COUNTER

Markell completes his transaction and walks away, popcorn in hand.

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

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

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

MARKELL

(looking over his left
shoulder)

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

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

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

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

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

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

(CONTINUED)

5 CONTINUED:

OVERHEAD

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

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

DISSOLVE TO:

6 INT. INGLEWOOD CEMETARY - DAY

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

JUSTICE (V.O.)

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

DISSOLVE TO:

7 INT. PACIFIC BEAUTY COLLEGE - DAY

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

JUSTICE (V.O.)

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

DISSOLVE TO:

6.

3 EXT. PARKING LOT - DAY

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

4 EXT. CRENSHAW BOULEVARD - DAY

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

MONTAGE OF IMAGES

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

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

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

JUSTICE (V.O.)

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

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

10 INT. JUSTICE'S CAR - DAY

JUSTICE'S NOTEBOOK

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

JUSTICE (V.O.)

Alone, all alone. Nobody, but
nobody. Can make it out here
alone.

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

11 EXT. CITY STREET - DAY

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

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

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

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

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

HEYWOOD

(over images of nails,
hair, etc.)

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

Dexter shakes his head in shame at Heywood³ He is massaging the head of one fine ass sistah. She smiles. Dexter suavely bends down and says, "You like that don't cha.". She nods in approval.

(CONTINUED)

12 CONTINUED:

IESHA

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

Justice walks in.

JUSTICE

You telling everybody's business.

IESHA

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

JUSTICE

You ready?

Iesha nods a yes.

JUSTICE

You got your hair?

Iesha holds up a bag of synthetic hair.

THE CORNER

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

THE DOORWAY

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

BABA

(looking out the window)

Here she comes!

THE SHOP

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

13 EXT. JESSIE'S SHOP - DAY

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

JESSIE'S P.O.V.:HANDHELD

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

PANHANDLER

Good morning Jessie, could you spare some change?!

JESSIE (O.S.)

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

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

BACK TO DOORWAY

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

JESSIE (O.S.)

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

BAHA

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

WIDER

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

JESSIE

And bring me back my change!

She turns back around and we see her 'face' 3 3 This is JESSIE, the owner of this shop. She is the Queen of the hootchies in tha hood. Her attire puts the "E" in ethnic as she is wearing the hottest, most expensive outfit that can be bought at the Fox Hills Mall.

(CONTINUED)

13 CONTINUED:

JESSIE
(in a good mood)
Good morning everybody.

ANOTHER ANGLE

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

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

THE SHOP

Where everybody goes about their business.

THE SINK

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

JUSTICE
Just let that conditioning sit for
five minutes.

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

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

Justice walks away.

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

THE COUNTER

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

JUSTICE
So.

(CONTINUED)

JESSIE

Yeah.

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

JUSTICE

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

JESSIE

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

JUSTICE

(laughing)

They still got them red walls?

JESSIE

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

JUSTICE

Yeah.

JESSIE

When the last time you been there?

JUSTICE

Snooty Fox? Don't remember.

DOORWAY

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

RODNEY

Hey, my girl need her hair and nails done.

JESSIE

She got an appointment?

RODNEY

Naw.

ANOTHER WOMAN (O.S.)

She ain't got no hair either!

(CONTINUED)

13 CONTINUED: (3)

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

JESSIE

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

JUSTICE

(pulling her hat on)
Stop.

JESSIE

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

JUSTICE

I left my notebook in the car.

JESSIE

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

JUSTICE

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

JESSIE

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

CUT TO:

14 EXT. STREET - DAY

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

JUSTICE (O.S.)

Look who's talking.

15 INT. POSTAL JEEP - DAY

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

THE GROUND

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

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

ANOTHER ANGLE

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

PANHANDLER

(singing)

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

LUCKY

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

CUT TO:

16 INT. JESSIE'S SALON - DAY

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

ANOTHER ANGLE

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

LUCKY

Y'all didn't get nothing but
bills.

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

LUCKY

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

(CONTINUED)

16 CONTINUED:

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

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

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

17 EXT. JESSIE'S SHOP - DAY

Lucky exits the shop retaining his cool despite being dissed.

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

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

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

He hops into the jeep and drives off.

DISSOLVE TO:

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

A TIME CLOCK

CLOSE:

A SECOND hand flows past the frame.

The MINUTE hand is steady.

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

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

THE HALLWAY

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

(CONTINUED)

18 CONTINUED:

THE ENVELOPE

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

ANOTHER ANGLE

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

CUT TO:

19 INT. BATHROOM - DAY

A DUFFEL BAG

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

20 EXT. BATHROOM - DAY

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

21 INT. THE SORTIN ROOM - DAY

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

WIDER

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

CHICAGO

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

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

E.J.

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

Lucky comes in the room.

(CONTINUED)

21 CONTINUED:

LUCKY

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

CHICAGO AND E.J.

Fuck you.

LUCKY

(gestures to Chicago)

Yo Loc.

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

CHICAGO

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

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

E.J.

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

CHICAGO

(whispers)

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

LUCKY

Yeah.

E.J.

Y'all going to Oakland?

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

CHICAGO

Cool. You gonna bring a yamp?

E.J.

(now in the middle)

What's a yamp?

LUCKY

A young tramp. You mind?

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

LUCKY (O.S.)

And get them zip codes right.

(CONTINUED)

21 CONTINUED: (2)

ANOTHER ANGLE: MOVING

LUCKY

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

CHICAGO

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

LUCKY

Naw not yet. I hadda find a way up there this weekend anyway. He said he made some more tapes for me. Plus his got these niggas fucking wit 'em. Gotta go have his back. Its cool we gettin paid to go. Gotta go Loc.

Lucky goes to leave.

CHICAGO

Where you goin?

Lucky turns.

LUCKY

Where am I goin? You ain't my bitch! I'm off!

DISSOLVE TO:

22 EXT. THA PROJECTS - DAY

WIDE

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

23 INT. GANGSTA RIDE - DAY

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

ANGLE

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

LLOYD

What's up Lucky?

(CONTINUED)

23 CONTINUED:

LUCKY
What up nigga? What y'all doing?

LLOYD
Looking for a nigga to jack.

In his lap we see A GUN.

LUCKY
Ya'll need to jack Darryl Gates.

BACKSEAT GANGSTA
Who's that?

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

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

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

LLOYD
Not no more. Got gatted
yesterday.3 3...We gonna get tha
niggas that got him.

Lucky nods.

LUCKY
Well later.

LLOYD
Alright, ...Peace.

Lloyd smiles ironically.

LUCKY
Yeah peace.

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

24 EXT. J-BONE'S PORCH - DAY

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

(CONTINUED)

24 CONTINUED:

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

J-BONE

(in greeting)

Mr. Postman! Working muthafucka!

LUCKY

Don't start! Whatsup J-Bone.

J-BONE

Want some Thai bud?

LUCKY

Naw. Can't fuck wit that.

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

ACROSS THE WAY

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

BACK TO PORCH

J-BONE

Hi Ms. Jackson.

MS.JACKSON

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

THE PORCH

LUCKY

Heard 'bout Derek.

J-BONE

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

(CONTINUED)

24 CONTINUED: (2)

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

They start walking.

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

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

LUCKY
Naw you don't need to do that.

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

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

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

They walk up STAIRS to Angel's apartment.

25 INT. ANGEL'S PLACE - DAY

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

LUCKY
What you mean she call you daddy?

J-BONE
Just what I said.

LUCKY
(gestures to his child)
Hey little girl!

Keisha runs up into her daddy's arms.

(CONTINUED)

25 CONTINUED:

LUCKY
Who's your daddy?

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

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

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

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

ANGEL
What y'all two fools talking
'bout?

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

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

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

J-Bone doesn't say anything.

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

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

LUCKY
You know what I told ya ass bout
that!

(CONTINUED)

25 CONTINUED: (2)

The bedroom door is SLAMMED shut.

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

LUCKY

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

J-BONE

(looking at cartoons)

She alright Lucky. Believe me I'd
know.

LUCKY

Yeah.

(takes a swig then
places his forty on the
table)

I gotta stop drinking this shit.
Fuckin wit my brain.

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

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

THE BEDROOM

Where we see Lucky opening the door. Inside Angel is giving
HEAD to some GANGSTA. Lucky closes the door. Idea Start shot
of Lucky opening the door then PAN OVER to Reveal Angel and the
Gangsta surprised then PAN back to Lucky's reaction and he
CLOSES the door.

THE HALLWAY

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

THE LIVING ROOM

Lucky picks up Keisha.

LUCKY

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

(CONTINUED)

25 CONTINUED: (3)

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

ANGEL

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

OVERHEAD

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

ANOTHER ANGLE: ON CRANE

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

BACK TO LIVING ROOM

As Lucky and Angel begin to go at it? Lucky has Keisha in hand. J-Bone enters the apartment and comes in between the two of them. The gangsta who was getting his dick sucked emerges from the bedroom.

LUCKY

Fuck you bitch! How you gonna be
kneepaddin some nigga while my
little girl around here?!
(to the guy)
What you looking at nigga?

GANGSTA#1

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

J-BONE

Lucky! Lucky calm down G!

LUCKY

Naw fuck her yamp ass

GANGSTA#1

Who is this muthafucka?

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

GANGSTA#1

What you looking at punk? Mark
ass nigga!

(CONTINUED)

25 CONTINUED: (4)

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

J-BONE

Hey, hey!

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

LUCKY

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

Lucky walks off, daughter in hand.

26 EXT. ANGEL'S PLACE - DAY

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

JUSTICE (V.O.)

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

DISSOLVE TO:

27 INT. JESSIE'S SALON - EARLY EVENING

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

JUSTICE

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

(CONTINUED)

27 CONTINUED:

JUSTICE (Cont'd) ..
 (she closes the
 notebook)
 So what you think?

IESHA
 Its pretty. What you call it?

JUSTICE
 In a time.

Iesha's beeper goes off.

IESHA
 (looking at her beeper)
 Uh oh, Chicago paging me.

