

KICK ROCKS

Written by

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FADE IN:

INT. A MCDONALDS - DAY

Two BLACK MEN, both in their late 30's, sit across from each other inside of a crowded Mcdonald's restaurant. CLARENCE PARKER, a seemingly clean cut fellow, sits nervously as he watches every patron who walks in and out of the restaurant.

MELVIN, so he calls himself, appears to be a out of work rapper. Faded gold chain, with a silver Jesus pendant, worn out du-rag with undone braids seeping out from underneath. He looked rough but his teeth were perfect. A gold tooth matched for every white one. He hungrily devours a stack of pancakes that sit in front of him.

A fidgety boy sits at a empty table across from the two men. He's Melvin's companion. Clarence watches him nervously as much as he watches the people who come in and out of the restaurant.

MELVIN

Thanks again for the breakfast,  
man. I ain't ate all morning.  
Ihop... they got nothing on a warm  
stack of Mickey D hotcakes.

Melvin notices that Clarence is nervous.

MELVIN (CONT'D)

Why you acting all scared, man? We  
good.

Clarence leans in to whisper.

CLARENCE

It's just I never done nothing like  
this before.

MELVIN

You ain't gotta whisper. Ain't  
nobody listening. You acting all  
scared. It ain't like I'm about to  
make you suck on my dick. You ever  
been to prison?

CLARENCE

What?

MELVIN

Nothing. Now, look, I'll need a  
thousand dollar down payment. Can  
you handle that?

FIDGETY COMPANION (O.S.)

Hmm! Hmm!

Clarence can't help but look at the kid across the table. Melvin see's Clarence looking. He turns to the kid.

MELVIN

Yo! Keep your ass still.

Patrons look up at the men. Clarence grows more uneasy.

FIDGETY COMPANION

(rocking back and forth)

Pop tart!

CLARENCE

Is he your brother?

MELVIN

Hell no. My client. My day job. I'm something like a caretaker for autistic kids and shit.

CLARENCE

Oh.

MELVIN

Did you hear what I said about the money?

CLARENCE

Yeah, a thousand dollar down payment. I can do that. But, uh- you ever done this before?

MELVIN

Don't ask me that.

FIDGETY COMPANION (O.S.)

Pop tart!

Melvin whips all the way around with his backhand in the air as if he were a pimp about to slap a hoe. The kid flinches and shakes.

MELVIN

Yo, say pop tart one more damn time! Go head, say it! You know how I do!

Patrons look and whisper to each other.

CLARENCE

Let's not bring attention to ourselves.

MELVIN

(back to Clarence)

Yo, chill out, man. You just as fidgety as this retard.

CLARENCE

I'm just nervous and I wanna be careful. I never done any type of arrangement like this before.

MELVIN

Yo, I'm a professional. Did you bring the envelope?

Clarence looks around suspiciously. He then pulls out a yellow envelope and slides it over to Melvin.

Melvin opens it and pulls out a photo and a couple of sheets of notebook paper.

MELVIN'S POV

An old black woman in her 60's.

Clarence throws his hand on top of Melvin's.

CLARENCE

Don't take that out in here.

Melvin stares at Clarence's hand as it lays on top of his. Clarence quickly removes it.

MELVIN

Yo, man, I know what I'm doing. Relax.

Melvin reads over the notebook paper.

MELVIN (CONT'D)

Valletta Parker. What'cha do to piss this scarey ass dude off?

Clarence lets out a sigh. He wants this meeting to be over.

MELVIN (CONT'D)

Okay. I can do this. When you gonna have my down payment?

CLARENCE

Give me a week.

MELVIN  
And the other four thousand?

CLARENCE  
When she's dead.

Melvin returns his face to his breakfast.

CLARENCE (CONT'D)  
How are you gonna do it?

MELVIN  
(mouth full of food)  
Do what?

CLARENCE  
You know...

MELVIN  
Kill her?

CLARENCE  
Yeah.

Melvin licks his fingers in a gross manner by sticking them all the way in his mouth one by one and slowly pulling them out as to savor the taste.

Clarence frowns his face at the sight of it.

MELVIN  
Don't ask me that. As long as it's done, right?

CLARENCE  
Yeah, I guess.

MELVIN  
I'm fuckin' with you man. I'll tell you how at a later date. Let me go home and think about it; so we can, ya know, derive some type of plan and shit. Do you have a preference how you want it done?

CLARENCE  
An accident?

MELVIN  
Or... just a random murder. Either way you getting paid, right?

CLARENCE  
Yeah, I guess.

Melvin buries his face back into his plate of food.

Clarence waits and watches a moment.

CLARENCE (CONT'D)  
So are we done here?

Melvin nods yes with a mouth full of food.

Clarence rises from the table and is about to walk off but...

MELVIN  
(mouth full of food)  
Yo, Who's the mark?

CLARENCE  
Excuse me?

MELVIN  
(points syrup covered  
finger tip on the  
picture)  
Who's the mark? Who is this  
Valletta Parker bitch that you want  
me to kill? Your land lady? Your  
boss?

Clarence swallows deeply. He looks the low rent Hitman for hire in the eyes.

CLARENCE  
She's my mother.

DISSOLVE TO:

39 YEARS EARLIER APPEARS ON SCREEN.

INT. HOSPITAL DELIVERY ROOM

VALLETTA PARKER is seen lying on a gurney, riving in pain and discomfort. She is in labor and about to give birth.

A Nurse and Doctor attempt to settle her for the anticipated delivery.

DOCTOR  
You're doing well, Mrs. Parker.  
We're almost at an end.

NURSE

Keep pushing, Mrs. Parker.

VALLETTA

I don't wanna hear that shit! I don't wanna hear that shit! Just get this little bastard out of me!

NURSE

You're doing real good, Mrs. Parker. You're doing real good.

(looks to a man standing in the corner)

Isn't she doing good, Mr. Parker?

The man standing in the corner with his hands in his pockets, wearing a RED KANGOL HAT matched with a all RED OUTFIT, is WILLIE P. PARKER.

WILLIE

(mumbles to self)

Shit, I don't care if she do bad, it ain't my damn baby.

NURSE

Sir, get over here and support your wife.

WILLIE

She don't want me over there.

VALLETTA

No, I don't want him over here. You keep your black ass over there, Willie.

WILLIE

And this where I'm gon' stay, shit!

The Doctor gets impatient.

DOCTOR

Ma'am, I need you over here with us.

VALLETTA

I'm over here with you. Where the hell else would I be?!

DOCTOR

We're almost at an end, and I need you to push as hard as you can.

VALLETTA

I'm pushing as hard as I can,  
 Doctor. Stop saying we almost at an  
 end. It don't feel like we almost  
 at a damn end!

Valletta gives harder pushes.

As Valletta continues to push, and the Doctor and nurse  
 continue to rally for her support in the delivery, we slowly  
 zoom closer to her belly.

The closer we get, the more muffled the noise gets from all  
 the commotion. Until we pass thru skin and are inside of  
 Valletta's womb, staring face to face, with the infant to be  
 born.

CUT TO:

INT. INSIDE OF VALLETTA'S WOMB.

The infant Clarence opens its eyes. It opens its mouth.

CLARENCE

I was born a loser.

The muffled scream of, GET OUT YOU LITTLE BASTARD, are heard  
 from within the womb. Followed by a muffled, PUSH HARDER.

Rumblings and tremors cause for the womb to be disturbed.

The Infant Clarence gives a frightened look.

CLARENCE (CONT'D)

The woman out there, screaming for  
 them to get the little bastard out,  
 that's my mother, Valletta. The  
 fellow standing in the corner with  
 his hands in his pockets, and who  
 doesn't really want to be here.  
 Well, that's my reluctant step  
 father, Willie.

The Infant Clarence looks down at the opening of his mother's  
 vagina.

INFANTS POV

Light pours inside. The light is disrupted by the face of  
 the Doctor, who peeks inside.



DOCTOR  
There you are. I see you.

CUT TO:

INT. THE DELIVERY ROOM

The Doctor lifts his head back up.

DOCTOR  
I see him, Mrs. Parker. Now, can  
you give me one good push.

Valletta pants.

VALLETTA  
Okay, give me the strength dear  
lord.

CUT TO:

INT. VALLETTA'S WOMB

The Infant Clarence looks visibly shaken.

CLARENCE  
And this is when I get evicted from  
the womb, and make my unwelcomed  
entrance into the world... right...  
about... now...

Valletta gives a yell. The walls of the womb begin to SHAKE.

The Infant Clarence looks around frantically.

The Doctors hands are seen invading through the vagina  
entrance as it takes a hold of the infants head.

The Infant Clarence lets out a muted yell as its mouth opens.  
Bubbles shoot from its mouth.

CUT TO:

INT. THE DELIVERY ROOM - CONTINUOUS

The Doctor extracts the new born baby from out of its mother.

DOCTOR  
It's a boy. Congratulations Mrs.  
Parker. You've given birth to a  
baby boy.

VALLETTA

Oh, thank you lord. Thank you,  
Jesus. You have delivered me once  
again.

The nurse takes the crying baby boy to clean and prep him.

The Doctor washes and dries away his hands.

The Doctor walks over to Willie.

DOCTOR

(extends arm for a hand  
shake)

Congratulations, Dad.

Willie doesn't return the greet.

WILLIE

Ain't no need for no  
congratulin'. I done told y'all  
it ain't my baby.

VALLETTA

Where's my baby? I want to see my  
baby now!

The nurse finishes up with the prepping.

NURSE

Okay, here we go, mama. Here is  
your baby.

VALLETTA

Awe! Thank you!

CLOSE-UP - THE BABY'S FACE WRAPPED UP SECURELY IN A BLANKET.

THE INFANT (V.O.)

And this is me again. The most  
unloved, unwanted child ever born.  
And I wish I was never born to this  
woman.

Valletta looks down on her baby.

VALLETTA

He's so... he's so- ugly! What's  
this? This ain't mine!

NURSE

Excuse me?

VALLETTA

No, take this back. This ain't mine.

NURSE

Ma'am, this is your baby. You just gave birth to him.

Valletta shoves the baby into the nurses arms.

VALLETTA

No, this ain't my baby. Now take that, wherever you got that from and go get me my baby.

The room is silenced with confusion.

Valletta crosses her arms in defiance.

VALLETTA (CONT'D)

What? Y'all thought Valletta was stupid? Valletta ain't stupid. I done read about this. Y'all then pulled a switch-a-roo.

WILLIE

Valletta, what the hell is going on with you now? Ain't nobody switch-no-roo. I been standing here the whole time.

VALLETTA

Willie, shut your black ass up! You done let'em walk out with my baby!

WILLIE

I ain't let nobody do shit.

DOCTOR

Mrs. Parker, this is your son. I assure you, no one has switched children.

VALLETTA

Oh, you insure me. The only insurance I take from a white man is Jesus.

WILLIE

Oh lord, woman the man said assure, not insure.

VALLETTA

Assurance, insurance, offense, defense, I don't give a good god damn. All I know is this ain't my baby and somebody need to do something about it.

DOCTOR

This is unbelievable.

VALLETTA

Oh, it's believable.

DOCTOR

(looks over at Willie)  
This is unheard of Mr. Parker. Isn't there something you can do, sir?

VALLETTA

Willie, you better not say shit. You a dead man anyway for taking their side.

Willie lowers his head to the ground.

WILLIE

I ain't got nothing to do with this. Y'all have to deal with her.

Willie shuffles quickly out of the delivery room.

The Doctor shakes his head in disbelief as he watches the little man leave.

The nurse stands there with her mouth open. Drool creeps from off her lip and drops into the baby's mouth.

The baby moves its lips around to taste the drool.

Must not be good drool. The baby lets out a brief cry and baby mumble.

Valletta sits firm with her arms crossed. She refuses to be reasonable.

The Doctor slowly approaches her.

DOCTOR

Mrs. Parker. Please tell me, Please, what can I do to prove that this is your child?

CUT TO:

INT. THE DOCTORS OFFICE

Valletta and Willie are in the Doctors office going over test results.

CLARENCE (V.O.)

And what did she have them do to prove I was her baby. She had them do a DNA test.

DOCTOR

Well, you've read the results. Are you satisfied now, Mrs. Parker?

Valletta studies the documents long and hard.

DOCTOR (CONT'D)

I've never had a mother, who after giving birth to a child, ask for DNA tests to be sure if the child is hers.

VALLETTA

Well, its a first for everythang, ain't it? And how I know you ain't jimmy rig this test?

DOCTOR

The test is conclusive.

VALLETTA

Whatever that mean. Willie, sign the damn birth certificate.

Willie mumbles and sucks his teeth, But does as he is told.

VALLETTA (CONT'D)

Where is the bas- the baby at anyway?

DOCTOR

I'll have a nurse bring him down. But Mrs. Parker, what are you going to name your son?

Valletta looks around the Doctors office as if to get an idea for a name.

VALLETTA

Umm...

CLARENCE (V.O.)

She didn't even have a name for me.  
She hadn't even thought about a  
name. She had convinced herself  
that I wasn't her son. Can you  
believe that?

Whistling is heard OFF SCREEN

Valletta turns her attention to a WHITE JANITOR who is mopping the floor in the hallway. He seems to be really enjoying his duties.

VALLETTA

Who that funny looking man mopping  
y'all floor?

DOCTOR

He is mentally retarded, Mrs.  
Parker.

The mentally retarded janitor looks up and notices everyone in the office staring at him.

RETARDED JANITOR

(jolly and drunken like)  
Hi, I'm Clarence.

INT. SCHOOL CLASSROOM

A classroom full of kids all yell in harmony.

CLASSROOM

Hi, Clarence!

CLARENCE PARKER, age 10, stands in front of his peers giving a introduction of himself. He is nervous and unsure of himself.

CLARENCE

And this year, I would like to meet  
new friends, and... and...

MRS. JADE his attractive and young second grade teacher gives him a hand.

MRS. JADE

How about to learn something?

CLARENCE

Yes. And to learn something. Thank you, Mrs. Jade.

MRS. JADE

Okay. You can have a seat, Clarence. And who's next?

Clarence wastes no time to get back to his seat.

A CHUBBY WHITE KID brushes pass him in a hurry to get to the front of the classroom.

CHUBBY WHITE KID

Hi, I'm Jack!

CLASSROOM

Hi, Jack!

As Jack gives his introduction, Clarence's attention is on a fellow classmate that is sitting a couple rows over.

Her name is ERICA HINES. A skinny black girl, with a tight pony tail.

Clarence is head over heels for her. His first crush.

Erica looks over and catches him staring at her with his eyes big and mouth open.

Clarence smiles. All teeth showing.

Erica gives him a funny look.

ERICA

Ewww.

Clarence kills the smile and lowers his gaze at his desk.

INT. THE KITCHEN - DAY

Valletta and her best friend, MARY BURNS, are sitting in the kitchen smoking cigarettes and gossiping.

Valletta looks out of the window

VALLETTA'S POV

Clarence, strolling up the sidewalk heading into the house.

CUT TO:

INT. THE PARKER HOME

Clarence walks into the house and is greeted with ferocious barking by his mothers's one-eyed guard dog, SCROOGE. Scrooge is a yorkie.

CLARENCE (V.O.)  
My Mother's guard dog, Scrooge. The only living thing she loves in life other than my baby sister.

Clarence taunts the dog. This makes the dog angrier.

VALLETTA (O.S.)  
Scrooge! Go to hell!

The dog retreats to the back.

CLARENCE (V.O.)  
Go the hell is my Mothers command for, Scrooge, shut up and go away.

INT. THE KITCHEN - DAY

Clarence walks into the kitchen. He stops in his tracks.

CLARENCE (V.O.)  
Oh lord. She in here with Ms. Mary. Let me speak, then walk on over to grab a kool-aid, and walk out before she rides me about-

VALLETTA  
Why the hell you just standing in the door way looking like a dumb ass?

Mary laughs.

MARY  
Girl, leave the boy alone. Sometimes you act like the child ain't even yours.

VALLETTA  
Sometimes I wonder if he mines.

CLARENCE  
Hi, Mama. Hi, Ms. Mary.



MARY

Hi, baby.

Clarence goes over to the refrigerator and gets himself a kool-aid.

VALLETTA

Is your head getting bigger boy?  
'Cause I swear It seem to be  
growing larger by the day, or maybe  
it's my eyes.

MARY

Leave that boy alone, Valletta. If  
you didn't want him you should've  
had an abortion.

VALLETTA

Abortion? I tried an abortion...  
but his ass wouldn't abort.

Valletta and Mary erupt in laughter.

Clarence just leaves the kitchen, ignoring his mothers rants.  
He was use to it by now.

VALLETTA (CONT'D)

Whoa, whoa, whoa, where you going?

CLARENCE

To my room. I have homework.

VALLETTA

You can do that shit later. Look in  
that sink. I thawed some chicken  
breast out for you to cook me.

CLARENCE

Yes, mama.

Clarence drops his bag and reports to the kitchen cabinets to  
pull out pots and pans.

CUT TO:

INT. KITCHEN - DAY

Clarence stands on a stepping stool slaving over a hot  
skillet of greasy chicken breast. He appears to know what  
he's doing.

CLARENCE (V.O.)

Mama forced me to learn how to cook at an early age. She had arthritis in her hands. And despite Willie being a cook in the Navy for 20 years, he still couldn't cook worth a damn. So, I had no choice but to learn.

CUT TO:

FLASHBACK - INT. KITCHEN - A LITTLE WHILE BACK

We see Clarence attempting to season chicken. Flour, and season are all over the counter.

Valletta supervises at the table. She is smoking a cigarette and playing scratch-offs.

VALLETTA

Now don't put too much season on the damn chicken, boy. Are you trying to give me high blood pressure before my time?

Clarence wraps the chicken in the plastic bag and begins to shake it. The bag explodes and flour is EVERYWHERE.

Clarence stands there covered in white. He gives his mother a blank look.

VALLETTA (CONT'D)

Don't just stand there and look dumb, dumb ass! Clean the shit up, and do it again, and again, and again, until you do right.

CLARENCE

Yes, mama.

INT. KITCHEN - CONTINUOUS

We see Clarence, COVERED IN WHITE POWDER, standing on the stool and over a hot skillet of grease. He is holding a slab of chicken breast in the air. Grease pops from the skillet. Clarence is afraid to drop the meat.

Valletta still sits and watches as she smokes. She is now joined by JOY PARKER. Clarence's annoying 5 year old baby sister.

VALLETTA

What the hell you scared of? Drop the chicken in the grease. And don't burn it up this time.

JOY

'Cause if you burn it up, you gonna eat it up! Right mama?

VALLETTA

That's right baby.

CLARENCE

Shut up, Joy!

JOY

You shut up! That's why you scared of the chicken grease.

VALLETTA

Boy shut the hell up! You don't tell no woman to shut up. Drop the damn chicken.

Clarence hesitantly drops the chicken into the grease. The chicken sizzles and grease pops from the pan. Clarence screams like a girl and falls off the stool.

Joy points and laughs.

INT. KITCHEN

Clarence, Valletta, Joy and Willie are sitting at the dinner table.

Clarence has a plate full of burned chicken sitting in front of him. He stares angrily at it. The rest of the family is enjoying KFC.

VALLETTA

(to Clarence)

Don't just stare at it. You burnt it, now eat it.

UNKNOWN VOICE (O.S.)

Pisst.

Clarence looks around. It isn't his family making that sound.

UNKNOWN VOICE (O.S.) (CONT'D)

Pisst... pisst...

Clarence looks down at the one-eyed dog, Scrooge, who's tail is wagging as it licks its lips.

SCROOGE

If you don't want it, I'll eat it.

Clarence eyes get big. He closes his eyes and shakes his head.

VALLETTA

Don't try and give it to Scrooge either. He don't want that shit.

Scrooge lets out a pout like whine.

INT. KITCHEN

We see Clarence over the stove easing some chicken in the skillet with ease and no fear. He also has other things brewing on the other eyes of the stove top.

CLARENCE (V.O.)

With time and plenty of practice, I started getting better.

He turns to his mother for approval. She nods with a cigarette in her mouth as she is playing cards alone.

CUT TO:

INT. KITCHEN - CONTINUOUS

The whole family is at the table eating Clarence's dinner. Clarence watches as everyone enjoys it.

He and his mother lock eyes for a moment. Clarence smiles at her. She cracks what seems to be a smile. But then she seems to be looking at him too long. She grabs her mouth and lowers her gaze.

VALLETTA

Clarence get out of my damn face and eat.

Clarence kills his smile and begins to eat.

END FLASHBACK.

INT. JOY'S ROOM

Joy is playing with her doll house. Clarence barges inside in a fit of rage.

CLARENCE

Where is he? I know you have him.

JOY

Don't just come in my room without knocking. I'm gonna tell mama.

CLARENCE

Where is Mr. Froggy?

JOY

(mockingly)

"Where is Mr. Froggy." That's for me to know and for you to never find out.

Clarence snatches one of her dolls up.

CLARENCE

If you don't tell me, I'll snap your doll's head off.

JOY

You better not or I'll tell mama!

CLARENCE (V.O.)

"I'm gonna tell mama" was a shield for my sister. It was her protection. A weapon she flashed at me as if it were a pistol. A threat that held weight. And a threat I didn't trifle with.

Valletta walks into the room. Clarence quickly tosses the doll on the floor.

VALLETTA

What the hell is all this fussing and hollering going on in here about?

JOY

Mama, Clarence came in here threatening me for no reason.

CLARENCE

She has Mr. Froggy hidden somewhere and won't tell me where he is.

VALLETTA

Boy, I know you ain't in here  
crying over a damn stuffed animal.

CLARENCE

But Mama, it's Mr. Froggy and he's  
the only friend I got.

VALLETTA

Boy, shut up with all that whining.  
Tell you what, take your ass  
outside and go make you some real  
friends.

Clarence stands there.

VALLETTA (CONT'D)

Go!

CLARENCE

But mama it's raining.

VALLETTA

It stopped raining. Get out your  
sisters room and go outside and  
find you a friend.

Clarence lowers his shoulders and head as he walks pass his  
mother and goes outside.

VALLETTA (CONT'D)

And don't come back in my house  
until you found one.

CUT TO:

EXT. OUTSIDE SOMEWHERE - DAY

Clarence sits over top of a sewer gutter as he watches street  
debris ride the water into the gutter.

CLARENCE (V.O.)

I did what mama said. I went  
outside, but not to find no friend.  
What did I need a friend for. Mr.  
Froggy was all the friend I needed.  
Even if he was a stuffed animal he  
still-

VOICE (O.S.)

I wouldn't stand to close to that  
gutter if I were you.

Clarence turns to see another Black kid standing behind him mounting a bike.

CLARENCE

Why?

BLACK KID

The IT.

CLARENCE

The IT? Like from the movie?

BLACK KID

Yep. He's down there. He probably sniffed you out already. He's just waiting for the right time to strike.

CLARENCE

That was just a movie. And besides, The IT gets killed by those kids.

BLACK KID

True. But all movies are based off of true events that happened in real life. Somewhere in the world, the story of the IT was real. Maybe even in this neighborhood.

CLARENCE

(sarcasm)

Are you serious?

BLACK KID

Yep. Why would I lie about something like that?

CLARENCE

(stands away from the gutter)

Whatever... Where do I know you from?

BLACK KID

(extends hand out)

Charles Luther James. My family calls me CL. We have Mrs. Jade's class together.

CLARENCE

Oh yeah, CL. My name is Clarence. I Stay up the street from here.

CL  
I know where you live.

CLARENCE  
You do?

CL  
I know a lot of things. Top secret things. Things we can't discuss ever, or the CIA might kill me.

CLARENCE  
Really?

CL  
Yep. I know you like the girl that sits across from you.

CLARENCE  
How do you know that?

CL  
The way you stare at her with your mouth open. It's a dead give away.

CLARENCE  
Oh, well-

CL  
Would you like to be my friend?

CLARENCE (V.O.)  
Mama always said God works in mysterious ways. I never knew what that meant but I'm guessing this was one of those moments.

CLARENCE  
Yeah, sure. Hey, would you mind coming with me and meeting my mama?

CUT TO:

EXT. CLARENCE'S BACKYARD - DAY

Clarence and his new found friend CL Are surrounded by toys. They're having some type of war battle with toy soldier men inside of a small toy wrestling ring. The boys are having a good time.

Joy comes outside from the back door. Clarence looks up.



Clarence maybe having a toy war with his new found friend, but he knew the real war he dealt with everyday was about to take place. The classic sibling war.

JOY  
(singing)  
It's play time, It's play time, la-  
la-la-la-la!

Joy skips up to the boys and with a swift kick, punts a group of toys about 10 feet away.

Clarence and CL rise to their feet.

JOY (CONT'D)  
It's play time. It's play time, la-  
la-la-la-la-la!

She punts another group of toys deep into the backyard.

CL  
Hey!

JOY  
Oh, you must be the new friend mama  
made Clarence get. Hi, new friend.

Joy picks up a toy truck and throws it into the next yard.

JOY (CONT'D)  
Touchdown!

CL  
(to Clarence)  
You're not gonna stop her?

CLARENCE  
I can't. She'll tell mama that I  
hit her, then I'll get a beating.

Joy continues her la-la-bye of destruction.

CL  
You have the little sister from  
hell.

Joy makes a giant leap right onto the wrestling ring. She goes straight thru it.

JOY  
Oops!

Clarence tightens his fist. He wants to hit her so bad.

CLARENCE

Are you done?

JOY

Where is Mr. Froggy? Play time isn't the same without Mr. Froggy... Oh, that's right, you can't find Mr. Froggy.

Joy gets in Clarence's face. The siblings are nose to chin.

JOY (CONT'D)

Poor Mr. Froggy. He's lost out there somewhere, cold, and alone, and maybe hurt. He might be tied up and tortured too. You never know with all the crazies in the world today.

CL

(to Clarence)

Who is Mr. Froggy?

JOY

Clarence's doll baby.

CL

You play with dolls?

CLARENCE

Go home, CL.

Clarence storms into the house.

CUT TO:

INT. KITCHEN

Valletta and her mother, GRANDMA MIDGE, are at the table smoking cigarettes and having lunch.

Clarence barges into the kitchen and parks a seat at the table.

GRANDMA MIDGE

Hey there, boo.

CLARENCE

Hey, Grandma.

GRANDMA MIDGE

Come give ya grandma a hug and a kiss, boo.

Clarence gets up and gives his grandmother a hug and kiss. Valletta rolls her eyes as she takes a pull from her cigarette.

VALLETTA

Why you in here? I thought you was outside playing with that little boy.

CLARENCE

I was until Joy came and started breaking up my toys.

GRANDMA MIDGE

Is that why you look all mad, boo?

CLARENCE

Yes.

GRANDMA MIDGE

(to Valletta)

Girl, you need to put a stop to that little girl's madness. You need to whoop her little ass.

VALLETTA

She's just a baby.

Clarence cracks a smile.

CLARENCE (V.O.)

I love it when Grandma Midge comes around. Mama's verbal abuse is on pause. She know Grandma won't allow it.

GRANDMA MIDGE

I don't care Valletta. She old enough to get her little ass whooped. You been beating this little boy since he came out the womb.

VALLETTA

That's because-

GRANDMA MIDGE

Girl, shut-up. We know why that's because.

Grandma Midge and Valletta give each other a look. Clarence picks up on the secret stare. He's seen it before. He just wish he knew what it was about.

Valletta puts out her cigarette and gets up from the table.

VALLETTA

Boy, clean these dishes up when your Grandmother leaves.

Valletta leaves the kitchen.

GRANDMA MIDGE

She got a attitude but don't nobody care. Now, boo, I didn't want to say this because your mother was in here. But do you wanna know how you stop your little sister from picking with you and breaking your toys?

CLARENCE

How?

GRANDMA MIDGE

(bawls her hand into a fist)

You take a fist, and you hit her one good time.

She taps Clarence gently on the chin.

CLARENCE

But mama will beat me.

GRANDMA MIDGE

So. Sometimes you have to take a beating in order to earn your respect. I promise you, if you hit her one good time, she will never bother you again.

INT. LIVING ROOM

It's hot. Valletta, Clarence and Willie sit burning up as ANDY GRIFFIN plays on the television set.

Valletta is reclined back in a chair with her feet propped up and waving a TV Guide in her face for air as Clarence slaves over her feet. He attempts to cut her toe nails.

Clarence stops briefly every now and then to wipe sweat from his forehead.

Willie fans air in his face with his Kangol hat. He snickers at Clarence who seems to be struggling with his mother's feet.

CLOSE-UP on Valletta's rough looking feet. Toes wiggling.

CLARENCE (V.O.)

I need a pair of garden shears for these things.

Clarence strains as he works hard on the big toe. Willie snickers.

VALLETTA

Boy, you trying too damn hard, use your muscles.

CLARENCE

I am, mama.