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

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

HAYWOOD
 (brushing someone's
 head)
 You need some change?

IESHA (O.S.)
 No.

Justice begins cleaning up her station.

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

THE WALL PHONE

Where Iesha is on the phone with Chicago.

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

CHICAGO (O.S.)
 Bring one'o your friends too. A
fine one.

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

(CONTINUED)

27 CONTINUED: (2)

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

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

JESSIE

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

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

JESSIE

You got your style together for
tha Oakland Show?

JUSTICE

(demure)

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

JESSIE

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

Justice nods. Jessie notices the stress on her face.

JESSIE

Justice. I know I ain't your
momma. Hell, I ain't even old
enough to be that. } But I we
pretty close and sometimes we talk
like sisters. I just gotta tell
ya baby you got ta move on.
...A man ain't nothing but a tool
. You got to know when to take
'em out tha box and when to put
'em back in. And if ya lose one
....well you just ...go get
another. Shit, I don't care what
they say in Essence about a
shortage of Black men. You ask me
Niggas are a dime a dozen! Its
just a matter of what you're
willing to settle for! Take a
chance, do somethin different for
a change. There's always another
man somewheres and out here

(more)

(CONTINUED)

27 CONTINUED: (3)

JESSIE (Cont'd)
 (she looks out the window)
 you gotta know sometimes you gonna lose one.
 (matter of factly)
 Like a blowdryer or a good brush.

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

BACK TO THE STALLS

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

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

HAYWOOD
 (cooly)
 Calm down. Calm down? Here it is. I borrowed it for a wrap - had to do this morning.

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

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

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

HAYWOOD
 Excuse me?

MAXINE
 Alright. Alright. Dexter! As much as you talk and you borrow everybody else's stuff all a time.
 (Looks over his tools)
 Like my brush right here.

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

(CONTINUED)

27 CONTINUED: (4)

DEXTER

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

JUSTICE'S STALL

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

JUSTICE

So what your new man talking
'bout?

IESHA

He want me to go onna run with
'em.

(she starts scrutinizing
her hair)

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

JUSTICE

Yeah. What's a run?

IESHA

Oh, you know what a run is.

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

JUSTICE

(pulls Iesha's hand away
from her head)

No I don't. And stop messing with
it. What's a run?

IESHA

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

Justice gives her a frustrated look.

IESHA

Well, you know my boyfriend
Chicago right?

CUT TO:

28 EXT. THE POST OFFICE - DUSK

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

IESHA (V.O.)

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

BACK TO SCENE

IESHA

You listening?

JUSTICE

(her interest apparently lost)

Yeah.

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

IESHA

(attempting to persuade)

Well we get in this mail truck and we drive up the coast, get drunk, eat Mexican food, and just have a good time. It's fun!

(seeing no effect)

You ain't having it huh?

JUSTICE

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

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

IESHA

(frustrated with Justice)

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

We see Justice's face. She is definitely looking more hardened.

(CONTINUED)

28 CONTINUED:

Iesha pulls out a wad of money out of her pocket and gives it to Justice.

IESHA

(walking out)

Later. Thanks. You a Straight
Buster!

Jessie comes up.

JESSIE

What she all mad about?

JUSTICE

Nuthin.

JESSIE

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

DISSOLVE TO:

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

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

WIDE AND HIGH

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

DISSOLVE TO:

30 INT. JUSTICE'S HOME - NIGHT

It looks as though it was decorated by her grandmother which in fact it was. We notice a PORTRAIT of an elderly woman with similar features as Justice. There are also more than a few CLOCKS around, one grandfather clock and a large 24 hour sandclock are prominent. Justice has nothing but TIME on her hands. The air is full of TICKING mingled with the SOUND of the outside STREETS. We DISSOLVE through these images and slide into

31 INT. BATHROOM - NIGHT

We START outside the doorway and SLOWLY MOVE IN, invading Justice's privacy. Justice is busy rolling her hair in the mirror. She is ALONE. Suddenly, Justice thinks she hears something. Idea PAN from mirror to her face as she hears the sound. (X)
(X)

32 INT. HALLWAY - NIGHT

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

THE DOORWAY

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

JUSTICE

White Boy! C'mere.

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

JUSTICE

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

THE LIVING ROOM

Where Justice turns on a television. On the screen is BET's Midnight Love. There is a montage of romantic R&B videos. Justice seems dissatisfied. She turns this off. And flips the switch on her stereo instead. Smooth R&B music begins to flow from her speakers and into the room.

Justice sits quietly, looks around for a moment. Everything seems alright fine then OUT OF NOWHERE she bursts into TEARS. She cries for a few seconds then wipes them away.

THE TELEPHONE

Where Justice picks up the receiver and enters some digits.

33 INT. IESHA'S APARTMENT - NIGHT

We see a pair of lips which turns out to be a telephone as Iesha picks up the receiver and we follow it to

(CONTINUED)

33 CONTINUED:

reveal her and Chicago in bed together.. Iesha lays on her stomach with Chicago ontop. Tha skins are definitely on. Chicago is wearing nothing except a Chicago Bulls fisherman's cap. Ragamuffin music is playing in the background mon.

IESHA

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

34 INT. JUSTICE HOUSE - NIGHT

JUSTICE

No. No girl, I just wanted to talk.

BACK TO IESHA

CHICAGO

(whispers)

Get off tha phone. Get off tha phone.

(louder)

She busy!

IESHA

I'm talking to my friend, you mind?!

(she rolls her eyes and reaches into a bag of Fritos)

Listen J, I'm kinda busy? Could you call me back later?

JUSTICE (O.S.)

Yeah.

Iesha hangs up the phone.

CHICAGO

Finally.

IESHA

(getting up)

What you mean? You wasn't doing nuthin anyway!

35 INT. JUSTICE'S LIVING ROOM - NIGHT

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

(CONTINUED)

35 CONTINUED:

THE COFFEE TABLE

Where we MOVE up on her NOTEBOOK.

JUSTICE

As she wipes a few more TEARS away and reaches for her notebook.

36 INT. LUCKY'S HOUSE - NIGHT

A NOTEBOOK

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

THE LIVING ROOM

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

THE TELEVISION

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

KEISHA

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

LUCKY

Operator? Yeah give me Oakland
please Area Code 415.

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

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

SUDDENLY WE HEAR THE SOUNDS OF GUNSHOTS.

(CONTINUED)

37 CONTINUED:

BACK TO LUCKY

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

CLOSE

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

THE FLOOR

Where Keisha is rolled up in a ball.

LUCKY
(hanging up phone)
Go to bed.

Keisha gets up and goes towards the bedroom.

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

THE DOORWAY

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

LUCKY
Hi momma! Need some help?

ANNIE
No I only got one bag. So
you going up North to see Del huh?

LUCKY
Yeah I keep calling him but ain't
talked to him since Tuesday. He
knows I'm coming up there though.

ANNIE
Well, don't be wearing out your
welcome. You know how your Aunt
Audrey can get!

LUCKY
It's not even like that momma.

(CONTINUED)

37 CONTINUED: (2)

THE KITCHEN

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

LUCKY
Keisha's here.

Annie begins to GLOW with the mention of her grandchild.

ANNIE
Really? How's my grandbaby doing?

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

Annie reacts to this.

LUCKY
Angel been fucking up bad.
Basing.

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

ANNIE
Are you gonna take care of her?

Lucky turns around. He thinks and then he answers.

38 INT. KEISHA'S ROOM - NIGHT

CLOSE

On Keisha in bed under covers.

CUT TO:

LUCKY
Yeah.

He walks away.

BACK TO THE LIVING ROOM

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

(CONTINUED)

38 CONTINUED:

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

LUCKY'S FACE:

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

39 INT. JUSTICE'S HOUSE - MORNING

MONTAGE

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

JUSTICE'S BED

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

THE LIVING ROOM TABLE

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

ANOTHER SET UP

She runs frantically into frame³ We quickly MOVE into her as
she turns around and thinks for a moment.

40 EXT. JUSTICE'S HOUSE - DAY

THE FRONT PORCH

Where Justice fills a large dog bowl full of Meow Mix cat food.
Her cat comes into frame at her feet and begins surveying this
feast. When Justice goes back inside her cat is joined by no
less than eight other neighborhood cats.

Justice turns off the stereo and grabs her keys.

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

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

ANOTHER ANGLE

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

42 INT. JUSTICE'S HOME - DAY

THE KITCHEN

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

43 INT. JESSIE'S APARTMENT - DAY

JESSIE'S ANSWERING MACHINE

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

JESSIE (V.O)

(sexy voice)

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

THE LIVING ROOM

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

JESSIE (V.O.)

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

JESSIE'S BEDROOM

Where we see her LARGE ORNATE BED33 What tales it could tell if it could speak.

44 EXT. JESSIE'S APARTMENT - DAY

Where we see Jessie leaning up against her car. A 1989 Lexus. She takes the last toke of her cigarette and throws it on the ground and extinguishes it with her SHARP ASS SHOES. In the background we hear Haywood say, "We been waiting for an half an hour. She ain't coming! Let her catch up!"

(CONTINUED)

44 CONTINUED:

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

JESSIE (V.O.)

Leave me a message. Okay? Thank you.

JUSTICE (V.O.)

Jessie it's me Justice. You there? Well I'm running a little late. I'll ...

(she decides it's futile)

Shit!

BACK TO JUSTICE'S HOUSE

ANOTHER ANGLE

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

JUSTICE

Iesha? What up cow?

45 EXT. JUSTICE'S HOUSE - DAY

Where Justice and Iesha walk past Justice's car.

IESHA

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

Justice gives her car a KICK and the ALARM goes off. She quickly turns it off with her key. As they walk out we follow with them until we let them cross and are on their backs to reveal THE TRUCK, which is a 1990 Ford made U.S. Mail Truck. It is all white with the government seal painted on both it's sides. Justice stops in her tracks.

JUSTICE AND IESHA

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

JUSTICE

I can't believe I'm doing this.