VALLETTA

Don't you cut my skin, or I will cut into your ass.

Clarence digs deep for strength. He successfully cuts the toe nail. It flies off and catches Willie in the eye.

Willie fumbles and drops his hat as he gets the toe nail out of his eye. He grills Clarence.

He picks his Hat up and continues to wave it for air.

WILLIE

Valletta, can we turn on some air, baby? It's too damn hot to be simmering in this heat.

VALLETTA

Willie shut the hell up. The electric bill high as it is already. We don't need the air on. We gonna sit here, sweat, and watch Andy.

CLARENCE

Mama, we doing some work in class that the kids have to talk about their dads and-

VALLETTA

Don't ask me about your father. I told you this a thousand times. Only thing you need to know is he died from the blue balls.

(MORE)

VALLETTA (CONT'D)

So, don't ask no more about it.  
Talk about, Willie.

CLARENCE

But, Willie ain't my real daddy.

WILLIE

(mumbles to himself)  
And don't you forget that.

VALLETTA

I don't give a good god damn.  
Willie the only daddy you know. Now  
shut the hell up.

The phone rings. Valletta stops Clarence and hops up to go answer it.

VALLETTA (CONT'D)

Hold on, boy. I gotta get this. It  
might be Mary with my Avon.

When Valletta is out of frame Willie wastes no time to get in on Clarence.

WILLIE

(speaks in a loud whisper)  
I know you threw that big ass toe  
nail in my eye on purpose.

CLARENCE

(speaks in a loud whisper  
back)  
I didn't. I can't help where them  
things fly. And you over there  
laughing but you have to ask  
permission to turn the air on in  
your house where you pay all the  
bills.

WILLIE

Boy, shut the hell up and stay  
outta grown folk business. And use  
your muscles when you cutting your  
mama hard ass toe nails.

Willie laughs.

CLARENCE

I'll tell her what you just said.

WILLIE

You ain't gon' tell shit.

VALLETTA (O.S.)  
 What the hell y'all in there  
 whispering about?!

CLARENCE AND WILLIE  
 (in harmony)  
 Nothing!

The door bell rings. Scrooge SHOTS from the back and  
 baseball slides right into the door. He barks recklessly at  
 the door.

WILLIE  
 That damn dog possessed.

VALLETTA (O.S.)  
 Scrooge, go to hell!

Scrooge retreats to the back. Clarence opens the door. It's  
 CL.

CL  
 What's up?

CLARENCE  
 Come on in.

CL comes inside.

CL  
 (to Willie)  
 How you doing, Mr. Willie?

WILLIE  
 Yeah.

VALLETTA (O.S.)  
 Who at my damn door?

CLARENCE  
 It's CL Mama.

VALLETTA (O.S.)  
 Who?

CLARENCE  
 It's CL, My friend!

CL  
 Can you come out?

CLARENCE  
 I don't know. Let me see.

Clarence walks around the corner. His mother is on the phone.

CLARENCE (CONT'D)  
Mama, can I go outside for a while?

VALLETTA  
You're suppose to be doing my feet,  
but go head. I'll get Willie to  
finish up.

WILLIE (O.S.)  
Willie will what?

CLARENCE  
Thanks, mama.

Clarence returns to the living room.

CLARENCE (CONT'D)  
She said yes. Let's go.

WILLIE  
(to Clarence)  
What she say Willie was gon' do?

CLARENCE  
Willie has to finish her feet. And  
don't forget to use your muscles,  
old man.

Clarence laughs and he and CL Leave the house.

Willie gets up and hurries to the door.

WILLIE  
Boy, get back here. Valletta the  
boy then went outside.

VALLETTA (O.S.)  
Willie, shut the hell up while I'm  
on the damn phone!

CUT TO:

EXT. NEIGHBORHOOD - DAY

Clarence and CL, are walking down the sidewalk.

CLARENCE  
You ever heard of blue balls?

CL  
Nope.



CLARENCE

That's how my dad died. My real dad.

CL

It sounds like a painful death. I'm sorry to hear that.

CLARENCE

It's okay. I never met him anyway.

CL

Do you know what a virgin is?

CLARENCE

Yeah, Jesus's mom was a virgin. It means she was a real good person.

CL

(cocks neck back)  
Wrong! You're a virgin. A virgin is a guy who hasn't gotten laid yet.

CLARENCE

Only girls can be virgins.

CL

(pats Clarence on the back)  
So much to learn young grasshopper.

CLARENCE

Okay, Mr. Know-it-all, are you a virgin?

CL

I ain't no virgin. I've gotten laid.

CLARENCE

What's laid?

CL

(sighs)  
Jesus H. Christ. Laid is when a guy kisses a girl.

CLARENCE

Who have you kissed?

CL

Only half the school. And I know you haven't kissed anybody so don't lie. I hate liars.

(MORE)

CL (CONT'D)  
 And moms don't count. And if they did, the way your mom treats you, I doubt she would kiss you anyway.

Clarence looks around.

CLARENCE  
 Where are we?

CL  
 We're in the neighborhood.

CLARENCE  
 I know that, but where? Mama don't let me wander off this far.

CL  
 (mockingly)  
 "Mama don't let me wander this far." When are you gonna grow and become a man, Clarence?  
 (beat)  
 Hold on...

They approach a huge tree. CL Looks at his watch. He pulls Clarence behind the tree.

CL (CONT'D)  
 Stand behind here and look over at that house.

CLARENCE  
 What's going on?

CL  
 (looks down at watch)  
 According to my time piece, we are on Q.

CLARENCE  
 Your "time piece?"

CL Points ahead. Clarence looks up. Erica Hines walks out of the house and begins to water the plants in front of her yard.

CLARENCE (CONT'D)  
 How did you know where she lived?

CL  
 I know everything. I brought you here to talk to her.

CLARENCE  
Talk to her about what?

CL  
Tell her you love her.

CLARENCE  
I can't do that.

CL  
Yes you can. Aren't you tired of  
being a virgin? Don't you wanna get  
laid?

CLARENCE  
Yeah.

CL  
Then go talk to her.

CLARENCE  
How'd you even know where she  
lived?

CL  
I've been spying on her.

CLARENCE  
What?

CL  
I did it for you. You're my friend.  
Now go and talk to her. You only  
have...  
(looks down at watch)  
10 minutes or so- maybe less before  
she goes back inside.

CLARENCE  
How do you know that?

CL  
I just told you. I've been spying  
on her. Her mom lets her water the  
flowers every Saturday at this  
time. Now go already.

Clarence takes a deep breath and lets the air out.

CUT TO:

EXT. IN FRONT OF ERICA'S HOUSE - MOMENTS LATER

Clarence slowly approaches from behind the young lady. He stops about 5 feet away. She doesn't notice him standing there.

CLARENCE  
(clears throat)  
Hi.

ERICA  
(turns quickly)  
Who are you?

CLARENCE  
It's me, Clarence.

ERICA  
And...

CLARENCE  
It's me... Clarence Parker. We have Mrs. Jade's class together.

Erica looks behind Clarence and can see CL Peeking from around the tree.

ERICA  
Who is that?

CLARENCE  
CL. He's in our class too. You don't know who we are?

ERICA  
I'm sorry. But I don't notice losers. I have to go.

Erica heads up the steps.

CLARENCE  
Erica wait!

She turns to see what he wants.

CLARENCE (CONT'D)  
Umm... I love you! And I wanna marry you.

ERICA  
Ewww... I'm sorry to disappoint you, Clarence, but I'm waiting to be married to Ronnie.

CLARENCE  
Who's Ronnie?

ERICA  
Ronnie. New Edition.

CLARENCE  
Oh- yeah, Well, could you at least  
be my girlfriend until then?

ERICA  
(turn your back)  
Kick rocks, Clarence Parker.

Erica goes inside leaving Clarence standing in rejection.

CUT TO:

EXT. NEIGHBORHOOD - CONTINUOUS

Clarence walks past the tree without looking at CL. He has a blank look on his face like his soul has been ripped out from him.

CL  
What happen? What'd she say?

CLARENCE  
Why did you bring me here?

CL  
'Cause you're my best friend. Now,  
What'd she say?

CLARENCE  
Kick rocks.

CL  
Kick rocks? What does that mean?

CLARENCE  
If I had to guess... it probably  
means she hates me. I thought you  
knew everything. Go home CL.

CL Stops following Clarence and watches as his friend mopes up the sidewalk.

CUT TO:

INT. LIVING ROOM

Clarence sits alone flicking through the stations on the TV. We see Joy tip toeing from behind him. When she gets close enough she drops something into his lap and backs up.

CLARENCE  
What are you doing?  
(looks down onto lap)  
What's this?

Clarence's eyes widen.

CLARENCE'S POV

A tiny shirt that reads: Froggy.

BACK TO SCENE

Clarence leaps over the sofa chair. Joy hauls ass into her room and slams the door.

CLARENCE (CONT'D)  
Open this door, Joy! Give'em back  
to me!

JOY (O.S.)  
If you ever want to see the frog  
again, then come around back. I got  
something to show you at my window.

Clarence gets on the ground and peeks through the bottom of the door.

CLARENCE  
I swear Joy, if you hurt him...

JOY (O.S.)  
Times a wasting.

CLARENCE'S POV

We see Joy's little feet run out of frame.

BACK TO SCENE

Clarence gets back up and heads out the back door.

CUT TO:

EXT. BACK YARD - DAY

Clarence peeks inside of Joy's window. He can see Mr. Froggy tied up to a bed post.

He is surrounded by Barbie dolls and Teddy Bears.

Clarence bangs hard on the glass window pane.

INT. JOY'S ROOM - CONTINUOUS

Joy holds court.

JOY

Hear ye. Hear Ye. We are gathered here today to decide the fate of Mr. Froggy. He has been charged with high treason and adultery. How do you the court find the defendant, guilty or non-guilty?

(covers mouth and changes voice)

Guilty! Guilty! Guilty! Guilty!

(back to normal voice)

The guilties have it. The punishment is death. Sorry, frog.

(looks at Clarence)

Sorry, Clarence.

Joy reveals a pair of garden shears.

JOY (CONT'D)

Death by guillotine.

Joy turns to Clarence again and gives him a vile smirk.

EXT. BACKYARD - CONTINUOUS

Clarence bangs the window HARDER.

CLARENCE

No! Stop Joy! He's my friend! Don't do it!

INT. JOY'S ROOM - CONTINUOUS

Joy places the frog's neck in between the shears.

JOY  
 Any last words, frog?  
 (mocks the stuffed animal)  
 Save me, Clarence. Save me, please.

Joy cuts the stuffed animals head off. The head rolls down its shoulders in SLOW MOTION.

EXT. BACK YARD - CONTINUOUS

Clarence yells and bangs the window in SLOW MOTION.

INT. JOY'S ROOM - CONTINUOUS

Joy walks to the window. She grabs for the blind's cord.

Joy and Clarence stare at each other from each side of the window.

JOY  
 Court adjourned.

She drops the blinds.

INT. HALLWAY - MOMENTS LATER

Clarence is standing a few feet away from the headless stuffed animal, Mr. Froggy. Joy has tossed him away in the hall.

Clarence stares at the head as it stares back.

Joy comes from out of her bedroom with a huge smile. Clarence tightens his fist. Joy can see this.

JOY  
 Awww. Are you mad? Are you going to hit me? You wouldn't dare because mama would beat you so good you wouldn't know what to do.

Clarence doesn't speak. He just grills her.

JOY (CONT'D)  
 If you're going to hit me, Clarence, then do it. Don't just stand there like a punk... Clarence-Clarence-Clarence... Did you know mama named you after a retarded janitor? That's what she told me.  
 (MORE)



JOY (CONT'D)

Your real daddy was a retarded janitor. And he died of the blue balls. Ain't it a shame.

CLARENCE (V.O.)

Hit her. She deserves it. Grandma said it was okay.

JOY

Ooh! I can smell your breath. It smells like Scrooge's butt.

Clarence hears his Grandmothers voice in his head.

GRANDMA MIDGE (V.O.)

I promise you, if you hit her one good time, she will never bother you again.

JOY

It must suck being you. You don't have a daddy, and your mama don't even like you. And you're ugly.

CLARENCE (V.O.)

I've had enough. I've had enough!

CLARENCE

(at the top of your lungs)  
I've had enough!

Everything happens in a series of heart beats.

Clarence cocks his arm back.

Joy's eyes GROW BIG.

Clarence's arm comes forward.

We see Joy slide backwards into a wall.

Clarence stands there staring at his fist. He then looks down at Joy.

She lays against the wall holding her chin. She is in shock.

JOY

Did you?

CLARENCE

Did I?

Clarence moves forward in an attempt to aid Joy.

JOY  
 (backs away into wall)  
 No.

Now Clarence is in shock. For the first time she is afraid of him.

CLARENCE  
 I'm... I'm sorry?

Joy looks up at him. It slowly creeps on her that she has just been struck by her brother. Her eyes fill with tears and she gets up and runs into her room slamming the door behind her.

She can be heard crying out loud.

JOY (O.S.)  
 I'm going to tell mama! I'm going  
 to tell mama!

Clarence talks through the door.

CLARENCE  
 I'm sorry. You killed Mr. Froggy.  
 And I told you to leave him alone.  
 I'm sorry.

Clarence walks away from the door.

CLARENCE (V.O.)  
 I think I'm sorry. You did deserve  
 it. You break all of my toys.  
 You're always mean to me. You're  
 always telling mama on me.

CLARENCE  
 (a smile overcomes you)  
 Nah, I ain't sorry.

CUT TO:

EXT. OUTSIDE SOMEWHERE - DAY

VICTORY MONTAGE

Clarence struts confidently down the side walk with a huge grin that won't die. The air is now fit to breath, now that justice has been served.

He walks past a group of teenage girls.

CLARENCE

Hi, Ladies. Lovely day isn't it.

He begins to dance a little as he struts. Life can't get any better at this moment.

He struts past CL's House. CL Is lying on the ground flat and spread out.

CLARENCE (CONT'D)

CL!

CL

Clarence you gotta help me. I was just abducted by aliens and-

CLARENCE

Why you always lying man? I still love you though. I still love you.

Clarence steps over CL and continues strutting up the street.

CL rises off of the ground in the back drop.

CL

Where are you going?

Clarence doesn't turn back to answer. He continues his strutting.

Clarence is seen pushing two girls on the swings at the same time. Grinning from ear to ear.

TWO GIRLS

Thank you, Clarence!

CLARENCE

Anything for a couple of pretty ladies.

Erica is surrounded by two guys probably kissing up to her.