IESHA

C'mon we gonna have fun.

(CONTINUED)

45 CONTINUED:

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

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

LUCKY
She look it though.

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

JUSTICE
I don't know about this.

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

46 INT. THE TRUCK - DAY

Where Lucky looks back at Chicago.

CHICAGO
She fine Loc.

LUCKY
Humph, She ain't all that.

THE PASSENGER DOOR

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

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

JUSTICE
(with attitude)
Hi.

LUCKY
Whatsup.

(CONTINUED)

46 CONTINUED:

THE BACKSEAT

Where we see Iesha and Chicago.

IESHA

And you know Chicago already.

CHICAGO

Whatsup Baby.

IESHA

Well. Lets go.

Lucky starts up the engine.

47 EXT. THE TRUCK - DAY

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

48 INT. THE TRUCK - DAY

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

JUSTICE

Who is not amused.

49 EXT. THE TRUCK - DAY

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

ANOTHER ANGLE

Of Justice as she looks into the SIDE VIEW MIRROR at her house.

THE HOUSE

As we PULL away and see her cat on the porch.3 Looking out at her.

REVERSE ANGLE

On Justice as we see the back of the truck fading in the distance. She is looking out the window.

50 INT. THE TRUCK - DAY

As Justice turns back into her seat and sighs. She puts on some COOL SUNGLASSES

51 EXT. CRENSHAW BOULEVARD - DAY

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

52 INT. THE TRUCK - DAY

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

INSERT

The 10 freeway West.

A TRAFFIC LIGHT

Which we hear and see it turn red.

53 EXT. CORNER OF ADAMS AND CRENSHAW - DAY

Where we see the TRUCK come to stop.

THE TRUCK

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

THE BUS STOP

Where an OLD WOMAN gets her pocketbook stolen.

BACK TO LUCKY

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

54 INT. THE TRUCK: BACK - DAY

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

CHICAGO

(laughs)

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

(CONTINUED)

54 CONTINUED:

IESHA
(jokingly)
I don't.

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

IESHA
That ain't shit.

Chicago grabs one of her breasts.

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

ANGLE ON JUSTICE

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

TIME SLOWS DOWN

THE MIRROR

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

ANGLE

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

ANOTHER ANGLE OF JUSTICE

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

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

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

LUCKY

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

THE LIGHT

It is still red.

(CONTINUED)

34 CONTINUED: (2)

BACK TO LUCKY: ANOTHER ANGLE

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

THE DEALER

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

JACKER (O.S.)
Get out the muthafuckin car
muthafucka!

JUSTICE

Who is shocked.

ANGLE ON LUCKY

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

THE LIGHT

Is still red.

THE GUN

Is at the dealer's head. 3 We PAN from the gun to the JACKER's face. The stress in his face tells us this isn't the first time he's done this. He continues to curse at the brother in the car.

WIDER

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

BACK TO LUCKY

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

THE GAS PEDAL

Which is jammed to the metal.

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

BACK TO JUSTICE

She looks into the mirror. Her face turns to a grimace.

(CONTINUED)

54 CONTINUED: (3)

IESHA and CHICAGO

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

JUSTICE

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

55 EXT. THE 10 FREEWAY - DAY

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

MONTAGE OF ROAD SIGNS

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

56 EXT. DESSERT HIGHWAY - DAY

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

57 INT. THE TRUCK - DAY

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

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

THE BACK

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

FRONT SEATS

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

(CONTINUED)

57 CONTINUED:

LUCKY
You kinda quiet huh?

Justice doesn't say anything.

LUCKY
Guess so.

JUSTICE
Don't have nuthin to say.

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

Justice remains silent. She continues looking out the window.

LUCKY
Oh, so you one of them mean
bitches huh?

Justice turns around. Lucky has gotten her attention.

JUSTICE
What did call me?

LUCKY
(matter of factly)
I said you a mean bitch.

JUSTICE
(taking off her glasses)
No nigga! You don't call me no
bitch! You don't know me! You
don't know nothing about me!

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

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

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

(CONTINUED)

57 CONTINUED: (2)

Justice is fuming now.

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

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

JUSTICE
Fuck you! I'll walk!

58 EXT. ROADSIDE - DAY

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

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

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

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

THE BACK

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

JUSTICE
They gonna fuck you up!

LUCKY
Fuck you bitch!

JUSTICE
Fuck you up!

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

Iesha pokes her head up front.

(CONTINUED)

58 CONTINUED:

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

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

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

59 EXT. DESSERT ROAD - DAY

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

60 INT. THE TRUCK - DAY

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

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

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

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

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

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

Lucky sighs and looks into his sidemirror.

WIPE:

61 EXT. DESSERT ROAD - DAY: MINUTES LATER

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

(CONTINUED)

61 CONTINUED:

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

LUCKY

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

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

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

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

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

WIDE

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

THE BACK OF THE TRUCK

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

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

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

Iesha smiles and tries to laugh it off.

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

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

(CONTINUED)

61 CONTINUED: (2)

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

62 INT. JESSIE'S CAR - NIGHT

HOOTCH MONTAGE

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

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

A PAIR OF NAILS

Are being painted bright red. The hand is brought up to reveal they belong to Jessie. She admires her handiwork. Suddenly, the car hits a LARGE BUMP.

JESSIE

Haywood! Watch the road! I just got this car!

HAYWOOD

(sarcastically)

I don't have to drive!

We see Dexter in the backseat. Next to him is Colette, another stylist. Dexter snuggles on Colette's shoulder.

DEXTER

That's right, you don't have to drive!

COLETTE

Why do men have to always fight each other?

DEXTER

(getting comfortable)

He ain't no man!

HAYWOOD

(turning back to give him the eye)

How would you know?

DEXTER

Don't you be giving me the eye! That shit don't work on me!

(CONTINUED)

62 CONTINUED:

JESSIE

All right, all right. Both of y'all shut the fuck up! It's my car I can kick both of y'all out on the road. We got a long trip and the last thing I wanna hear is you two bitchin at each other. Y'all should get married you sound like my momma and daddy used to sound.

DEXTER

Married? Don't even play like that Jessie.

JESSIE

I'm serious. Sometimes y'all two act worse than women. Haywood. Your nails look better than your clients.

Dexter giggles.

JESSIE

And what you giggling for? Giggle goo! You gossip more than any female that work in the shop!

Dexter is quiet.

63 EXT. THE ROAD - DAY

Where we see the two cars shoot up the highway and into the distance. Beyond the road we see the beautiful expanse of the Los Angeles National Forest.

WIPE:

64 INT. THE TRUCK - DAY

Where Lucky and Chicago ride along in the front seat 3 3 Chicago is driving with one hand and BRUSHING his head with the other.

CHICAGO

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

LUCKY

Which one?

CHICAGO

J and B on Manchester?

(CONTINUED)

64 CONTINUED:

LUCKY

....You cut your mind!

CHICAGO

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

LUCKY

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

The truck makes a funny noise.

CHICAGO

(brushing his head)

Its thirsty. Pull the second
tank.

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

BACK OF TRUCK

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

LUCKY

Empty. I thought you filled
'em.

CHICAGO

I thought you did.

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

CUT TO:

65 EXT. ROADSIDE COFFEE AND GAS - DAY

Where we see the TRUCK pull into one of the stations¹ 2 3 In the
background we see a 18 Wheeler Semi Truck pull into the other
side.

ANOTHER ANGLE

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

IESHA

Good now I can get me some liquor!

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

(CONTINUED)

65 CONTINUED:

CHICAGO

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

The girls walk on. Iesha WAVES OFF Chicago.

LUCKY (O.S.)

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

THE PUMP: OPPOSITE SIDE

A FOOT steps out the cab

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

THE SIDE OF THE GAS PUMP

THE PUMP

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

LUCKY

Looks up to see.

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

There is a short moment between Lucky and the Trucker.

LUCKY

You mind?

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

OPPOSITE SIDE OF THE PUMP

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

CUT TO:

66 INT. ROADSIDE COFFEE AND GAS - DAY

THE FREEZER

Where Iesha is selecting liquor.

(CONTINUED)

66 CONTINUED:

IESHA

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

THE COUNTER

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

JUSTICE

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

IESHA

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

JUSTICE

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

IESHA

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

JUSTICE

He's supposed to be your man though.

IESHA

Sheeehit! I got him sprung³ 3I be making that fool stutter. You know he start stuttering when he start lying.

CUT TO:

67 EXT. ROADSIDE COFFEE AND GAS - DAY

CLOSE:CHICAGO

CHICAGO

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

ANOTHER ANGLE

LUCKY

Money?! You give her money?!

(CONTINUED)

67 CONTINUED:

CHICAGO

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

LUCKY

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

BACK TO STORE

IESHA

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

JUSTICE

Rationing tha booty!
(she laughs)

BACK TO PUMP

CHICAGO

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

BACK TO STORE

IESHA

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

Justice laughs.

BACK TO PUMP

LUCKY

You paying for it!

CHICAGO

Wait, wait, wait!

LUCKY

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

He glances across the pump.

THE TRUCK

Where the Trucker stands proud with his arms folded.

(CONTINUED)

67 CONTINUED: (2)

LUCKY

Be done in a second cuz.

The Trucker waits. Arms folded.

BACK TO STORE

JUSTICE

Is at the counter.

JUSTICE

You got everything

IESHA

Yeah. So what you think of Lucky?

JUSTICE

I don't. Look.

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

IESHA

Ooooow!

The cashier has finished. He has a total.

CASHIER

That'll be \$15.35

Justice walks back over to the counter.

JUSTICE (O.S.)

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

CUT TO:

68 EXT. ROADSIDE COFFEE AND GAS - DAY

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

LUCKY

(to Chicago and Iesha)
Get in tha truck! We don't have
all day! Shit! I gotta be
somewhere.

He walks around the side of the truck.

(CONTINUED)

68 CONTINUED:

THE PUMP

Where the Trucker begins pumping his gas.

69 EXT. ROADSIDE CAFE - DAY

Where we see the Truck take off once more.

70 INT. THE TRUCK - DAY

THE BACK

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

IESHA

Drink some'o this.

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

IESHA

Drink some more. To the middle.

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

CHICAGO

Lemme have my forty.

He looks in the bag.

IESHA

They didn't have no Old E.

Chicago looks frustrated.

Iesha has finished her concoction.³ She samples her work. Taking a small sip from the bottle.

IESHA

Mmmmmmm.

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

JUSTICE (V.O.)

Love is a juice with many tastes.
Some bitter, others sweet. A wine
which has few

71 INT. THE TRUCK:FRONT - DAY

JUSTICE'S NOTEBOOK

Where we see her hand write.

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

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

LUCKY

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

JUSTICE

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

JUSTICE
Your fingernails are dirty.

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

LUCKY
What you writing?

JUSTICE
(a beat)
Stuff.

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

72 EXT. THE ROAD - DAY

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

DISSOLVE TO:

73 INT. THE TRUCK - DAY

THE BACK

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

CHICAGO
Say you love me.

(CONTINUED)

73 CONTINUED:

IESHA

Why?

CHICAGO

Cause I ~~said~~ so!

IESHA

That's what you wanna hear, huh?

CHICAGO

Yeah.

IESHA

Really? Good.

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

Mmmmm. S'mthing smell good.

THE FRONT

Where Lucky and Justice sit.

LUCKY

What's that smell?

Justice samples the air with her beautiful nose.

JUSTICE

Barbecue.

Chicago comes up front.

CHICAGO

Y'all smell that?

LUCKY

(his eyes catching
something)

Yeah.

FROM THE INSIDE OF THE WINDOW

We see a sign which reads JOHNSON FAMILY REUNION.

IESHA

What this?

JUSTICE

(with open eyes)

Oh shit! Look!

(CONTINUED)

73 CONTINUED: (2)

ANOTHER ANGLE

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

74 INT. THE TRUCK - DAY

CHICAGO

C'mon, We gonna get some barbecue.

LUCKY

We stay long man I gotta to
Oakland. Why niggas always gotta
be thinking about eating?!

WIDE

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

75 EXT. THE TRUCK - DAY

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

76 EXT. THE JOHNSON FAMILY REUNION - DAY

WIDE

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

MONTAGE OF IMAGES

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

LUCKY AND CHICAGO

Look at each other. Their intentions are obvious.

(CONTINUED)

76 CONTINUED:

IESHA

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

IESHA

What y'all gonna do?

CHICAGO

We gonna eat.

IESHA

This ain't your family!

LUCKY

We Black. They don't know that.

ANGLE

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

COUSIN PETE

My cousins! My cousins! I'm with my family! My family!

(He sees a couple of fine women standing together)

Mmmm, how you doing? We related huh?

The woman nods Yes.

COUSIN PETE

Oh really? Well you know third removed don't count.

(he laughs and moves on)

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

COUSIN PETE

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

JUSTICE'S FACE

As she reacts to being called Lucky's girlfriend.

COUSIN PETE

What's your name cousin?

(CONTINUED)

76 CONTINUED: (2)

LUCKY

People call me lucky.

COUSIN PETE

With a lady like this I'd say that
too. What's your name sweet
chang?

JUSTICE

Justice.

COUSIN PETE

Justice? You mean like the law,
huh?

JUSTICE

Yeah.

COUSIN PETE

How you get a name like that?!

JUSTICE

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

IESHA

(putting on airs)

Iesha. And this is my husband
Chicago.

We see subtle eye contact between Iesha and Justice.

CHICAGO

How you doing?

LUCKY

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

COUSIN PETE

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

They begin to walk. Cousin Pete leading the way.

ANOTHER ANGLE:MOVING BACK

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

(CONTINUED)

76 CONTINUED: (3)

COUSIN PETE (V.O.)

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

THE BENCH

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

COUSIN PETE

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

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

LUCKY

That food looks good.

COUSIN PETE

Don't it? Go on help yourself.

Lucky and Justice walk towards the tables with food.

ANGLE:MOVING BACKWARDS

On Iesha and Chicago.

IESHA

(with sarcasm)

Goodbye. Don't they make a nice
couple?

JUSTICE

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

BACK TO TABLE

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

(CONTINUED)

76 CONTINUED: (4)

THE STERN FACES OF THE THREE OLD WOMEN .

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

AUNT JUNE

Are y'all in love?

IESHA AND CHICAGO

Look at each other.

IESHA

Yeah.

AUNT JUNE

Do you what love is child?

IESHA

No.

AUNT MAY

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

IESHA

That's just how things go.

The three women are quiet for a moment.

AUNT MAY

Are y'all married?

IESHA

Yeah.

AUNT APRIL

You young. How long you been married?

IESHA

(looks at Chicago)

Six months.

Aunt June's hawk like eyes probe Iesha.

AUNT JUNE'S P.O.V.

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

IESHA

Oh I don't wear it alla time.

(CONTINUED)

76 CONTINUED: (5)

WIDE

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

AUNT JUNE

(to Chicago)

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

IESHA

(answers for him)

No he don't mind.

AUNT MAY

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

CHICAGO

(a beat)

No. No.. I don't mind.

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

CUT TO:

77 EXT. THE JOHNSON FAMILY REUNION - DAY

THE FOOD TABLE

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

JUSTICE

Damn you greedy.

LUCKY

Gotta eat to live.

Justice notices the woman having trouble juggling BABY and
PLATE.

JUSTICE

You need help?

WOMAN

Thank you.

Justice takes the baby in her arms.

(CONTINUED)

77 CONTINUED:

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

JUSTICE

Aww she's so cute.

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

LUCKY

(with sarcasm)

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

(he tastes something, then adds)

Street Pharmacists?

Justice looks at Lucky then down at the baby.

LUCKY

Ah huh, I knew you was like that.

JUSTICE

I used ta be.

The Woman finishes fixing her plate.

WOMAN

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

JUSTICE

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

WOMAN

Her name is Imani.

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

JUSTICE

You got a kid?

LUCKY

Why?

JUSTICE

Cause you look like the type.

Lucky begins to walk.

(CONTINUED)

77 CONTINUED: (2)

ANOTHER ANGLE: WIDE TRAVELLING

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

LUCKY
What's the type?

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

Lucky looks at her for a second STOPS walking and walks on.

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

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

They arrive at some chairs and sit down.

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

JUSTICE
No, my family's not that close.

LUCKY
(looking around)
I never seen this many Black folks
in one place where there ain't no
fight. Hmmm. 3 3... Now what about
these street pharmacists you useta
go out with?

JUSTICE
Yeah I used ta be a dopeddealer's
girl. I ain't ashamed to admit
it.

LUCKY
So you was out for tha money huh?

JUSTICE
No. Just cause somebody does a
certain something for a livin
don't make 'em a bad person.
(more)

(CONTINUED)

77 CONTINUED: (3)

JUSTICE (Cont'd)
 They just people. Most of them in
 jail now.
 (she adds)
 There's some fine niggas in jail.

LUCKY
 You used to count they money?

JUSTICE
 Yep.

LUCKY
 Write letters to 'em while they
 inna county?

JUSTICE
 Mmmm huh! That's right!

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

CLOSE:JUSTICE'S FACE

JUSTICE
 (a beat)
 You getting too personal. 3 3....Oh
 what do you know you don't even
 keep your nails clean!

She gets up and walks away.

Lucky just looks at her grins and shakes his head.

DISSOLVE TO:

DIFFERENT IMAGES

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

Old men throwing horseshoes.

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

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

Iesha going to a ICE CHEST to get a BACARDI COOLER

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

(CONTINUED)

77 CONTINUED: (4)

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

Iesha getting another DRINK.

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

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

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

Justice looks from this sight over towards Chicago.

THE CARD TABLE

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

IESHA AND JOHNNY

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

THE OLD WOMEN

Are having a field day 3 All three of them are talking away and looking out the corner of their eyes.

JUSTICE

Gets up from the children and walks over towards Iesha.

WIDE

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

(X

JUSTICE

I gotta talk to my friend for a second.

BACK TO CARD TABLE

Where WE MOVE IN on Chicago's face.

(CONTINUED)

77 CONTINUED: (5)

LUCKY

Looks at Chicago and then over towards.

BACK TO SHOT

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

CHICAGO

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

LUCKY

(under his breath)

Oh shit!

WIDE SHOT

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

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

JUSTICE

Is embarrassed. She looks over at Lucky.

LUCKY

Looks back at her. Their eyes meet.

LUCKY

(to the card group)

Y'all don't mind if I take some food to go? Do you?

THE TABLE

Where the Old Women sit.

AUNT JUNE

Humph, that ain't gonna last long.

CUT TO:

78 EXT. THE ROAD - DAY:OVERHEAD ON CRANE

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

79 INT. THE TRUCK - DAY

LUCKY

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

JUSTICE

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

THE BACK

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

CHICAGO

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

IESHA

Fuck you! You don't own me!

CHICAGO

Fuck you bitch! Fuck you and your pussy!

IESHA

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

THE FRONT

Justice is fed up. She looks over at Lucky.

JUSTICE

Pull over.

80 EXT. REST STOP - DAY

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

31 INT. THE TRUCK - DAY

THE BACK

CHICAGO
Why we stopping?

IESHA
Good I gotta pee.

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

They continue arguing back and forth.

THE PASSENGER DOOR

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

THE BACK

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

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

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

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

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

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

IESHA
What's the problem?

Justice grabs the BOTTLE out of Iesha's hand.

IESHA
My drink!

(CONTINUED)

81 CONTINUED:

JUSTICE
 (smashes the bottle on
 the ground)
 This is the problem!
 (pushes Iesha in anger)
 You acting like a stupid bitch
 Iesha! A stupid, alcoholic bitch!
 I'm tired of seeing you get drunk!
 That's why I don't go nowhere with
 you cause you get crazy! You just
 like my damn Momma was.

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

IESHA
 (crying)
 I'm sorry.