Clarence struts up to her. He pulls out a RED ROSE and waves it around as if he is a magician.

ERICA

(to Clarence)

What are you doing?

CLARENCE

This Rose, represents our bond. It represents our love.

(MORE)

CLARENCE (CONT'D)

When we are together, the pedals of this Rose maintains its strength, which symbolizes the strength of our love. But when we are apart...

Clarence picks a few pedals off of the rose and lets them fall at Erica's feet.

CLARENCE (CONT'D)

The Rose pedals wither. And the world just isn't right. This Rose, Erica, is for you. Maintain our love.

Clarence hands her the Rose and struts off.

Clarence continues his strutting all the way home.

CUT TO:

EXT. OUTSIDE OF THE PARKER HOUSE - DAY

Clarence stands in the front yard. He can see his mother's car and Willie's car are both parked in the driveway.

CLARENCE (V.O.)

Today was a good day. Maybe when I go in here it won't be so bad. Maybe she will just curse me out. Ain't nothing to it, but to do it.

Clarence goes inside.

CUT TO:

INT. PARKER HOME - CONTINUOUS

Clarence walks into the living room. Willie sits in his recliner watching TV. He pays Clarence no mind. Things are just too quiet until...

VALLETTA (O.S.)

Clarence. Get in here.

Clarence slowly walks around the corner into the kitchen.

He slightly jumps when he hears Willie shut the front door.

CLOSE-UP: Willie locking the door latch.

Willie returns to the sofa and props himself in it.

Valletta is doing dishes. She doesn't look up. But she know's Clarence is standing there.

VALLETTA (CONT'D)

You want a piece of that cake Mary baked?

CLARENCE

Huh?

VALLETTA

I said, would you like a piece of cake?

CLARENCE'S POV

The cake sitting on the table.

CLARENCE

Yes.

VALLETTA

Well, go ahead and cut yourself a slice.

Clarence looks confused. But he creeps into the kitchen. He does everything with caution. He goes into the kitchen drawer and grabs a plate and a knife. Slowly. Cautiously.

Valletta never looks up. She continues to wash dishes.

Clarence cuts a slice of cake. Slowly. Cautiously.

He cuts into his first piece with the fork. He looks at his mother's back. Clarence shrugs his shoulders. He smiles. Top of the world.

As he brings the fork to his mouth he PAUSES... and happens to look over at Willie. He catches Willie staring at him while his beer bottle is in his mouth.

Willie quickly turns his eyes away acting as if he wasn't just staring.

Clarence knows now that something is up. He cuts his eyes at his mother behind him. He lowers the fork. He eases away from the kitchen table.

VALLETTA (CONT'D)

So, you think it's okay to hit girls?

Clarence slowly inches his way out of the kitchen.

VALLETTA (CONT'D)  
Where you think you going?

In SLOW MOTION. Valletta turns around. She brings her wet hands from out of the bubbled water and BEHOLD, she has a LEATHER BELT in her hand.

Clarence runs. Valletta chases.

She swings wildly in an attempt to hit him.

Clarence runs behind the couch. Valletta stands on the other side. DRIPPING WET Belt in hand.

VALLETTA (CONT'D)  
Clarence, you better not make me chase you in here!

CLARENCE  
But, mama, she killed Mr. Froggy!

VALLETTA  
And I'm about to kill your little ass!

Valletta takes a leaping swing at Clarence. She misses.

Clarence moves and goes to hide behind Willie's recliner.

WILLIE  
Oh, hell no! Get'cha ass from over here!

Valletta comes over and swings wildly again.

She knocks the beer out of Willie's hand.

WILLIE (CONT'D)  
Now hold on, Got-damn!

VALLETTA  
Stop running from me, boy!

CLARENCE  
Grandma told me to do it!

Valletta swings wildly again but hits Willie.

WILLIE  
What the hell, Valletta! You hitting me!

Clarence looks toward the hall. He dashes from the recliner with hopes on making it to his room.

But out of nowhere, Scrooge trips him up.

Clarence falls to the grown. His ass belongs to Valletta.

She WALES HARD on him with the leather strap as if she is possessed.

Scrooge barks and dances wildly.

Clarence looks at the dog and swears he hears...

SCROOGE

Get him! Get him Valletta! Let me bite him. I'll bite him good!

Valletta is going overboard with the beating. Clarence pleads. Joy comes out of her room. Even she feels sorry for her brother.

Willie grabs a hold of her.

WILLIE

That's enough, Valletta! The boy got what he deserved. That's enough! You gonna kill'em.

VALLETTA

Then let me kill'em! How many times I say it! You don't put your hand on no woman! How many times I say it!

CLARENCE

(crying)  
I'm sorry mama! I'm sorry!

VALLETTA

Joy, get over here.

Joy stands in shock.

VALLETTA (CONT'D)

Joy!

She snaps out of it and walks over to her mother.

VALLETTA (CONT'D)

Stand up boy.

Clarence slowly gets up. He's hurt.

VALLETTA (CONT'D)

Apologize to your sister.

Clarence looks Joy in the eyes. Tears cover his face.

Joy begins to tear up.

CLARENCE

I'm sorry. I'm sorry.

Joy goes in for a hug. The siblings embrace tightly.

CLARENCE (CONT'D)

I'm sorry. I'm sorry. I'm sorry.

INT. KITCHEN - LATER THAT DAY

Clarence methodically watches his family from the kitchen as they all sit in the living room laughing at a TV show. He pays close attention at the affection between Joy and Valletta.

CLOSE-ON Clarence's face.

CUT TO:

EXT. CITY STREET - DAY (29 YEARS LATER- PRESENT DAY)

CLOSE ON Clarence's face. PULL BACK and behold a older Clarence Parker.

Clarence mounts a Green and white Honda Scooter Scoopy CHF50. He sports a HUGE WHITE HELMET.

Clarence sits at a red light by himself. A hoard of bikers roll in frame. Some ride alone and some with beautiful women.

They giggle and point at Clarence. Clarence pays it no attention. Then the light turns green.

The bikers REV UP and ROAR their choppers as they zoom pass Clarence who takes his time as his Scooter just buzzes along.

WOMAN'S VOICE (O.S.)

Meter 127... Meter 127 this is base.

Clarence pulls over at a curb and grabs a walkie-talkie that is strapped to his side.

CLARENCE

Meter 127, over.



WOMAN'S VOICE (O.S.)  
Meter 127, we have a complaint over  
on Baltic and Pacific about a  
parking ticket. Could you ride over  
and check it out?

CLARENCE  
Meter 127 en route. Meter 127 out.

CUT TO:

EXT. BALTIC AND PACIFIC - DAY

A BELLIGERENT WHITE MALE sporting a Hawaiian shirt and khaki shorts, is giving another Meter officer, STEVE, a hard time. They're standing in front of a BEAUTIFULLY POLISHED BMW 745.

Clarence rides in on his scooter.

BELLIGERENT MAN  
Oh, great, look at this fucking  
guy. Is this your back up?

Clarence gets off of his scooter. He heads over to the situation.

CLARENCE  
What's the problem, Steve?

STEVE  
Well, this guy is upset about-

BELLIGERENT MAN  
(to Clarence)  
Are you the dick head that wrote me  
this ticket?

CLARENCE  
Maybe. What's the name say at the  
bottom of the ticket?

BELLIGERENT MAN  
(looks at the ticket)  
C. Parker. Are you C. Parker?

CLARENCE  
Yes, I am.

BELLIGERENT MAN  
So, you are the dick head. What's  
this bullshit ticket for? I paid  
the damn meter.

Clarence stands back to observe the vehicle.

CLARENCE

It appears you're in violation of  
code 236 dash 77901.

BELLIGERENT MAN

What?

CLARENCE

Oh, I'm sorry, sir. In layman's  
terms, civilian terms, you're  
double parked.

The Belligerent man looks around at his car. It doesn't  
appear to be double parked.

BELLIGERENT MAN

How the fuck did you come to that  
conclusion? The vehicle in front of  
me and behind me have enough space  
to maneuver.

Clarence whips out measuring tape in a wild west, quick draw,  
type of way.

He kneels in front of the front bumper of the car. The  
belligerent man kneels next to him to watch.

Clarence measures the distance from the bumper and the white  
parking line. The bumper is over the white line by a Negro's  
hair strand.

CLARENCE

As you can see...

BELLIGERENT MAN

Are you fucking kidding me?

They both rise to their feet.

CLARENCE

Sir, I've been doing this for ten  
years. And the one thing I know for  
certain...

The measuring tape recoils back into place. Clarence attaches  
it back to his utility belt.

CLARENCE (CONT'D)

The measuring tape never lies.

BELLIGERENT MAN

The measuring tape never lies? What is that, your logic on life?

CLARENCE

Any questions, complaints, or concerns about your citation, the directions are on the back. Have a nice day, sir. Let's go, Steve.

BELLIGERENT MAN

You don't get any pussy, do you?

CLARENCE

Have a nice day, sir.

Clarence turns his back and begins to walk away. Steve is already on his scooter.

BELLIGERENT MAN

Hey, don't turn your back on me! Come and take this back!

The belligerent man follows behind Clarence.

CLARENCE

Once it's in the system, I can't take it back.

BELLIGERENT MAN

Take it back you cock sucker!

The belligerent man bawls the ticket up and throws it at Clarence's back.

CLARENCE

You may need that, sir.

Clarence mounts his bike and puts his helmet on. He gestures for Steve that it's okay to leave. Steve drives off.

BELLIGERENT MAN

You're such a fucking loser. Look at you! With your yellow shirt and your brown pants and your fucking scooter. Look at that ridiculous helmet. What are you, a fucking storm trooper?

Clarence rides off. After 39 years of living with his verbally abusive mother, he was bullet proof by now to all insults thrown at him.

INT. CLARENCE'S BEDROOM

CLARENCE'S POV

A life insurance policy.

MET LIFE. 200,000.00 DOLLARS. BENEFICIARIES: Clarence Parker and Joy Parker.

BACK TO SCENE

Clarence has a cell phone to his ear. The other end just rings until the voice mail comes on. Clarence hangs up.

He continues to study the document. His phone rings and he answers after the first ring.

CLARENCE

Hello.

CL (O.S.)

So, how'd it go?

CLARENCE

Where did you get this guy from? In fact, never mind. I don't want to talk about it over the phone.

CL (O.S.)

He's a professional, right?

CLARENCE

(almost chokes on the words)

A professional?!

Clarence receives a beep on the other end.

CLARENCE (CONT'D)

Look, I gotta take this call. We need talk in person about your "professional."

Clarence takes the other call.

CLARENCE (CONT'D)

Hello...

JOY (O.S.)

You call me?

CLARENCE

Did you know mama had a two-hundred thousand dollar life insurance policy out?

JOY (O.S.)

No. And...

CLARENCE

Two-hundred thousand dollars though. It say here we get a hundred-thousand dollars a piece.

JOY (O.S.)

Are you opening mama's mail?

CLARENCE

I mean... it was there. I seen it. I opened it. It ain't a big deal.

JOY (O.S.)

Did you want something?

Clarence waits a beat.

CLARENCE

Never mind. I thought I had to ask you something.

JOY (O.S.)

Bye, Clarence.

Joy leaves Clarence the dial tone. Clarence hangs up.

CUT TO:

INT. KITCHEN- DAY

Grandma Midge is sitting in the kitchen eating. She's attempting to chew meat but she spits it out like a grinder.

Clarence walks in.

CLARENCE

What's real, Grandma?

Clarence kisses her on top of the head and haves a seat next to her.

He looks at the chewed up meat piled on her plate.

CLARENCE (CONT'D)

Come on, Grandma.

CLARENCE (CONT'D)

My teeth-my teeth ain't as strong as they use to be, boo. You did a wonderful job on this chicken but Grandma can't do nothing but suck on the meat until all the flavoring is gone.

Grandma spits more meat out.

GRANDMA MIDGE

Where's that dog?

CLARENCE

It's okay, Grandma.

GRANDMA MIDGE

Speaking of sucking on meat. I bet you ain't had your little wacker sucked on yet.

Grandma giggles. Clarence is embarrassed.

CLARENCE

Yo, Grandma. This conversation is inappropriate for a Grandma to be having with her Grandson.

GRANDMA MIDGE

So, we grown. Now, I seen this documentary about people like you. It was called, umm... The 40 year old Virgin.

CLARENCE

Okay. For one, Grandma, I'm not 40 yet. For two, I'm not a virgin. And The 40 year old virgin is a movie, not a documentary.

GRANDMA MIDGE

You ain't gotta lie to your Grandma, boo. If you can't keep it real with your Granny, then who can you keep it real with?

Valletta walks in.

VALLETTA

(coughs heavily)

Boy, why you ain't at work?

CLARENCE

I was on my way, mama.

GRANDMA MIDGE

He ain't no boy. Tell your mama  
you's a man. Boo, you got to stand  
up for yourself.

CLARENCE

(whispers to her)  
Grandma, last time I took your  
advise I got the ass whooping of a  
life time.

VALLETTA

I'll call'em a man when he get the  
hell out of my house and get his  
own place. And I'll think about  
calling him a man then.

CLARENCE

(sighs)  
I gotta go.

VALLETTA

(to Clarence)  
Where's my breakfast?

CLARENCE

You said that-

VALLETTA

Make me some damn breakfast!

CLARENCE

But mama, I'll be late for work.

VALLETTA

I don't give a good god damn. Would  
you rather be homeless or jobless?

Clarence pouts. He goes into the refrigerator and takes out  
food. He takes out pots and pans and turns on the stove.

Valletta coughs. Then she lights a cigarette.

VALLETTA (CONT'D)

That's what I thought.

Valletta heads into the living room and props her butt into a  
seat.

Grandma sucks on a piece of meat as if she's a vampire.

GRANDMA MIDGE

Hmm.

Scrooge trots into the kitchen. Grandma Midge looks up at Valletta who is glued to the television set.

Grandma Midge lowers her plate of spit-out meat for the dog to eat.

GRANDMA MIDGE (CONT'D)

Here you go, pooch. Eat up.

Scrooge goes to town. Clarence watches and giggles. Grandma looks up at Clarence. She gives him a smile as she pats Scrooge on the head.

CUT TO:

EXT. CLARENCE'S MOVING CAR - DAY

A GREEN DODGE SHADOW COUPE pulls into a gravel parking lot.

CUT TO:

EXT. METER ENFORCEMENT HEADQUARTERS - DAY

A long trailer sits in a lot. A group of 5 people stand toe to line military style. They are all dressed in YELLOW POLO SHIRTS and BROWN KHAKIS. They also are all sporting HUGE WHITE HELMETS.