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

WIDE SHOT

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

ANOTHER ANGLE

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

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

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

REVERSE ANGLE

THE TRUCK

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

IESHA'S FACE

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

(CONTINUED)

81 CONTINUED: (2)

IESHA
I gotta pee.

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

JUSTICE
(playfully)
Cow.

IESHA
You a cow. Cow! Moo!

BACK TO TRUCK

LUCKY
I'm telling you she's crazy loc.
You better get ridda her.

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

THE GIRLS

As they walk off.

DISSOLVE TO:

82 EXT. REST STOP - DAY:MINUTES LATER

A BENCH

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

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

CHICAGO'S FEET

Where his shoe laces are untied.

CHICAGO
I gotta tie my shoelace.

(CONTINUED)

82 CONTINUED:

LUCKY

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

CHICAGO

That shit played out years ago.

Chicago bends down to fasten his shoes.

Lucky looks at him and shakes his head. Then he looks up to
notice

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

While he is down on his knees Justice and Iesha walk up.
Chicago looks up and sees Justice who walks away to REVEAL
Iesha.

WIDE

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

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

CHICAGO

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

CHICAGO

(uncomfortable)

Is it good?

LUCKY

Jammin.

Justice looking away. Listening to the music.

JUSTICE

This is nice. Who's this?

LUCKY

My cousin Del.

JUSTICE

(matter of factly)

He's flowing.

(CONTINUED)

82 CONTINUED: (2)

LUCKY

I give him ideas and stuff
sometimes. That's who I'm going
to see now.

CHICAGO

(sarcastic)

It's alright.

LUCKY

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

CHICAGO

I'm creative! I know how to
dress.

LUCKY

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

CHICAGO

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

JUSTICE

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

CHICAGO

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

There is pause. No one but the air moves. Iesha is restless.
She gets up. Sobriety gives way to silliness. She stands and
begins STOMPING on the ground and SLAPPING her legs.

IESHA

(to Justice)

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

Iesha begins to do the ever popular "SHAKE IT TO THA EAST/SHAKE
IT TO THA WEST" cheer that so many African-American females grow
up learning.

Justice smiles. She is getting in a kind of silly mood also.
Justice gets up and begins to CHEER with Iesha. Then they do
their individual parts.

(CONTINUED)

82 CONTINUED: (3)

IESHA

My name is Iesha and as you can
you see! Mutha nature did a hella
job on me!

Chicago and Lucky look at each other. They do another VERSE
then Justice does her part.

JUSTICE

My name is Justice and I'm sooo
damn fine, uh,

(she laughs)

I forgot my part. Damn! Oh I
know it. It's something like mess
with me and you know I'll blow
your mind.

(a beat)

Here's one. My is Justice and
soooo damn raw, five foot three
and you know my name is law!

Now the both of them get so caught up that they begin to perform
a mock show of their junior high school memories for themselves,
Lucky and Chicago and us.

IESHA

No, no, no girl.

(to Chicago and Lucky)

Hey when we was at Audobon we had
this teacher right...

JUSTICE

Ms. Perry.

IESHA

Oooh yeah! She was my favorite
teacher. She made us read Zora
Neale Hurston, Alice Walker, Toni
Morrison. Remember tha Bluest Eye
girl?

JUSTICE

Pecola Breedlove. I felt just
like her when I was little.

IESHA

And made us remember poems.

Iesha and Justice look at each other.

JUSTICE AND IESHA

Oooh remember this?

They turn around and get into character.

(CONTINUED)

Chicago's attention begins to sway. Lucky begins playing with the buttons on his box. Chicago begins picking cuckabugs out of his BRUSH.

THE GIRLS

Begin to perform a couple of verses from PHENOMINAL WOMAN by Maya Angelou. As they walk and forth we pick up each of them as they walk ONSCREEN and then OFFSCREEN with each verse.

JUSTICE

Pretty women wonder where my secret lies. I'm not cute or built to suit a fashion model's size.

IESHA

But when I start to tell them. They think I'm telling lies!

JUSTICE

I say. It's in the reach of my arms. The span of my hips.

IESHA (O.S.)

What hips?

JUSTICE

These hips girl! The stride in my steps.

(She steps out)

IESHA

Go on girl.

(continuing)

The curl of my lips.

(She kisses the air)

I'm a woman!

JUSTICE AND IESHA

Phenomenally! Phenomenal woman! That's me.

They both fall back GIGGLE and LAUGH like old school girls. Then both of them look up to see.

Lucky and Chicago slightly ARGUING with their BACKS to the girls. Lucky is telling Chicago that he is "WEAK" for not communicating what he feels to Iesha. "FUCK YOU" is Chicago's reply.

JUSTICE

Ahumph!

(CONTINUED)

82 CONTINUED: (5)

Justice gets their attention. The two men look at her and then at Iesha and turn back around and resume their conversation.

THE TWO GIRLS

Go back to the bench and sit down.

JUSTICE

Hey, let me ask y'all something?
Why is it that girls can stick
together better than brothas?

CUT TO:

83 INT. THE TRUCK - DAY

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

LUCKY

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

JUSTICE

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

Lucky looks in the REAR VIEW MIRROR.

LUCKY

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

JUSTICE

(serious)
I already got one.

(CONTINUED)

83 CONTINUED:

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

LUCKY

Really?

JUSTICE

Yeah. He's at home.

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

JUSTICE

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

LUCKY

(not convinced)

A cat?

JUSTICE

My cat.

Lucky looks in the mirror once more.

LUCKY

Oh.

JUSTICE

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

EXT. THE ROAD - DAY

LUCKY (V.O.)

You out your mind!

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

84 EXT. THE LAZY JANEY CAFE - DAY

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

HAYWOOD

Finally! I could eat a horse!

JESSIE

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

(CONTINUED)

CONTINUED:

A few people walk in front of Jessie.

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

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

REVERSE ANGLE: JESSIE

Checking out the waitress.

JESSIE
(cooly)
Party of eight please.

WAITRESS
(instant attitude)
Smoking or nonsmoking?

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

JESSIE
Smoking please. I gotta have a cigarette.

WAITRESS
Our smoking section's full.

JESSIE
I see. Just gimme a seat then.

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

THE TABLE

Where a man begins setting the table.

DEXTER
(to Haywood)
Man why you always rubbing your stomach?

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

(CONTINUED)

84 CONTINUED: (2)

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

DEXTER

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

JESSIE

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

THE TABLE

Where they arrive and pick up menus.

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

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

HAYWOOD

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

MAXINE

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

JESSIE

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

MAXINE

That's why they call it Chicken Fried Steak.

JESSIE

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

(CONTINUED)

84 CONTINUED: (3)

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

THE COUNTER

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

DEXTER

Jessie you know this is the
nonsmoking section.

MAXINE

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

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

JESSIE

She better just keep thinking.

The waitress begins walking towards Jessie.

HAYWOOD

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

The waitress arrives at the table.

WAITRESS

You have to put your cigarette
out.

JESSIE

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

WAITRESS

I'm not gonna take your order if
smoke.

JESSIE

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

WAITRESS

You are disturbing other
customers.

(CONTINUED)

84 CONTINUED: (4)

JESSIE
(turns around to the
other table)
You mind?

The couple nods they don't mind.

JESSIE
(to her entourage)
You mind?

Everybody at the table nods their approval.

JESSIE
(sarcastically)
Thank you.

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

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

They all laugh. Loudly.

Jessie continues to smoke.

ACROSS THE ROOM

The rednecks are looking in their direction.

BACK TO TABLE

DEXTER
I think we should go.

JESSIE
Dexter calm down. I ain't gonna
let you get lynched3 3This ain't
Mississippi.
(opens her purse)
You see that?

We see a .38 pistol inside her purse.

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

(CONTINUED)

84 CONTINUED: (5)

HAYWOOD
(changing subject)
I wonder what happened to Justice?

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

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

MONTAGE OF IMAGES

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

JESSIE (V.O.)
Don't wanna go nowhere, don't
wanna have have no fun, ain't
seeing nobody...

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

BACK TO CAFE

JESSIE
I think she need a boyfriend.
Jessie pauses. Thinks. Puts out her cigarette. And turns
towards the waitress.

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

CUT TO:

85 EXT. A QUIET CALM BEAUTIFUL BEACH - DAY

Where we see Justice, Lucky, Iesha and Chicago. No one speaks.
Everybody is doing their own thing. All we can hear is the
voice of the Pacific Ocean. Justice sits on the SAND SIFTING it
through her HANDS like a FUNNEL. We hear her thoughts as she
looks out onto the ocean.

(CONTINUED)

35 CONTINUED:

JUSTICE (V.O.)

A wise man once said, you should look at the Ocean and realize that no matter how famous you are, or how much money you make, you should know that you will never be as important as the Ocean.

....Damn, why didn't I go to college? Grammmomma would roll two times in her grave if she saw me now.

(she looks towards
Lucky)

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

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

LUCKY (V.O.)

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

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

IESHA (V.O.)

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

Chicago is throwing rocks in the water.

CHICAGO (V.O.)

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

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

(CONTINUED)

85 CONTINUED: (2)

IESHA

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

Chicago turns back around to continue throwing rocks.

Iesha turns to Justice.

IESHA

I'ma quit Chicago. That nigga is
L7 soon.

CUT TO:

86 EXT. THE ROAD - DAY

We START on a EMPTY ROAD fruit fields on both of it's sides. A few Mexican fruit pickers are walking along it's sides. Their faces have been sculpted by time, labor and exposure to the California sun.

87 EXT. A FRUIT AND VEGETABLE STAND - DAY

Where we see Justice and Lucky buying fruit.

A DOG comes around the stand and barks at Lucky and Justice.

Lucky protectively pulls Justice back and STARES the dog down. and it puts it's tail between it's legs and walks away33Lucky smiles.

JUSTICE

Look at all the stuff they got.
Corn, Avocadoes, Onions, grapes,
Oranges. Oh here we go plums.

(to the standowner)

Ah I want some plums please. Seis
plums por favor.

The shopkeeper begins putting a couple of plums in a bag. Justice holds up six fingers to indicate the number she would like. She then goes to pay for the fruit.

JUSTICE

What's your favorite fruit Lucky?

LUCKY

(looking out at the
scenery)

I used to like grapes. That was
before I heard about the shit they
put on 'em.

(CONTINUED)

87 CONTINUED:

JUSTICE
What you looking at?

LUCKY
Nothing. I just like to get cutta
the city. Too much shit going on
down there. This the only time I
get to think. Here or wit my
cousin. Get this music thing
going I'ma manage 'em.

JUSTICE
How come you don't wanna rap?

LUCKY
I rather be on the sidelines,
giving ideas, guiding folks.

JUSTICE
(to the man)
These Organic grapes? No poison?
....give me some grapes too.

Lucky turns around to look at Justice.

CUT TO:

88 INT. THE TRUCK - DAY:MOVING

THE BACK

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

THE FRONT

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

LUCKY
You didn't wash it.

JUSTICE
Yeah I did.

LUCKY
How?

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

JUSTICE
See.

She then proceeds to devour the plum with one quick gulp.

(CONTINUED)

88 CONTINUED:

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

89 EXT. THE TRUCK - DAY

The truck shoots past a beautiful expanse of California farmland.

BACK TO IESHA AND CHICAGO

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

IESHA

You can't do that.

CHICAGO

Yeah I can. Just put it in damage pile.

(reads)

A love letter.

He smells the paper.

CHICAGO

Obsession.

(to Iesha)

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

Iesha sits across the way. Arms folded.

IESHA

I don't like the way you smell!

CHICAGO

(reading letter)

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

(he reads on to himself)

IESHA

You know you wrong.

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

(CONTINUED)

89 CONTINUED:

IESHA

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

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

Iesha snuggles into a corner and closes her eyes.

Chicago looks over at her sleeping.

DISSOLVE TO:

90 EXT. AFRICAN MARKET FESTIVAL - DAY

We see images of DANCERS ON A STAGE, PEOPLE SHOPPING AT BOOTHS,
CARNIVAL GAMES. The air is alive with the SOUNDS and SMELLS of
an AFRICAN MARKET FESTIVAL. What follows is a Felliniesque
scene on the Afrocentric tip. ³ The SOUNDS OF AFRICAN DRUMS fills
the air. Between their dialogue I want to intercut some (X
striking visuals.

ANGLE

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

Lucky seems lost in his own thoughts.

ANOTHER ANGLE

Where we notice both Iesha and Chicago are NOT walking together

IESHA

I'm getting tired of all this
walking J!

CHICAGO

Me too.

BACK TO JUSTICE AND LUCKY

JUSTICE

So what you wanna do with your
life?

LUCKY

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

(CONTINUED)

90 CONTINUED:

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

LUCKY
I don't know know yet.

JUSTICE
So what does your cousin rap
about?

LUCKY
...Stuff. Life.

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

LUCKY
What you mean typical? Like what?

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

LUCKY
What you write about in that
notebook you carry?

They stop to notice.

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

JUSTICE
Poetry.

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

THE STRONGMAN

Hits the peg! It flies up!

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

(CONTINUED)

90 CONTINUED: (2)

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

JUSTICE

A voice.

They turn to walk out of the crowd.

LUCKY

What you write about?

JUSTICE

I write about what's in my heart.

LUCKY

And what's that?

She says nothing.

JUSTICE

I dunno. What's in yours?

LUCKY

I'm still trying to find out.

CHICAGO

Stands in a crowd. We are looking over his shoulder at Iesha throwing BASEBALLS into holes.3 She wins a LITTLE BEAR which brings a smile to her face. When she notices Chicago looking at her it turns to a frown. Chicago then turns to look in Lucky and Justice's direction.

LUCKY AND JUSTICE

They are interrupted by Chicago's shouting.

CHICAGO

(shouting)

Why do we keep stopping? Don't we have a schedule to keep to?

LUCKY

(shouting)

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

CHICAGO

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

(more)

(CONTINUED)

90 CONTINUED: (3)

CHICAGO (Cont'd)

(joking)

You keep trying to gib to that bitch! That's the problem.

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

ANOTHER ANGLE

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

BLACK MAN

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

The crowd applauds.

DISSOLVE TO:

91 EXT. THE ROAD - DAY

Where we see the Truck shoot up the road.^{3 3} We faintly hear BASS beat of some rap music as it goes past the beautiful horizon.

LUCKY

Is driving along, bobbing his head in time to the music.

JUSTICE

Looks over at Lucky. We TILT down with her hand as she reaches DOWN and changes the station to some softer R&B music. We go back up to reveal her satisfied face.

Lucky reaches down and CHANGES the station again.

Justice reaches down and CHANGES the station once more as we TILT DOWN with her hand then PAN OVER and UP to Lucky who frowns.

TWO SHOT

Where we see the both of them frown at each other. Chicago reaches down from the back and turns off the music.

92 EXT. GRASSY FIELD - DAY

DISSOLVE TO:

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

LUCKY

What are you doing?!

WIDE:SFX

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

JUSTICE

(shouting)

I wanna pet one of them.

ON THE HILL

IESHA

OOOOH!

BACK TO FIELD

Where Justice pets one of the animals.

LUCKY

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

CHICAGO

They musta got out or somethin.

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

THE ROAD

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

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

He tries a smoother approach.

(CONTINUED)

92 CONTINUED:

CHICAGO

(smoothly)

So you wanna quit me huh?

He puts his arms around her waist.

CHICAGO

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

She turns around to face him and they KISS.

CUT TO:

93 INT. THE TRUCK:MOVING - DAY

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

THE FRONT

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

JUSTICE

I had this boyfriend once. He used to be a jacker! Used to jack people for their cars, jewelry, clothes. He used to like taking bruthas for they leather jackets. If they didn't fit he'd give 'em back. He got killed though. Tried to jack the wrong person.

LUCKY

Tha jacker got himself jacked!

He laughs. Justice doesn't find it funny.

JUSTICE

I had so many boyfriends get killed. Over stupid shit, stupid.

Lucky looks at her.

LUCKY

Then why you date niggas like that?

JUSTICE

Didn't know no better.

(CONTINUED)

93 CONTINUED:

LUCKY
....What about now?

Justice has no reply. Lucky changes the subject.

LUCKY
How many brothers and sisters you got?

JUSTICE
None. My momma didn't have no more kids. She didn't get a chance to. Died when I was twelve.

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

THE CURTAIN

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

Suddenly, something is wrong. Iesha gets up.

THE BACK

Where we see Iesha looking frustrated.

IESHA
Is that it?!

CHICAGO
Shhh! Give me a coupla minutes.

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

CHICAGO
Fuck you.

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

They begin arguing. Loudly.

THE FRONT

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

(CONTINUED)

93 CONTINUED: (2)

LUCKY
I'm getting sick of this shit.

JUSTICE
Pull over somewhere.

LUCKY
Here we go again.

CUT TO:

FROM OVERHEAD

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

ANOTHER ANGLE

As we see Iesha and Chicago squabble ³3 We cannot hear them shouting at each other over the LOUD OCEAN WAVES crashing among the rocks below the cliff. The WIND is blowing with a STRONGFORCE.

THE TRUCK

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

THE ROCKS

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

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

Iesha gets fed up and walks towards the truck.

ANOTHER ANGLE

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

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

(CONTINUED)

93 CONTINUED: (3)

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

IESHA

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

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

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

REAL TIME

IESHA

That's why I'm fucking somebody
else!

This catches Chicago's attention? 3HE STOPS BRUSHING HIS HEAD. He calmly walks towards Iesha as we PULL BACK with him to reveal an Over the shoulder with Iesha.

JUSTICE

Is wondering what will happen next.

CLOSE:ON CHICAGO'S FACE

He is angry.

CLOSE:ON IESHA'S FACE

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

ANOTHER ANGLE

Lucky as he turns away.

LUCKY

Awww shit!

SLOW MOTION

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

ANGLE:SLO MO

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

(CONTINUED)

93 CONTINUED: (4)

BACK TO NORMAL SPEED

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

IESHA GOES MUTHAFUCKING CRAZY!!! Idea Dolly-Zoom here.

(K)

IESHA
(shouting and echoing)
Muthafucka!!!!

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

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

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

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

LUCKY
That ain't my business.

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

Lucky gets outta the Truck.

CHICAGO AND IESHA

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

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

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

LUCKY (O.S.)
Hey!

ANGLE

On Lucky who walks towards us with anger.

(CONTINUED)

93 CONTINUED: (5)

LUCKY

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

CHICAGO

(getting up)

What's wrong you?

LUCKY

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

CHICAGO

(pushes Lucky)

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

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

LUCKY

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

(he helps Justice up)

Get up. You alright?

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

JUSTICE AND IESHA

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

IESHA

(crying)

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

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

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

(CONTINUED)

93 CONTINUED: (6)

He gets up.

LUCKY

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

CHICAGO

(coffing)

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

LUCKY

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

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

CHICAGO

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

WIDE

As the Truck drives on leaving Chicago on the road. 3 A DUFFLE BAG is thrown out the window. Chicago continues to shout out at Lucky "Watch you doing man?", "Stop Bullshitting!".

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

As we PULL AWAY from Chicago shouting at the truck.

We hear Justice's voice over the following images.

JUSTICE (V.O.)

Is it true the ribs can tell the kick of a beast from a Lover's fist?

94 INT. THE TRUCK - DAY

THE BACK

Where Justice holds Iesha in her arms. Iesha cries.

(CONTINUED)

94 CONTINUED:

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

THE FRONT

Where Lucky drives alone. He is very upset.

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

BACK TO ROAD

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

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

BACK TO LUCKY

Who pulls over the truck in frustration.

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

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

JUSTICE
You alright?

IESHA
Yeah. Why we stopped?

JUSTICE
I don't know.

95 EXT. THE TRUCK - DAY

OVERHEAD: ON CRANE

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

(CONTINUED)

95 CONTINUED:

A BLANKET drapes her shoulders.