A older white male with a pot belly stands in front of them with a clip board. He's MR. BOB.

CUT TO:

EXT. THE GREEN DODGE SHADOW - DAY

Clarence exits the vehicle. He walks over to the others standing toe to line. He gives them all a look of unworthiness.

CLARENCE (V.O.)

One thing I loved about my job. Power. At home, I'm mama's punching bag. But here, I'm somebody. And yes, I take out my frustrations from home, on every parking violator I write a citation for, and every worker that I supervise.



MR. BOB  
(to Clarence)  
Parker, you're uncharacteristically  
late.

CLARENCE  
(keep your eyes on the  
recruits)  
Sorry, Mr. Bob. My mother needed  
me. These are the new recruits I  
assume.

MR. BOB  
Yes. I was just about to brief  
them.

CLARENCE  
(reaches out for the clip  
board. Still Scrutinizing  
each recruit)  
I got it from here.

Mr. Bob hands Clarence the clip board.

MR. BOB  
This is Clarence Parker. He will be  
your M.E.O. Supervisor. Good luck  
out there today.

Mr. Bob goes inside of the Trailer.

Clarence looks over the pages on the clip board.

CLARENCE  
Blah, Blah, Blah. It isn't my job  
to read you this. It's your job to  
read it. Study it. Learn it.

Clarence tosses the clip board. He begins to walk down the  
line to observe each recruit.

CLARENCE (CONT'D)  
Welcome to the real world people.  
You are now M.E.O's. That's Meter  
Enforcement Officers. We are the  
first line of defense out there.  
Now, I won't lie to you and tell  
you that's it's easy out there-  
because it isn't. You have to be  
built for this.  
(MORE)

CLARENCE (CONT'D)  
 You have to be mentally,  
 physically, and intellectually  
 tough to survive this job.

CUT TO:

EXT. OUTSIDE ON A CITY STREET - DAY

A WOMAN METER OFFICER stands next to a car as she is writing up a citation.

CLARENCE (V.O.)  
 You have to have thick skin. These  
 people will attack you and try to  
 get you out of your game and bring  
 you down to their level.

A passer byer in a jeep tosses a STRAWBERRY SHAKE and it  
 SLAMS into the Meter officer's back.

PASSER BYER  
 Get a real job, Bitch!

CUT TO:

EXT. IN FRONT OF A TROPICAL SMOOTHIE - DAY

A Meter Enforcement Officer has just finished writing a  
 citation for a BLACK HUMMER H3 WITH GIANT RIMS. He is just  
 about to tuck the ticket between the windshield whipper when  
 the owner runs out.

CLARENCE (V.O.)  
 Never tell them you're sorry. Never  
 be apologetic. Show no mercy.  
 Believe me, they will show you  
 none.

HUMMER OWNER  
 Hey, buddy. Come on. I was only in  
 there for 5 minutes.

METER OFFICER  
 Sorry. You didn't feed the meter.

HUMMER OWNER  
 Come on, buddy. Give me a break  
 here.

METER OFFICER  
 (hand the ticket over)  
 Sorry. I already wrote the ticket.  
 Once you write the ticket, It's in  
 the system. Sorry.

HUMMER OWNER  
 (snatches the ticket and  
 opens it)  
 What?! 25 bucks? For 5 minutes.  
 This is bullshit! Who has that type  
 of money with our economy in the  
 shape it's in now, huh?

METER OFFICER  
 I'm sorry, sir.

The meter officer begins to walk off.

HUMMER OWNER  
 You'd better run.

METER OFFICER  
 (turn back around)  
 Excuse me, sir, you said something  
 about running.

HUMMER OWNER  
 Cujo!

A PIT BULL lifts it's head from inside of the hummer and  
 begins to bark ferociously.

The hummer owner opens the door.

HUMMER OWNER (CONT'D)  
 Cujo! Sick'em boy!

METER OFFICER  
 Aaaaagh!

The pit bull gives chase to the poor meter officer.

CUT TO:

EXT. A INTERSECTION - DAY

Meter Enforcement officer, BRAD, is at a red light. He's all  
 smiles.

CLARENCE (V.O.)  
 Whatever you do. Always remain  
 calm. Always be polite. No matter  
 how hostile they become.

A MUSTANG CONVERTIBLE, carrying 4 BLACK GUYS, pulls up at  
 the red light next to Brad.

BLACK GUY #1  
 Yo! Did you leave this ticket on my  
 car? Are you...  
 (looks down at the ticket)  
 S. Jones?

BRAD  
 (politely smiles)  
 S. Jones? Oh, That's Steve. Steve  
 must have written you that ticket.  
 Steve's on lunch.

BLACK GUY #2  
 Oh, he think that shit is funny,  
 dawg! He trying to clown you!

BLACK GUY #1  
 You think that shit is funny? You  
 trying to clown me?

BRAD  
 No, no, I'm not clowning.

BLACK GUY #1  
 Get this motherfucker!

Two of the guys jump from the back seat and after Brad.

BRAD  
 No, don't get me!

Brad jumps off his scooter and runs into traffic. The scooter  
 slams to the ground. The two guys are right behind him.

BRAD (CONT'D)  
 Get Steve! Get Steve! I'll take you  
 to him!

Black guy #2 jumps out and hops on the scooter.

BLACK GUY #2  
 I'm gonna take his ride.

BLACK GUY #1  
 Take his shit, dawg! Take his shit!

The scooter thief rides away with the Mustang following behind.

EXT. METER ENFORCEMENT HEADQUATERS - DAY

Clarence finishes up his briefing to the new recruits.

CLARENCE

As long as you all follow these simple guidelines as a Meter Enforcement officer. You should have no problems out there. I guarantee it. Now, get yourselves a scooter and make us all proud. Good luck.

The recruits break up and head over to a row of scooters.

EXT. CITY STREET - AFTERNOON

Clarence is writing a citation for a SILVER MITSUBISHI GALANT. Just as he is about to hit enter and print the ticket, the owner, A BEAUTIFUL BLACK WOMAN, rushes to the car.

BEAUTIFUL BLACK GIRL

No, please don't. I'm here now.

CLARENCE

Sorry, ma'am. You didn't feed the meter.

Clarence looks at the woman. He recognizes her.

CLARENCE (CONT'D)

Erica Hines?

ERICA

Do I know you?

CLARENCE

We were in elementary school together. I'm Clarence Parker.

ERICA

I remember you. You were the weird kid who would always stare at me.

CLARENCE

Yeah, you remember.

ERICA

I also remember the Rose and the little speech you said to me at the park. I liked that. I thought it was cute.

CLARENCE

Oh, you liked that. It came from the heart.

Clarence stares down at his thumb as it lays on the ENTER key. Then he looks up at Erica's beautiful face.

CLARENCE (CONT'D)

Hey, what if I did you a favor, if you do me a favor.

ERICA

A favor for a favor.

CLARENCE

Yeah. How about I abort this ticket. And in exchange, you allow me to take you out sometime.

ERICA

Really? Why would you wanna take me out? If my memory serves me correct, I was a jerk to you.

CLARENCE

You were. But now I'm giving you a second chance to redeem yourself.

ERICA

You are a lot cuter now and... Okay, we can do this.

Clarence aborts the ticket.

ERICA (CONT'D)

Thank you, Clarence.

CLARENCE

No problem.

Erica opens her car door. Clarence shuts the door behind her.

ERICA

Can I use that piece of paper to write my number down?

CLARENCE

Yeah, sure.

Clarence hands her the aborted ticket slip.

ERICA  
Do you have a pen?

Clarence hands her a pen.

Erica writes her number down. She gives it to Clarence.

ERICA (CONT'D)  
Well, I hope to hear from you.

CLARENCE  
And you will. I promise.

Erica waves goodbye and drives off. Clarence moon walks to his scooter.

His cell phone rings.

CLARENCE (CONT'D)  
Hello... What's up, man. We need to talk... yeah, I'm close... I was just about to take lunch, so meet me at the Dairy Queen on 5th... Okay.

Clarence hangs up and gets on his scooter.

EXT. DAIRY QUEEN - AFTERNOON

Clarence and CL are sitting outside at a table. Clarence watches as CL chows down on a Banana split.

C.L.  
Why you ain't eating?

CLARENCE  
I'm not hungry. I wanna talk about this...

Clarence looks around to see if anyone may be listening.

CLARENCE (CONT'D)  
This Hitman you put me on to.

CL  
You still coming with me to my cousin's wedding?

CLARENCE  
I forgot all about that. When is it again?

CL  
Damn, Clarence, Tomorrow. Big Shirley will be there.

CLARENCE  
You just threw that out there like I'm supposed to be thrilled.

CL  
You know and I know, you need some ass. And Big Shirley is one of the fuck-able fat girls. You all stressed out about killing your mama. So I figured you come with me to-

CLARENCE  
Hey, keep it down, man. And I know you heard what I said.

CL  
Said about what?

CLARENCE  
That Hitman. Where did you find him?

CL  
Craigslislist.

CLARENCE  
(beat)  
What?

CL  
Craigslislist. I found him on Craigslislist.

CLARENCE  
Tell me you lying.

CL  
Why would I lie about some shit like that. You said you needed to find somebody to kill your mama-

CLARENCE  
(slams fist on table)  
Shush! Why you so damn loud with it.



CL

Look, man. You came to me and asked me to find you a guy that do this type of thing. So, I put a ad on Craigslist under the "gigs" section.

Clarence is speechless. He just gives CL a look.

CL (CONT'D)

What? Don't try and down play Craigslist. Craigslist is like Walmart. It has everything. I do all of my online shopping on there. All of my swag is courtesy of Craigslist.

CLARENCE

But, CL, why would you put in a ad on Craigslist looking for a hitman?

CL

I'm not stupid. I didn't post it like that. It was coded. Only certain people would pick up on it. Like the guy I found for you.

CLARENCE

I don't even wanna know what it said. I'm calling the whole thing off.

CL

Relax. I deleted the post after he called.

CLARENCE

I don't care. Have you actually met the guy? He look like Method Man. A broke ass Method Man. He don't look professional. I asked you to find me a professional.

CL

Who did you expect? Leon from The Professional movie?

CLARENCE

(sighs)

I'm calling it off. But having that money would've been nice. Remember what I told you my dream was as a kid?

CL

Yep.

CLARENCE

Open up my own restaurant,  
remember? Church-N-Chicken.

CL

Church-N-Chicken. And that's without  
the second 'C' in chicken.

CLARENCE

Where you can praise God and eat  
good. And at the same damn time.

CL

Can I get a Amen and a yum-yum.

CLARENCE

This one-hundred thousand dollars  
can change my life. No more nagging  
mom, no more of this dead end job.

CL

Your mama loves you. She just has a  
different way of showing it.

CLARENCE

My mama loves cigarettes. My mama  
loves scratch-offs. My mama loves  
my sister. My mama even loves that  
mangy dog of hers. What My mama  
don't love, is me. My 39 years of  
living, this woman ain't never told  
me she loved me.

CL

Well, you know what you have to do.

CLARENCE

Yeah.

CL

So, what time you gonna pick me up?

CLARENCE

Pick you up for what?

CL

What the hell we been talking about  
this whole time... Other than  
killing your mama. My cousin's  
wedding. It starts at noon.

CLARENCE

Yeah, man. I'll be at your house around eleven.

CL

Bet. Yo, I can't wait for you to meet this new girl I hooked up with. She's banging! And I ain't even lying.

CLARENCE

She got any friends?

CL

Nope.

Beat.

CL (CONT'D)

So, is that a final no?

CLARENCE

I just said, I'll pick you up at eleven.

CL

I'm not talking about that now. The killing your mama thing.

CLARENCE

Oh, that. Yeah, the no is final. I don't trust your "professional."

Clarence looks down at his watch.

CLARENCE (CONT'D)

I have to get back to work.

Clarence gets up and leaves.

CL

Alright, man. I'll try and get in contact with him, cause he ain't got a phone... And don't forget about the wedding!

CUT TO:

EXT. A CITY PARK - DAY

A REVEREND stands in front of the Bride and Groom to be.

THE REVEREND

Do you, uh, Lil D, except...

The Reverend clears his throat. He can't believe he is doing this but they're paying him.

LIL D smiles hard at his bride. His bride, MAMA CAKES, returns a grin. He wears a cheap blazer and his jeans are sagging way below his waist.

THE REVEREND (CONT'D)

Do you except, Mama cakes, to be your lawfully wedded... uh, do you except Mama cakes to be your lawfully wedded bitch?

LIL D

Oh, yeah.

The reverend nods his head.

THE REVEREND

And do you, Mama Cakes, except, Lil D, to be your lawfully wedded... Nigga?

MAMA CAKES

Yes-I-do.

THE REVEREND

Well, with the power invested in me and the state of Virginia, I now pronounce you Husband-

Lil D and Mama cakes both turn their heads quickly at The Reverend.

THE REVEREND (CONT'D)

Oh, I apologize. I just am use to... anyway I now pronounce you, Nigga and Bitch.

Lil D and mama cakes engage in a kiss.

The on-lookers behind them stand up and celebrate.

CUT TO:

EXT. CITY PARK - WEDDING - DAY

A live unknown rapper sings NOTORIOUS B.I.G.'S ME AND MY BITCH to a group of people dancing.

Clarence sits at a table with CL and his date SHEENA. CL is all over Sheena. Kissing her on the neck and rubbing her shoulders.

Clarence watches from the corner of his eye as he sips a drink.

Clarence takes his eyes away from his table and notices, BIG SHIRLEY eyeballing him from across the room. Clarence feels a chill go up his back.

SHEENA

Boy, you is terrible. Let me go get another drink.

CL

Nah, baby, let me get that for you.

SHEENA

It's fine. I can handle this. Besides, the way you got me feeling, I need to walk it off.

CL and Sheena give each other a peck on the lips. Sheena wipes the lip stick from CL's lips and gets up from the table.

CL Watches her leave.

CL

God Damn! I think I'm in love.

CLARENCE

How? You just met her.

CL

So what. This shit happens sometimes. Don't hate. You been hating on me since we were kids. It has to stop.

CLARENCE

I've been hating on you since... whatever. She look good. I'll give you that. She a little tall though.

CL

She look good, right. You know where I met her? Craigslist. The casual encounters section.

CLARENCE

Hold on. You met her on Craigslist?

CL

I told you, don't sleep on Craig and the list. When I get home tonight, you better know I'm gonna have them long ass legs in the air. She gonna be calling me daddy.