ANOTHER ANGLE

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

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

JUSTICE

(laughs)

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

(reminiscing)

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

(to Lucky)

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

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

JUSTICE

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

Lucky looks at the concern on her face.

LUCKY

When she die?

JUSTICE

About two years ago. She left me her house. My mother died when I was twelve. Suicide.

(more)

(CONTINUED)

95 CONTINUED: (2)

JUSTICE (Cont'd)

She named me Justice cause she was
in law school when she got
pregnant with me. I'm all
alone. ...I got a cat though.

LUCKY

Damn.

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

96 INT. THE TRUCK - DAY

Where we see Iesha inside 3She has cried herself to sleep.

THE GRASS

Where Lucky and Justice continue to kiss.

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

JUSTICE (V.O.)

Give me your hand. Make room for
me to lead and follow you beyond
this rage of poetry.

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

JUSTICE (V.O.)

Let others have the privacy of
touching words and love of loss of
love. For me Give me your hand.

WIDE

As we see them against the backdrop of the grass and the
beautiful Pacific Ocean. The blanket erupts with the ripple of
their bodies.Maybe we'll shoot this both ways one they bone, (X)
another they don't.

DISSOLVE TO:

97 EXT. THE ROAD - DAY

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

98 INT. THE TRUCK - DAY

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

JUSTICE'S P.O.V.

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

They exchange a glance.

DISSOLVE TO:

99 EXT. WINDMILL VALLEY - DUSK

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

We see the TRUCK coming through the hills. The HILLS are covered with WINDMILLS.

DISSOLVE TO:

100 EXT. THE ROAD - DUSK

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

DISSOLVE TO:

101 INT. TRUCK - DUSK

Where Lucky and Justice ride along.

LUCKY'S P.O.V.

Where he sees a MAN running away with a WOMAN'S PURSE. The WOMAN IS SCREAMING DOWN THE BLOCK 33 Start on Man running then (X Pan back to the Woman. Docu style/Realism sets back in.

BACK TO TRUCK

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

LUCKY

I gotta tell you something.

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

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

Where there is an CAR ACCIDENT in the STREET.

(CONTINUED)

101 CONTINUED:

JUSTICE

What?

LUCKY

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

102 EXT. OAKLAND NEIGHBORHOOD - NIGHT

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

103 INT. THE TRUCK - NIGHT

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

JUSTICE

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

LUCKY

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

He gets out the truck.

A WALKWAY

Where Lucky gets out of ther truck and walks up to his AUNT
AUDREY'S HOUSE. Notebook in hand.3 He is on Cloud nine and in
the best of spirits. People are running past him and down the
street towards the AMBULANCE AND POLICE LIGHTS.

BACK TO TRUCK

Where Justice and Iesha emerge.

IESHA

(stretching)

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

THE DOORWAY

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

(CCONTINUED)

103 CONTINUED:

LUCKY
 Del! Aunt Audrey! Anybody in
 here!?

He goes in

ANOTHER ANGLE :NEW SHOT

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

Lucky makes his way to his Aunt and they embrace.

CLOSE UP:LUCKY

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

JUSTICE AND IESHA

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

INT. AMBULANCE DOOR P.O.V. 104

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

DISSOLVE TO:

105 INT. THE TRUCK - NIGHT

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

106 EXT. OAKLAND HOTEL - NIGHT

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

(CONTINUED)

106 CONTINUED:

THE PARKING LOT

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

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

IESHA
You alright?

Lucky has no reaction.

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

LUCKY

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

JESSIE

As Iesha walks past her and she watches and waits to talk to Justice.

JUSTICE

Follows him and sits next to him. She puts her arms around Lucky and tenderly kisses him. She kisses his NECK, FACE, etc.. The MUSIC gets higher. Everything is romantic, then

Lucky puts head down then looks back up.

LUCKY
I mighta got there on time if I
hadn't been fucking around wit
you.

He walks away.

JUSTICE
(confused, shocked)
What?!

ANOTHER ANGLE: WIDE SHOT: PARKING LOT: SFX

As we see the Truck start up and BACK AWAY from Justice. Leaving her standing there. Alone. She walks towards the hotel and Jessie.: NOTE: There is a Travelling Matte of Downtown Oakland here.

JESSIE
You scraping the bottom of the
pudding cup now huh?

(CONTINUED)

106 CONTINUED: (2)

JUSTICE
(pissed off)
Know what you talking about before
you judge.

They walk on.

JESSIE
Oooh you even walk different.

Justice just turns to look at Jessie then she walks on.

DISSOLVE TO:

107 INT/EXT. THE POST OFFICE - P.O.V. BACK OF TRUCK - DAY

Lucky OPENS the back door and we see him and a DOCKWORKER talking. Several workmen begin unloading boxes and bags off the truck.

DOCKWORKER
(filling out a form)
I thought there was supposed to be
two of you?

LUCKY
Nope.

DOCKWORKER
Well see ya next time around.

LUCKY
(taking the form)
I don't think so!

108 INT. JUSTICE'S HOTEL ROOM - NIGHT

There conference going on 3 3 Justice, Iesha, Jessie and Maxine are present. From the looks on their faces we can tell what the topic of discussion is: MEN.

Iesha is holding a cold towel to her eye.

MAXINE
Hold it there. It may swell a
little. Let me see it.

She takes the towel away. We see her eye. It's a small shiner.

MAXINE
Awww that ain't that bad.

(CONTINUED)

108 CONTINUED:

IESHA

(looks at her like she's
crazy)

It ain't

Jessie looks at Iesha's eye.

JESSIE

That ain't nuthin girl. I got
this girlfriend, Susan, she got
this thing where she don't think
a man loves her unless he beats
her. Anyway, this nigga went off
on her once and her eyes were so
big. You know them Dunkin Donuts?

MAXINE

The big ones with the glaze on
'em?

JESSIE

Yeah those the ones? Well, you
take two of those, put them on
both eyes and that's what she
looked like. You young. You
gonna learn. Don't fight no man
with you fists, you fight him in
his wallet. ..Now instead of
swinging on 'em you shouda gave
him some, let 'em go to sleep,
reached into his wallet and took
his credit card.

MAXINE

And we all woulda had a party!

JESSIE

On him!

The two older women laugh. They start reminiscing, uttering
past stories. Iesha cuts them off.

IESHA

What credit card? That nigga
ain't got no credit card!

Jessie turns and stops.

JESSIE

Well shit then you is a fool.
(laughing and looking at
Iesha's eye)
Men ain't shit.

(CONTINUED)

108 CONTINUED: (2)

Jessie and Maxine start laughing again.

JUSTICE
That's the truth.

Jessie stops laughing.

JESSIE
Excuse me? I thought you was in
love?

JUSTICE
You thought wrong. Don't assume.
You assume and you make an ass
outta U and me.

JESSIE
You were already an ass? 3Ya'll
still gotta lot to learn about the
world.

Justice's face. As Jessie's words sink in.

JESSIE
C'mon lets go get a drink.
(walks away, mumbles)
...These little young girls don't
know they cuchia from a hole in
the wall. Shit, I just rest and
dress hunny. Love don't live here
anymore.

Justice returns to consoling her friend but we can tell her mind
is miles away.

JUSTICE
It ain't that bad.

She helps her with the towel on eye.

THE DOORWAY

Where Haywood sticks his head in.

HAYWOOD
Is everything alright?

Justice turns around. Iesha craded in her arms.

JUSTICE
No.

DISSOLVE TO:

109 INT. THE SOUND LAB - DAY

Is Lucky's cousin's makeshift recording studio. We see a FOUR TRACK, a DRUM MACHINE, a KEYBOARD, TWO TURNTABLES, A LARGE BOOM BOX, a RHYME DICTIONARY AND THESAURUS, and A TON of RECORDS.

The WALLS are covered with the faces of the HEROES OF HIP-HOP. Posters of PUBLIC ENEMY, KRS-ONE, EPMD, and everybody else who is truly down.

Among the mess Lucky spots a tape which reads LUCKY'S NEW BEATS. He pops it in the Box. We hear the BEAT. It is a smooth, Loc'd out gangsta groove. Lucky listens for a moment then presses STOP on the box.

He thinks for a moment then hits his hand on the desk and STANDS. Then he sits once more to think. Like the THINKER.

DISSOLVE TO:

The LIGHT changes to a GOLDEN HUE as a new day arrives and we see Lucky who has apparently fallen asleep in the chair. He AWAKES. Sits up leaving an afterimage of his sleeping self on the chair. When he stands, it disappears!

He smells the air. Food. We hear children playing upstairs.

CUT TO:

110 INT. AUNT AUDREY'S KITCHEN - DAY

Where Aunt Audrey is cooking up a STORM? 3A real Southern breakfast. We see eggs, bacon, fried chicken, biscuits, etc. Aunt Audrey is cooking to keep her mind off of the death of her first born. Also in the kitchen is UNCLE EARL, Audrey's brother, TEQUAN, her second son, SHANTE, her daughter, and a few other family members YOUNG and OLD.

AUNT AUDREY

(manages a smile)

Morning Lucky. You hungry baby?
C'mon over here and get you
somethin to eat.

Lucky goes over to the table.

LUCKY

I ain't hungry. I'm too mad to
eat.

Audrey has no reply to this.

(CONTINUED)

110 CONTINUED:

THE STOVE: A FRYING PAN

Where Aunt Audrey pulls some CHICKEN WINGS out to drain on some paper towels. She pauses for a moment and attempts not to lose her composure.

UNCLE EARL

Audrey sit down. Sit down. You gonna wear yourself out.

Audrey sits down across from Lucky? She looks as though she is in a DAZE OF DEPRESSION. Her gaze finds Lucky.

AUDREY

Lucky and Del used to do music together. They used to make them tapes. They was trying to do something with they lives. Something constructive instead of destructive.

She laments for a moment.

AUDREY

Shante, check that chicken baby. Make sure it don't burn.

(a beat)

Lucky, I want ... I want you to know you my favorite nephew. Your mother even though we sisters we don't always get along. I was always happy you and Del were more like brothers than cousins. Family should stick together no matter what.

(looks over to stove)

Shante! Turn the fire off. Take them wings out the skillet and drain off all that oil. My blood pressure's bad enough as it is.

(Turns back to Lucky)

Anyway, all that equipment in there? You know Del worked long and hard to earn every piece of it.

LUCKY

(reminiscing)

Every dollar he made went into that room.

AUDREY

I want you to take it.

(CONTINUED)

110 CONTINUED: (2)

Lucky is stunned.

LUCKY
What am I gonna do with it?

AUDREY
You'll figure out something. I
want you to do something with your
life.

CUT TO:

111 EXT. AUDREY'S HOUSE - DAY

Where we see Lucky and some of his cousins loading the equipment back into the mail truck. Aunt Audrey gives Lucky a hug before he gets into his truck. Over these images we hear Audrey's voice.

AUDREY (V.O.)
Just cause my baby didn't get a
chance to realize his dream don't
mean you can't do what you gotta
do.

Lucky starts up the TRUCK.

DISSOLVE TO:

Traveling Montage on the Road.

Beautiful sights of California, YET TO BE DECIDED then we...

DISSOLVE TO:

112 EXT. THE ROAD - DAY

Lucky's face from outside the truck while it is moving. 3 The Truck speeds up and goes into the distance. As we hear Justice's voice. Another POEM begins. Also a TBD. Idea Create a montage between Lucky driving and Justice at the show. When the buzzer goes off at the hair show play it off Lucky's face. Time is running out for the both of them.

113 INT. THE HAIR SHOW - DAY

As we TRAVEL through the Oakland Hair Show. There are many exhibits on display. We see NEW PRODUCTS being introduced. SALESMEN on different stages peddling everything from MOUSSE to GELS to TOOLS. Our attention is drawn to the various hairstyles present.

(CONTINUED)

113 CONTINUED:

We see Jessie and entourage walking through the crowd having a good time. She is pointing at people and making comments.

Eventually we see Justice. She is attending to Iesha's hair. There are many other STYLISTS doing other people's heads also. Nearby we see a TABLE OF JUDGES and a CLOCK.

Time runs out. A buzzer sounds.

114 EXT. THE DESSERT - DAY

Where we see Lucky walking along the ROAD in the dessert. The truck is nearby in the distance. He is thinking

Justice lets out a breath.

The JUDGES begin to talk and review their notes.

DISSOLVE TO:

AN AWARDS CEREMONY

Trophies are given out to representatives from different salons.

Justice receives a TROPHY and is congratulated by Jessie and company. She holds it up for all to see. But she is not happy. She smiles an uneasy grin.

We end on an image of the truck going across the horizon.

:

FADE TO BLACK:

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

MONTAGE

We see Hair and Nails being done. Everything seems normal once more in the shop. A voice changes the mood.

RITA (V.O.)

Bitch, if you don't quit staring
at me I'm gonna knock them eyes
outta your head!

THE STYLISTS

Look up.

(CONTINUED)

115 CONTINUED:

WAITING BENCHES

Where two women sitting across from each other are looking at each other like cats in a fight. The first one we will call RITA, the second one will be known as SIMONE. Simone is kinda prissy. She talks to her friend next to her.

SIMONE

I can't even deal wit her
skainchie ass! She just better
stay away from James.

A HAIR STATION

Where Jessie is doing someone's head.

JESSIE

Hey, hey, hey take your shit out
in the street. I don't need to
hear that shit at work. I got
enough problems as it is.

RITA

(stands up to leave,
looks at Rita)
Yeah bitch you can say what you
want. But remember this,
everytime you kiss him you tasting
my pussy!

THE COUNTER

Where Justice stands doing receipts33 Her face looks much as it
did at the beginnng of the film.

THE DOORWAY

Where Rita leaves and Lucky enters. He is dressed in very
causal attire. As soon as he enters his presence is felt by
every woman in the shop. Lucky makes a beeline for the counter
and Justice.

LUCKY'S P.O.V.

As we slowly move forward towards Justice. She looks around to
see the reactions from the other women.

BACK TO LUCKY

Who reaches the counter and causally leans against it looking at
the other women. His gaze reaches a couple of them who
instinctively look away. He turns to face Justice.

(CONTINUED)

115 CONTINUED: (2)

LUCKY

What's up?

JUSTICE

Nuthin much. Where's tha mail?

LUCKY

It should be here in a second. I
ain't working there no more. You
alright?

JUSTICE

Yeah.

Their eyes meet for a moment, 3 Justice looks away to see.
Jessie staring at her from across the room.

LUCKY

Well I just came by to say What's
up. Where do you usually go
to lunch?

JUSTICE

Crenshaw Cafe. Why?

LUCKY

What time?

JUSTICE

1:00 o'clock. Why?

LUCKY

Just askin.

3+JUSTICE

(hiding her
disappointment)

Hmmm.

LUCKY

I gotta go. Gotta pick up my
little girl.

(he looks around)

Here comes your mail. Later.

JUSTICE

Later.

Lucky walks out of the shop.

(CONTINUED)

115 CONTINUED: (3)

FROM INSIDE THE SHOP

As he does we see Chicago get out of the Mail Truck. Chicago attempts to talk to Lucky and gets FADED. Lucky simply ignores him by walking to his hcoptie(car).

Chicago then walks into the shop to deliver the mail. When he sees all of the beautiful hunnies present he goes crazy.

Justice just nods her head. And looks down at her watch.

CUT TO:

116 EXT. THE STREET - DAY

JUSTICE'S WATCH

Which reads 12:50pm.

We see Justice standing outside her car looking down at her watch much as she was in the previous scene. She closes her CAR DOOR, turns on the ALARM by keychain and walks forward.

ANOTHER ANGLE

As Justice walks up the street and she is approached by several brothers some of whom we saw in the opening of the film. They make comments on how beautiful she looks.

117 EXT. THE CRENSHAW CAFE - DAY

Where Justice arrives. She gets in the doorway and is immediately noticed by the owner JAMEEL.

JAMEEL

Oh yes, Chocolate Fire! You wanna sit inside or outside today?

JUSTICE

I'll sit outside.

Justice then goes to sit outside.

THE TERRACE

Where she takes her seat and waits. Justice glances down at her watch. It reads 12:57p.m..

A T-SHIRT SALESMAN

Walks up and attempts to sell Justice his wares. She declines.

(CONTINUED)

117 CONTINUED:

A RASTAMAN

Offers Incense and ginseng. Justice says no. Looks at her watch. 12:59p.m. A MUSLIM BROTHER

Offers to sell her a BEAN PIE. Justice just looks at him.

JUSTICE.

At the table. A BEAN PIE box is on her Table. She looks at her watch. 1:05p.m.. It looks as though she will leave.

WAITER

You having lunch alone again? Why
a pretty lady like you always
eating by herself?

Justice just nods "I don't know"

WAITER

(walking back in)

That's some nerve. I wouldn't let
no pretty sistah like that eat by
herself.

Justice looks at her watch. She is very frustrated33She gets
up to leave.

WAITER

You leaving?

JUSTICE (O.S.)

I'm not hungry.

FROM ACROSS THE STREET:LONG LENSE:Through Traffic

As we see Justice get up put her purse on her shoulder and begin
to walk. She gets a couple of feet offscreen then she walks
back into frame with Lucky and his little girl Keisha in hand.
Introductions are made. We see Keisha shake Justice's hand.
They go back to take their seats.

THE TERRACE

Where everyone settles in.

LUCKY

You hungry?

JUSTICE

Kinda.

LUCKY

I'm sorry.

(CONTINUED)

117 CONTINUED: (2)

Justice nods in acceptance then looks down at the menu.

Just then the panhandler we saw in the beginning of the film walks up. Lucky immediately goes on the defensive.

LUCKY

Naw brutha I don't have no money
so just step! Get a job!

PANHANDLER

Wait a minute man I got a job.
I'm a poet. Listen to this.
(he gives Justice a card
with a poem on it, and
proceeds to kick it.)
Every time I've needed you you
were always there? It's just the
little things you do that show how
much you care.

The waiter comes out.

WAITER

You ready to order yet?

He begins to listen also.

PANHANDLER

I can't help but to love you you
make me feel this way. And since
I've got this on my mind I'll take
this time to say. That sure as
there's sand by seashores as sure
as skies are blue every day I live
and breathe I'll be in love with
you. Much deeper than any ocean,
much wider than any sea. Words
just simply can't describe how
much you mean to me.

Everyone is stunned. Then they all clap.

LUCKY

Thanks brutha. You made my day.

PANHANDLER

I usually ask for a small
donation.

Lucky pulls out a dollar and gives it to him.

The pandhandler nods a "Thank you" and walks off.

(CONTINUED)

117 CONTINUED: (3)

LUCKY

He probably got a million dollars
at home. ...Can you deal with
this?

JUSTICE

(looks at Keisha)

Yeah but I don't have to. You do.

Lucky agrees.

LUCKY

...I know what I'm gonna do with
my life.

JUSTICE

What?

LUCKY

I'ma rap.

JUSTICE

About what?

LUCKY

This. All this here? What goes
on out here. I'ma be a poet. A
street poet.

JUSTICE

That's good. ...Your nails look
good.

LUCKY

I wonder why?

Justice smiles. Lucky smiles. Keisha smiles.

The waiter comes out sees them all smiling and decides not to
interrupt.

WAITER (O.S.)

She married Jameel. They got a
family going on.

CUT TO:

WIDE SHOT

Of them as we see the front of the Cafe and Justice, Lucky and
Keisha seated. A BLACK WOMAN walks into frame and is
encountered by a BROTHER who says, "Wa-salam-alay-kum Beautiful
Black woman. Mother of the earth!"

FADE OUT:

(CONTINUED)

117 CONTINUED: (4)

THE END
OF 33
POETIC JUSTICE