Clarence and CL look around at everyone.

People are dancing. People are shooting dice. People are playing dominos. Even the kids at the kiddie table are entertained in a game of UNO.

A kid about age 5 rises to his feet and slams his cards on the table.

KID

Uno, fools!

Clarence nods his head and takes another swig of his drink.

CLARENCE

This a ghetto ass wedding.

CL

Yeah, but you know how Lil D do it. But look over there. Big Shirley checking you out.

CLARENCE AND CL POV

Big Shirley waves and blows a kiss.

CLARENCE

I see. How can anybody miss her big ass.

CL

You need to go head and hit that. Stop being scared.

CLARENCE

Damn right I'm scared. And I'm gonna need more to drink than this in order to... do that.

CLARENCE POV

Big Shirley slowly licks her lips.

CLARENCE (CONT'D)

(stands up)

I have to use the bathroom. Go get me another drink, man.

CL  
I got you.

EXT. CITY PARK - WEDDING - CONTINUOUS

Clarence is on his way to the portable bathrooms when he is stopped by a familiar, but unexpected, acquaintance.

MELVIN (O.S.)  
What up, man.

Clarence lifts his head. His eyes widen and his heart beat races. Melvin stands under a tree smoking a cigarette.

CLARENCE  
What-what? Why are you here?

MELVIN  
Your boy invited me.

CLARENCE  
What?

MELVIN  
I'm cool with some of his people.

Clarence can't believe it. And he didn't come alone. A person wobbles from around the tree.

FIDGETY COMPANION  
Hello. Hello.

MELVIN  
Shut up! Take your ass back around the other side of the tree and sit down. Let them ants eat on your ass.

FIDGETY COMPANION  
Okay.

The fidgety companion does as he is told.

MELVIN  
You got my money?

CLARENCE  
Now ain't the place or the time.

MELVIN

You said next week. That was last week. So, that makes this week, next week. And what your boy talking bout you wanna call it off?

CLARENCE

I'm having second thoughts about the whole thing.

MELVIN

No. You can't call it off.

CLARENCE

Excuse me?

MELVIN

You heard me. You can't call it off. We have a deal.

CLARENCE

But she's my mother.

MELVIN

I don't give a fuck if was your brother. We had a deal. You pay me 5,000 dollars to kill your moms, right?

CLARENCE

Look-

MELVIN

That was the deal right?

CLARENCE

Can I be honest?

MELVIN

Be honest.

CLARENCE

Look, I don't want to offend you... but you're not what I expected.

MELVIN

I'm not what you expected? The fuck did you expect? John Woo, muthafucka? Check this shit out.

Melvin lifts his jacket and pulls out a BLACK REVOLVER.



MELVIN (CONT'D)

What type of muthafucka brings a loaded gun to a wedding?

CLARENCE

Whoa-whoa-whoa!

MELVIN

Huh? I'm not what you expected? You didn't expect me to pull a loaded gun out on your ass at no wedding either.

CLARENCE

Look, this is a wedding, Melvin!

MELVIN

And it's about to be a funeral if you don't quit fucking me, Clarence. Now I need this money. I got five kids.

CLARENCE

Look, put the gun away.

Melvin calms down. He tucks the gun back in his jacket.

CLARENCE (CONT'D)

Thank you. I just can't do it. I had a change of heart. Can you understand that?

MELVIN

Bullshit. You don't trust me.

CLARENCE

No and yes, but mainly yes. If this doesn't go right, we both could go to prison.

MELVIN

Let's just do it for my five kids. They need the money and I need child support to get off my back.

CLARENCE

What? Look, I'm sorry but I can't.

MELVIN

Forget about it. I told you I was a professional. But it's obvious you the unprofessional one.

CLARENCE

Let me piss. We can talk when I get back. In fact, come over with me and sit at the table and have a few drinks.

MELVIN

Yeah, whatever. Go do your business.

CLARENCE

Alright, I'll be back.

Clarence walks away. Melvin finishes his cigarette.  
He walks over to the side of the tree where his client sits.

FIDGETY COMPANION

Ouch! Ouch! Ouch!

The fidgety companion smacks his thighs for each ouch.

FIDGETY COMPANION (CONT'D)

(looks at Melvin)

Ants bite me.

MELVIN

Man, get your retarded ass up.

EXT. PORTABLE BATHROOM

Clarence heads toward three porta-johns. The first two he approaches read: Occupied.

The third one reads: Vacant.

He opens it. His jaw drops.

CLARENCE'S POV

Sheena standing up taking a piss. Dick in hand.

SHEENA

Oh...

Clarence is speechless. Frozen with shock. But he can't close the door.

Sheena wiggles her penis. She then tucks it away and pulls her skirt down. She pulls out a mirror and checks her hair and make up.

Clarence is still frozen.

Sheena comes out of the porta-john. She towers over Clarence.

SHEENA (CONT'D)

You weren't suppose to see that. I thought I locked the door.

Clarence looks up at her. His eyes barely viewing over her HUGE BOOBS.

SHEENA (CONT'D)

You're not going to tell, CL, are you? I would like to be the one to tell him.

CLARENCE

No. My-my lips are sealed.

Sheena taps him on the side of his cheek.

SHEENA

Thank you, Clarence.

Sheena walks away. Clarence watches her. Then looks into the porta-john. He nods his head and goes inside.

EXT. OUTSIDE OF PORTABLE BATHROOM - CONTINUOUS

Clarence comes out of the bathroom. He walks over to the tree where Melvin was standing.

No Melvin.

EXT. CITY PARK - WEDDING

CL is at the table with Sheena running game on her.

Clarence comes back to the table. He see's a lonely drink.

CLARENCE

(to CL)

This mine, right?

CL

(to Clarence)

Yeah.

(back to Sheena)

Now, like I was saying.

(MORE)

CL (CONT'D)

Baby its just a feeling I get about you. It's something special.

Clarence giggles as he drinks. CL looks at him briefly. But he returns his attention back to Sheena.

SHEENA

I know baby. I feel it's something special about our connection.

CLARENCE

Big Shirley doesn't sound so bad right about now.

CL

(to Clarence)

What?

CLARENCE

Nothing.

Clarence looks over at Big Shirley. He downs his drink. He gets up and heads over to her table.

CL

(to Clarence)

Where you going?

CLARENCE

Where no man has gone before.

EXT. CITY PARK - WEDDING - CONTINUOUS

Big Shirley's eyes widen as she watches Clarence approach her.

CLARENCE

Uh, how you doing?

BIG SHIRLEY

Hi. I'm doing fine.

CLARENCE

Okay.

Clarence fidgets around.

BIG SHIRLEY

You can have a seat.

CLARENCE

Thank you.

Clarence sits.

CL walks behind him and whispers in his ear.

CL

That's what I'm talking about, boy.  
Make her call you daddy tonight.

Sheena tugs at CL's hand.

SHEENA

Let's go, baby.

C.L.

Yo, I'm definitely making this  
chick call me daddy tonight. You  
know what I'm saying.

CLARENCE

You might be the one screaming  
daddy to him.

CL

What?

Clarence watches as Sheena tugs impatiently.

CLARENCE

Come here, man.

Clarence hugs CL Tightly.

CL

Yo, man, You okay?

CLARENCE

Be strong tonight.

CL

You acting weird man.

CL and Sheena leave.

BIG SHIRLEY

So, Clarence. What's up with you?

CLARENCE

Oh, nothing. Just chilling.

BIG SHIRLEY

I heard you were a virgin.

CLARENCE  
Huh? Nah, who told you that?

BIG SHIRLEY  
Your boy.

CLARENCE  
CL? He's a liar. That's all right though. 'Cause all of his lies are coming back on him tonight.

Clarence laughs.

BIG SHIRLEY  
What's funny?

CLARENCE  
Nothing. A inside thing.

BIG SHIRLEY  
(sighs)  
So, you wanna leave here and go with me to my place?

Big shirley licks the rim of her glass.

BIG SHIRLEY (CONT'D)  
I have to show you something. And I know you gonna like it.

CLARENCE  
(swallows hard)  
Okay. Sure.

CUT TO:

INT. BIG SHIRLEY'S BEDROOM

We are in a dimly lit bedroom. Scented candles burn on a dresser. Clarence lays on his back, stripped down to his boxers and socks as he floats on a water bed. SCANDALOUS by PRINCE is playing in the back ground.

Clarence is a bit nervous. But he's ready for whatever.

Big Shirley slowly opens the bedroom door. She is covered in OVER SIZED LINGERIE that barely fits.

BIG SHIRLEY  
You ready for this, baby?

Clarence nods. Big Shirley continues her show with slow sensual dancing.

BIG SHIRLEY (CONT'D)  
Do you wanna see me drop this big  
thang like it's...

Big shirley quickly turns showing her back side.

BIG SHIRLEY (CONT'D)  
... hot?

CLARENCE  
(swallows)  
Uh, sure. Why not.

Big Shirley dips low and comes up once. She does it twice.

A slight breeze of air passes over Clarence. Enough air that even the candles flicker.

Big Shirley drops low and comes up again, and again, and BOOM!

The room shivers. Big Shirley drops low but didn't come back up.

Clarence sits up.

CLARENCE (CONT'D)  
Shirley? Are you okay down there?

BIG SHIRLEY  
Call 911. I think I broke my hip.

CUT TO:

EXT. OUTSIDE OF BIG SHIRLEY'S HOME - NIGHT

Clarence walks by Big Shirley's side as she is rolled on a gurney to an ambulance.

BIG SHIRLEY  
I'm so sorry, Clarence. I was gonna  
rock your virgin world.

CLARENCE  
It's okay. You just get better. And  
I told you, I'm not a virgin.

The paramedics attempt to lift Big Shirley into the ambulance. They struggle.

CLARENCE (CONT'D)  
Y'all need some help? Hold-up.

Clarence waves for assistance from a fireman. They all huddle around the gurney.

CLARENCE (CONT'D)

Okay, on three. 1-2-3.

They successfully load her into the ambulance.

CUT TO:

INT. THE PARKER HOME - NIGHT

Clarence comes into a dark house.

He checks the fridge. He sighs and grabs a soda.

INT. CLARENCE'S BEDROOM - CONTINUOUS

Clarence chugs his soda. He sits on the edge of his bed and reflects. An idea pops in his head and he walks over to his closet and digs deep until he pulls out a Nike shoe box.

He opens it and we see a collection of porno Dvd's.

He shuffles through the collection until he makes his choice.

He pops in the DVD and plots himself on a fold up chair in front of the television.

We can hear the sleazy theme music. Clarence shuffles through scenes until he is satisfied. He puts down the remote and begins to whack off.

He yawns while he whacks. His eyes get heavy but he continues to whack. He feels he deserves a good nut after a long day.

His eyes are getting heavier and eventually he falls asleep.

The movie continues to play.

Valletta walks in without knocking.

VALLETTA

Boy, what I tell you about-

She is silenced by what she is seeing. Clarence snores. He doesn't even know she's there.

Valletta walks over and immediately jumps back. Clarence still has his Dick in his hand.



VALLETTA (CONT'D)

Okay, Mr. Nasty ass.

Valletta pulls her cell phone from her robe pocket. She takes a picture of her son in his vulnerable state.

VALLETTA (CONT'D)

Facebook.

She leaves giggling.

CUT TO:

EXT. CITY STREET - PARKING METER

Clarence hands a couple their parking ticket.

THE MAN

We were just coming in and coming right back out.

CLARENCE

Well, you should've just put some "coming in and coming right back out" money into the meter.

THE WOMAN

What an asshole.

Clarence writes the ticket and hands it to the couple. The woman snatches it and the couple get into their vehicle.

Clarence mounts his bike and rides off.

INT. METER ENFORCEMENT HEADQUARTERS

The Enforcement officers are surrounding a laptop and talking amongst themselves and laughing.

Clarence walks in. They scatter like roaches.

CLARENCE

What's going on in here?

Clarence walks over to the young lady, SAMANTHA, who has the laptop.

CLARENCE (CONT'D)

Show me what y'all were looking at.

SAMANTHA

I don't think that would be a good idea. Plus I don't want to get fired.

CLARENCE

I'll get Mr. Bob to fire you if you don't show me.

Mr. Bob walks out of his office.

MR. BOB

Who am I firing, Parker?

Clarence gives Samantha a look. Samantha opens her laptop.

CLARENCE

No one, sir.

Clarence leans in and looks at the screen. He jumps back.

CLARENCE (CONT'D)

Whoa! No!

He leans back in but this time afraid to look.

CLARENCE (CONT'D)

Where did you get that?

Mr. Bob takes a look.

MR. BOB

Parker?

Clarence slams the laptop shut.

CLARENCE

Where did you get that?

SAMANTHA

It isn't mine. I'm Facebook friends with the lady who posted the picture.

CLARENCE

Facebook? It's posted on Facebook?

SAMANTHA

Yeah. "Miss-Vee-lovin'-my-Jesus-Parker" posted it.

CLARENCE

What?

SAMANTHA  
That's her screen name.

CLARENCE  
(to Mr. Bob)  
Sir, I have to take the rest of the  
day off. I'm sorry.

Clarence storms out of the trailer.

MR. BOB  
(looks at Samantha)  
Parker, leaving work early? That's  
uncharacteristically not like him.

INT. PARKER HOME

Clarence storms into his house. He's furious.

CLARENCE  
Mama!

He checks the kitchen. He runs up the stairs. He checks her  
bedroom.

CLARENCE (CONT'D)  
Mama!

He hears violent coughing O.S.

It's coming from the bathroom.

He puts his ear to the door. He knocks.

JOY (O.S.)  
Come in, Clarence.

Clarence pushes the door open. His mother is leaned over the  
toilet coughing. Joy is next to her rubbing her back.

JOY (CONT'D)  
Mama, you need to get this cough  
checked out.

VALLETTA  
Ain't nothing wrong with me. It's  
just the air is bad.

Valletta notices her son standing defiantly at the door.

VALLETTA (CONT'D)  
 You standing at the door like you  
 ready to kick somebody ass.

CLARENCE  
 I know what you did.

Valletta's laugh is followed by coughing. She spits in the  
 toilet.

VALLETTA  
 Respect my house. And shit like  
 that wouldn't happen.

CLARENCE  
 Mama, I was in the privacy of my  
 own room.

VALLETTA  
 Your "own" room. Boy, you don't own  
 shit! You don't even own your damn  
 self. Get out of my face.

Valletta coughs. She spits.

JOY  
 What are y'all talking about?

CLARENCE  
 Nothing, sis.

JOY  
 Are you still coming with us to the  
 cheesecake factory next week? I  
 would like you to meet my fiance.

CLARENCE  
 Yeah, sis. I'll be there.

Clarence watches his mother slouch over the toilet.

CLARENCE (CONT'D)  
 I hope you get better, mama.

He walks away. He leaves the house.

CUT TO:

EXT. IN FRONT OF CL'S HOUSE - DAY

Clarence and CL stand in the front of Clarence's car.

CLARENCE

My own mama, man. Can you believe it? I didn't even know she had Facebook.

CL Sits on the hood with his arms crossed. Something is on his mind.

CLARENCE (CONT'D)

Yo, are you okay?

CL

Yeah, I'm good. I think she had like one-thousand likes on that picture too.

CLARENCE

A thousand? I didn't even know she knew a thousand people. I only got like twelve Facebook friends.

CL

You only have twelve Facebook friends? How long you been on Facebook?

CLARENCE

Four of five years. So what, I only have twelve friends. You know I'm not into the whole social network thing.

CLARENCE (CONT'D)

Is there something you wanna talk about?

CL doesn't respond. Clarence remembers. He holds his laugh.

CLARENCE (CONT'D)

You know, if there is anything you need to talk about, I'm your boy.

CL

Anything?

CLARENCE

Anything. I won't judge you.

CL stews over it.

CL

It's nothing.

CLARENCE  
Problems with Sheena?

CL Snaps.

CL  
I said nothing!

CLARENCE  
Okay. Calm down... anyway, I need you to contact Melvin. I'm ready to get this done and over with.

CL  
So, you changing your mind again. Either you're going to kill her or you're not going to kill her. Either you're a man or a woman. You can't be both!

CLARENCE  
You are not alright.

CL  
I'm sorry. My bad. I just got a lot ... Sodom and Gomorrah.

CLARENCE  
What are you talking about?

CL  
Melvin. He's a bouncer at the night club, Sodom and Gomorrah, over off South Military Highway. He should be there tonight.

CLARENCE  
Cool. Now you sure it ain't nothing on your mind you wanna talk about.

CL  
I'm alright, man.

CLARENCE  
Okay. I'll hit you up later.

Clarence jumps in his car and speeds off.

EXT. SODOM AND GOMORRAH - NIGHT

A SODOM & GOMORRAH sign flashes in NEO LIGHTS. The music can be heard BLASTING outside of the club.

INT. SODOM AND GOMORRAH

Clarence sits at a table alone. He watches everyone around him.

The club is mixed with all racial backgrounds. But EVERYONE is gay. Gay guys and gay girls.

Some of the gay men are checking Clarence out.

Melvin appears out of nowhere and sits at the table with Clarence.

MELVIN

You alright, dawg? You look nervous.

Clarence looks around.

MELVIN (CONT'D)

They won't bother you if you don't bother them.

CLARENCE

You sure?

MELVIN

Why are you here?

Clarence pulls a envelope out and sits it on the table.

CLARENCE

I had a change of heart.

MELVIN

What's this?

Clarence slides it over. Melvin looks in it. He smiles.

CLARENCE

A thousand dollars. All there.

Melvin puts the money away.

MELVIN

My man.

CLARENCE  
How can you work here?

MELVIN  
It ain't 'bout how. It's about why.  
I have to pay bills. Five kids,  
remember?

A blonde haired, gay man approaches Clarence.

GAY MAN  
Hi, cutie pie. Can I buy you a  
drink?

CLARENCE  
Hell no! I'm not gay.

GAY MAN  
I can't tell.

MELVIN  
Yo, get out of here, Byron.

CLARENCE  
Last I heard, God made Adam and  
Eve. Not Adam and Steve.

BYRON  
Ouch! Well, last I heard men are  
called, "homo" sapien. Not "hetero"  
sapien.

Byron whips his hair back and walks away.

MELVIN  
That's just gay ass Byron.

CLARENCE  
Yeah, whatever. Now, how are you  
going to do it?

MELVIN  
I'm gonna make it look like a  
robbery. Shoot her in the head.  
Simple as that.

Clarence wears a look of worry on his face.

MELVIN (CONT'D)  
Don't worry. I know what I'm doing.

CLARENCE  
Does it have to be so... violent?



MELVIN

A bullet in the head ain't violent.  
She'll die instantly. Now when do  
you want it done?

CLARENCE

The sooner the better, I guess.

MELVIN

When then?

CLARENCE

This Friday. Her husband works  
late. And I'll just stay out.  
She'll be home all alone. I'll  
leave the back door unlocked.

MELVIN

Y'all have home security?

CLARENCE

No.

MELVIN

Don't leave nothing unlocked. I'll  
get in.

A couple of gay men get into a cat fight. Melvin rises to his  
feet.

MELVIN (CONT'D)

I gotta go.

CLARENCE

Look, what if there's a change in  
plans. How do I get in contact with  
you? 'Cause I really don't wanna  
come back here.

MELVIN

Friday is four days away. Ain't  
shit gonna change in four days.  
Stick to the script and everything  
will be cool.

Melvin rushes off.

EXT. RAHEEM'S CHICKEN-N-TACO'S - DAY

A giant sign reads: RAHEEM'S CHICKEN-N-TACO'S HOME OF SOUL-MEXICA

Clarence and Erica are sitting outside of the restaurant eating lunch.

CLARENCE

It was nice of you to come down here and spend my lunch break with me.

ERICA

I don't mind. I was in the area.

VOICE (O.S.)

Meter 127.

Clarence quickly grabs his walkie-talkie.

CLARENCE

Glenda, I'm at lunch. Radio another meter.

Clarence turns his walkie-talkie off.

CLARENCE (CONT'D)

Sorry about that.

ERICA

It's okay. So, do you like your job?

CLARENCE

I like my job. Do you like your job? Whatever your job is.

ERICA

I'm a Vetanarian.

CLARENCE

Oh! You're a doctor.

ERICA

Animal doctor.

A waiter brings Clarence a large burrito.

WAITER

Here is your collard green and beef burrito, el granday, sir.

CLARENCE

Thank you. And I think you meant,  
el grande.

WAITER

Yeah, that.

Waiter walks off.

ERICA

Is the food here any good?

CLARENCE

I don't know. I've never eaten here  
before. I always ride by it. The  
whole Mexican meets soul-food  
intrigues me. Now, you're sure you  
don't want anything.

ERICA

I'm fine. This water will do.

CLARENCE

Me and this brother Raheem have  
something in common. And that is,  
we're both some innovative  
brothers. Cause I do a little  
chefin' myself. I plan to open my  
own restaurant one day. Once I save  
enough money. Church n' Chicken.  
That's what I plan on calling it.  
And that's chicken without the  
second 'C'.

ERICA

Why Church and chicken?

CLARENCE

Simple. What do black folk do after  
a good Sunday service at church?

ERICA

They go home.

CLARENCE

They go eat. And one thing we love  
almost as much as Jesus, is some  
southern fried chicken. Some good  
ol' deep south soul cooking.

ERICA

Just go to country favorites.

CLARENCE

True. But here is the catch. Here is what my place will offer others don't. I'll have live gospel music. A live band. Guest speakers. The preacher will be preaching while you eating. Best of both worlds. Now can you dig it?

ERICA

I can dig it. I like a man with ambition. So, when will you cook for me?

CLARENCE

You let me know. But I'm warning you. Once you taste my cooking, you might try and marry a brother.

ERICA

Talk is cheap, Mr. Parker.

CLARENCE

I talk it, and I walk it. Now let me see if ol' Raheem can do the same.

Clarence takes a bite out of his burrito.

ERICA

And the verdict...

CLARENCE

Umm... it's different. I can taste yams, macaroni and cheese, beans and guacamole, some rice, mashed potatoes. It's actually not bad.

Clarence turns around toward the kitchen.

CLARENCE (CONT'D)

Ayo, Raheem! Yo, Raheem!

The cooks look up. A slim black man wearing a GIANT Chef's hat steps forward. He just throws his arms up.

CLARENCE (CONT'D)

(points at burrito)  
This is it. You did it!

Erica laughs

CUT TO:

EXT. ERICA'S CAR - DAY

Clarence walks Erica to her car.

ERICA

It was nice hanging with you,  
Clarence.

CLARENCE

It was nicer, hanging out with you.

ERICA

What are you doing when you get  
off?

CLARENCE

Going home to take a nap. Then  
later me and my family are going  
out to eat.

ERICA

I hope you have room in your  
stomach for more food. That burrito  
seemed like it could fill a man for  
a week.

CLARENCE

I'll make room.

ERICA

Well, call me later whenever you're  
free.

Clarence grins from ear to ear.

CLARENCE

I sure will.

Erica gets in her car.

ERICA

Bye, Clarence.

Clarence waves. Erica drives off.

DREAM SEQUENCE - INT. A MEN'S BATHROOM

It's kind of foggy. Clarence is standing in front of a  
urinal.

A man wearing a CIGARETTE SUIT walks in. Smoke fumes from his head. He stands one urinal over from Clarence and does his business.

He looks over at Clarence. He recognizes him.

MR. CIGARETTE  
Clarence?

CLARENCE  
(takes a moment but you  
recognize him)  
Oh, what's up man? Long time no  
see.

MR. CIGARETTE  
Yeah, brother.

Mr. Cigarette finishes his business and walks over to Clarence. Clarence is finished as well.

They shake hands. Clarence realizes they haven't washed hands so he wipes his hand awkwardly on his jeans.

CLARENCE  
So, what's been up? Other than you  
not killing my mama like we agreed.

MR. CIGARETTE  
Look...

CLARENCE  
I mean, you made promises. Promises  
you haven't been able to keep.

MR. CIGARETTE  
Your mothers a tough bitch. She go  
hard. But we go hard too. Four  
million people die world wide each  
year because of me and my people.  
Do you know how many people that is  
a day? That's 11,000 a day. We  
don't fuck around, Clarence.

CLARENCE  
Well, I waited. And y'all ain't  
doing what I expected of you, so I  
had to go another route.

MR. CIGARETTE  
Yeah, I heard. But don't do that. A  
Hitman? That shit can come back to  
you. And you could end up in  
prison. But with us-

CLARENCE

Yeah but-

MR. CIGARETTE

Let me finish... with us, you get a clean kill. Nothing traces back to you. No police investigation. And you get that life insurance money. We love what we do. So be patient. We'll get her for you. I promise you, the bitch, is dead!

INT. CLARENCE'S BEDROOM

Clarence opens his eyes. "The bitch is dead" echoes in his head as he awakens from the dream. He sits up in his bed.

INT. THE CHEESE CAKE FACTORY - EVENING

The entire Parker family are out together enjoying a dinner courtesy of STAFF SERGEANT BRAD BICKFORD. He is Joy's new Caucasian fiance.

Brad is fully dressed in his Class A uniform.

Clarence doesn't want to be there. But he's doing it for his sister.

VALLETTA

(coughs)

This is a nice establishment. Ain't it, Willie?

WILLIE

Yeah, it's nice.

VALLETTA

Twenty years we been married, you never took me to a place like this before... cheap ass.

BRAD

I'm glad you like it, Mrs. Parker.

VALLETTA

Oh, I love it, Brad. I just wish somebody turn on the damn lights. Are they trying to save energy?

A waitress walks by.

VALLETTA (CONT'D)

(to the waiter)

Excuse me. Y'all need to turn the lights up or something. I'm stretching my eyeballs just to see what the hell in front of me.

The waiter smiles and keeps walking.

JOY

Mama, that's how they dim the lights in here.

VALLETTA

I don't give a good god damn. I can't see.

Brad grabs Joy's hand and smiles at her.

BRAD

Mrs. Parker. Mr. Parker. I'm so happy that you're allowing me to take Joy's hand in marriage. I just wanted to let you both know that I will love and cherish your daughter for as long as I live.

VALLETTA

I believe you, Brad. Because you white. My lord and savior Jesus Christ is a white man.

Clarence gives his mother a 'oh please' look.

A beat.

Everyone shares a uncomfortable silence.

Clarence rubs his stomach and makes a face.

Brad takes notice.

BRAD

You okay, Clarence?

CLARENCE

Yeah.

BRAD

What is it you do again, Security guard?

Valletta coughs and laughs.



VALLETTA

Hell no! He a damn Meter Maid.

WILLIE

You need to get a real job.

CLARENCE

That is a real job, Willie.

WILLIE

That ain't a real job. You robbing hard working tax payers of their money. We pay taxes. We should park where-ever the hell we like.

VALLETTA

(to joy)

Baby, I'm glad you found yourself a good, wholesome, white man. Too many fools like your brother running around here. This boy here, how old are you boy, 40 something?

CLARENCE

(rubs belly)

You don't know how old your son is, mama? I'm 39.

VALLETTA

39, 50, I really don't give a shit. My point is, you still living with your mama. Go out and find a damn woman and your own place...

(to Brad)

How old were you when you moved out of your mama house, Brad?

BRAD

I was 17, ma'am.

VALLETTA

17.

WILLIE

That's a good age. I was 17 when I left and joined the Navy.

VALLETTA

(to Clarence)

Did you hear that, dumb ass? He was 17.

JOY

Y'all leave Clarence alone.

Three waiters come to the table with arms of hot food. They give each plate to each family member.

Clarence smells the spaghetti coming from his plate. It looks good but he can't enjoy the aroma. His stomach is doing cart wheels.

JOY (CONT'D)

Clarence, are you okay?

CLARENCE

I don't know. I had a burrito from Raheem's Taco spot.

VALLETTA

That's what your dumb ass get. I don't trust no black man that think he can open up a Mexican restaurant. It don't match. Would you eat pig feet cooked by a Mexican?

CLARENCE

I think I'm...

VALLETTA

(to Brad)

Brad, have you ever seen a Mexican eat pig feet? Would you ever go into a restaurant called "Pablo's Pig feet"?

BRAD

I really don't know, ma'am.

Clarence is visibly perspiring. He takes a drink of water.

CLARENCE

I'm gonna be sick.

VALLETTA

(to Clarence)

Well, if you're gonna be sick, you need to take your ass to the bathroom. I don't have time to smell no throw-up.

Clarence looks around and is dizzy. He passes out face first into his plate of spaghetti.

INT. HOSPITAL

Clarence wakes up. He looks around. He's hooked up to an IV.

A man who has his back turned to Clarence is writing something on a chart. He slightly turns his head when he notices Clarence is awake. We don't see his face.

UNKNOWN MAN

You're awake.

CLARENCE

How long I been out?

UNKNOWN MAN

Just a couple of hours. How are you feeling?

CLARENCE

Bad.

UNKNOWN MAN

As you should. You've been diagnosed with Campylobacteriosis.

CLARENCE

What's that?

UNKNOWN MAN

Oh, I'm sorry. In laymen terms, such as an idiot like yourself, it simply means, you have food poisoning.

CLARENCE

Excuse me?

The Doctor turns around. His badge reads: WALTER STEVENS M.D.. He's a familiar face.

DR. STEVENS

You don't remember me do you? I'm Dr. Walter Stevens. You wrote me a ticket for double parking my BMW about a month ago.

Clarence closes his eyes and tightens his lips. He opens his eyes and looks at the smiling doctor.

CLARENCE

I was only doing my job, doctor.

DR. STEVENS

Of course. You were only doing your job. I'm over it. Now, stick out your arm.

The doctor pulls out a needle and preps it. Clarence eyes get big.

CLARENCE

What's that for?

DR. STEVENS

It's for you.

CLARENCE

Can I get another doctor. This may be a conflict of interest.

DR. STEVENS

Stop being a baby. Give me your arm if you want to feel better.

Clarence reluctantly gives his arm. The doctor snatches it and quickly pokes him.

DR. STEVENS (CONT'D)

There we go. That should put you right to sleep.

CLARENCE

Sleep? I don't need surgery or anything. It was only food poisoning.

DR. STEVENS

No, you don't need surgery or anything like that. But, you don't have health insurance. So, this visit is going to cost you a very pretty penny. And since you've cost me money in the past. I figure, why not return the favor.

Clarence gets very drowsy.

DR. STEVENS (CONT'D)

I've sedated you. I'm going to keep you here for a couple of days. I'll run a few bullshit tests and x-rays maybe. I'm going to keep you here until your bill is ridiculously high and I'm tired of looking at you. So, sleep tight.

(MORE)

DR. STEVENS (CONT'D)  
(waves the needle in the  
air)  
I'll be back later to check on you.

Clarence reaches out pitifully.

CLARENCE  
Please...

CLARENCE'S POV

He watches as the doctor leaves.

Clarence passes out.

CUT TO:

INT. HOSPITAL - CONTINUOUS

CLARENCE'S HAZY ON AND OFF POV

A face sits in front of him. It's Big Shirley.

BIG SHIRLEY  
Hi, Boo! Are you okay? I've missed  
you. You know if I wasn't in this  
wheel chair I would jump all over  
you now and ride you like a rodeo.

CLARENCE  
Big shirley?

BIG SHIRLEY  
I know, baby. Mama knows you miss  
her. Would you like a kiss baby?

Shirley looks over her shoulder. She looks back at Clarence.

BIG SHIRLEY (CONT'D)  
I'll do it while ain't nobody here.

Big Shirley goes in and gives Clarence a wet long kiss.

He's too weak to fight her off.

BIG SHIRLEY (CONT'D)  
I love you, Clarence. You sleep  
tight and get well soon.

Clarence passes back out.

INT. HOSPITAL - CONTINUOUS

CLARENCE'S POV:

He comes to again. His vision hazy.

Two figures stand over him. Both familiar. Dr. Walter and now Nurse Byron.

BYRON

(to Dr. Stevens)

I'm just so happy that Obama is for gay marriage. I think Jesus is for all things gay as well. I think Jesus was a closet homosexual. I mean, how else do you explain the reason he had no lady friend in his life? He traveled around with 12 sweaty men all day. I think he was afraid to come out because of his daddy. His daddy was so mean. Have you ever read the old testament Dr. Stevens?

DR. STEVENS

You're a Christian?

BYRON

Yes. Gay man for Jesus.

DR. STEVENS

Whatever. Look, this patient needs a full rectal examination. No holds barred.

Byron looks at Clarence.

BYRON

I know him. The other night he turned down my drink.

DR. STEVENS

I'm afraid I don't follow.

BYRON

I met him at a gay night club. Sodom and Gomorrah. He said he wasn't gay though.

(sniffs around)

But a gay man can always sense another gay man.

DR. STEVENS  
 (methodical grin)  
 Well, in that case, you two should  
 have a fun time together.  
 (to Clarence)  
 Mr. Parker, you're in good hands  
 with nurse Byron here.

Dr. Stevens pats Byron on the arm and walks out.

CLARENCE  
 (weak tone)  
 No...

BYRON  
 (slaps on gloves)  
 But, I'm afraid yes, babe. I'll be  
 so gentle.

CLARENCE  
 No. Please. No.

BYRON  
 (lean in on Clarence)  
 I love it when they beg. I'm gonna  
 make you love me.

Clarence passes out.

INT. HOSPITAL - CONTINUOUS

CLARENCE'S POV

He awakens to the same groggy haze.

Melvin smiles. All of his golden teeth show.

MELVIN  
 Yo, I thought you was dead.

CLARENCE  
 Melvin?

MELVIN  
 I had to come check on my man. Make  
 sure you ain't die on my ass before  
 you know... fo' I get paid.

CLARENCE  
 Why are you... always at the wrong  
 place... at the wrong time?

MELVIN

Relax. Ain't nobody see me. I move like a ghost. But check it.

Melvin pulls out a bullet from his mouth.

MELVIN (CONT'D)

This the bullet I'm putting in your mother's cranium. You wanna kiss it for good luck?

Clarence nods no.

Melvin kisses it.

MELVIN (CONT'D)

Tonight is the night. And I'm ready... remember when you asked me if I ever done this before? Well, hell nah, this'll be my first time.

CLARENCE

Wait...

MELVIN

Look, I have to go. Tomorrow morning when you wake up, Your mom's will be a memory.

Melvin shoots out of frame.

CLARENCE

Wait... Melvin...

Clarence passes out.

INT. HOSPITAL - CONTINUOUS

Clarence wakes up. He sits up.

A Black nurse named BETTY, is in the room checking his IV.

MS. BETTY

Welcome back, Clarence

CLARENCE

Ms. Betty, I didn't know you were a nurse here.



MS. BETTY

Did you know you been out, four days?

CLARENCE

Four days? From food poisoning?

MS. BETTY

Doctor Stevens thought it would be best you stay a couple of days. If you ask me I thought you should've been discharged the first day you checked in here.

CLARENCE

Dr. Stevens ain't here now is he?

MS. BETTY

No. He's off tonight.

CLARENCE

How about, Nurse Byron, is he here?

MS. BETTY

Nurse Byron? Byron doesn't even work this ward. Why would he have to see you?

CLARENCE

Nothing.

MS. BETTY

Well, tomorrow morning you're to be discharged. The hospital wants you out of here.

Clarence falls back into his bed.

MS. BETTY (CONT'D)

Are you hungry?

CLARENCE

Yeah. I could eat something.

MS. BETTY

Okay, I'll bring you something up. How's your mother doing?

CLARENCE

She's fine.

MS. BETTY

I'm praying for her. I hope she beats it.

(MORE)

MS. BETTY (CONT'D)

I believe in the power of prayer, but your mother is one of them stubborn black people who think God is gonna handle all of their problems. Y'all need to convince her to come in here and receive chemotherapy.

CLARENCE

What? chemotherapy? What are you talking about?

MS. BETTY

Oh, baby. Valletta didn't tell you?

CLARENCE

Tell me what?

MS. BETTY

Last month your mother came in here complaining about body aches and coughing up blood. She was diagnosed with lung cancer.

Clarence sits up.

CLARENCE

My mama has cancer?

MS. BETTY

Yes. She's in her late stages. She really needs to get in here or else-

Clarence hops out of bed. A sharp pain comes from his rear end. He removes the IV Hooked into him.

CLARENCE

I don't need Melvin after all. I need a phone.

MS. BETTY

Baby, what's the matter?

Clarence picks up the phone next to his bed.

CLARENCE

What's to dial out?

MS. BETTY

Nine. Clarence what's going on?

Clarence dials numbers. He listens as it rings on the other end.

CL (O.S.)  
Hello.

CLARENCE  
CL, what's Melvin's number?

CL (O.S.)  
Clarence? How you feeling boy?

CLARENCE  
Man, what's Melvin's number?!

CL (O.S.)  
I don't know? He don't have a  
phone.

CLARENCE  
So how the hell do you get in  
contact with him?

CL (O.S.)  
At his job, or the dude just always  
seem to just show up. What's going  
on man?

CLARENCE  
I need to call it off.

Clarence hangs up. He dials numbers. He listens as it rings  
on the other end.

CLARENCE (CONT'D)  
Pick up, mama...

No one picks up.

Clarence slams the phone down.

CLARENCE (CONT'D)  
Where are my clothes?

MS. BETTY  
Baby, you need to calm down and  
relax.

CLARENCE  
Ms. Betty, where are my clothes? I  
have to go home!

MS. BETTY  
In here, baby.

She goes in the closet and grabs his clothes. Clarence snatches them out of her hand and rushes out of the room.

CUT TO:

INT. MELVIN'S CAR - NIGHT

Melvin listens to LOUD RAP MUSIC as he smokes on a blunt. He stares at his own reflection in the mirror.

He turns the music off. He puts the blunt out.

He puts on a pair of black leather gloves.

He takes a final look at himself in the mirror.

MELVIN

I am somebody. Say it with me, I  
am, somebody.

Melvin grabs the gun which lays in the passenger seat.

He jumps out of the car. He tucks the gun behind his pants.

He looks around as he slowly heads toward the Parker resident.

CUT TO:

INT. PARKER HOME - BEDROOM

Valletta tosses and turns in her bed. She sits up and starts to cough. She drops back slowly into the bed.

CUT TO:

EXT. PARKER HOME - NIGHT

Melvin is creeping around the back of the house. He looks into a window. He can see the kitchen.

He walks over to the back door. He punches the glass in and unlatches the lock.

CUT TO:

INT. BEDROOM

Scrooge pops his head up. His ears stick out.

Valletta's coughing gets more violent. She sits up again. This time she climbs out of bed and slowly walks over to the bathroom.

Scrooge gets up and follows her. She spits blood into the toilet.

CUT TO:

INT. HALLWAY

Melvin looks up the stair case. He knows his victim is up there. He pulls out the gun and slowly takes his first step. The step makes a CREAKING sound.

CUT TO:

INT. BATHROOM

Scrooge quickly turns around and lets out a bark.

VALLETTA  
(coughs)  
Scrooge, shut up. Ain't nobody here  
but me and you.

Valletta continues to cough and spit. She drops to the floor and sits against the sink.

CUT TO:

EXT. CITY STREET - NIGHT

Clarence is running as fast as he can. His jeans are unfastened, his shirt is open and his shoes are untied.

CUT TO:

INT. UPSTAIRS HALLWAY

Melvin creeps around the corner and slowly peeks through the bedroom door. He doesn't see Valletta in the bed.

He opens the door slowly. He hears a cough O.S.

He slowly comes around the corner. Scrooge turns quickly and begins to growl.

Valletta lifts her head up.

VALLETTA  
Who the hell are you?

Scrooge barks. Melvin points the gun at her.

MELVIN  
I'm your grim reaper, bitch!

VALLETTA  
(coughs)  
Scrooge, in the name of Jesus,  
Kill!

Scrooge leaps forward at Melvin. Melvin steps back. He points the gun at the dog.

MELVIN  
You better get your mangy ass back  
fo' I shoot your other eye out.

Scrooge leaps forward and then moves side to side. Maneuvering as Melvin aims the gun at him.

Melvin takes a shot. He misses. Scrooge is old but agile... or maybe Melvin just can't shoot.

Melvin takes another shot. He misses. Scrooge takes a big leap and locks on Melvin's penis.

Melvin screams in agony. He swings around knocking things over as Scrooge is latched on. Gnawing away.

Man verses Dog ends up in the hallway.

Melvin bangs scrooge against the wall a couple of times. Scrooge lets go.

Melvin takes another shot and misses. Scrooge leaps forward and latches on to Melvin's face.

They both tumble down the stair case.

Melvin lands on the gun. The gun goes off and a bullet rips through his chest and comes out of his back.

Scrooge crawls from underneath the carnage. Unscathed.

EXT. PARKER HOME - NIGHT

Police cars, An ambulance, and nosey neighbors are scattered in front of the house.

Clarence finally gets home. He is out of breath. He fears for the worst when he sees all of the commotion.

CLARENCE

No, I'm too late.

Clarence drops to a knee.

Valletta is rolled out of the house on a gurney. Scrooge sits in her lap.

VALLETTA

The lord has delivered me once again from the devil's grasp.

Clarence pops his head up.

CLARENCE

Mama?

Clarence walks over to her.

VALLETTA

Boy, where were you when the devil arrived at my door step? If it wasn't for Scrooge, I'd be dead.

CLARENCE

Are you okay?

VALLETTA

(coughs)  
Don't ask me no dumb ass questions. You see I'm on a stretcher.

The paramedics roll out Melvin's body.

CLARENCE

(to paramedic)  
I live here. Can you tell me what happen?

PARAMEDIC

This intruder broke into your home. He and the dog had a scuffle. He tumbled down the steps and landed on his own gun, killing himself.

Joy and Brad arrive. Joy runs to her mother.

JOY

Mama, are you okay? Are you hurt?

VALLETTA  
I'm doing fine, baby.

JOY  
Where are they taking you?

PARAMEDIC #2  
We checked your mother's vitals.  
She isn't doing so good. We're  
going to take her to the hospital  
for some tests.

JOY  
Oh, Mama.

VALLETTA  
It'll be fine, baby. I have  
Jesus... and my Scrooge.

Clarence looks around. He watches as his mother is loaded into the ambulance. He watches as his sister climbs into Brad's arms for comfort.

He looks at all of the police and nosey neighbors. He has a seat on the curb and drops his face into his hands.

INT. HOSPITAL

Muted silence.

The Parker family waits in the lobby.

A Doctor comes out. Nurse Betty is at his side.

He tells them the bad news that Clarence already knows.

Joy falls into Brad's arms and cries.

Willie holds his head down and sticks his hands in his pockets.

Clarence just sits and watches. He doesn't know what to feel.

DISSOLVE TO:

INT. HOSPITAL ROOM

Valletta is pale and small. Her hair is completely gone due to Chemotherapy.



Joy rolls Valletta in front of a window.

Clarence walks into the room. He stops at the door way.

JOY

Mama, your son is here. I'm going to leave you here with Clarence. I have to run somewhere. I'll be back.

Valletta just slowly waves.

JOY (CONT'D)

Can you sit with her until I come back?

CLARENCE

Yeah.

Joy leaves. Clarence takes a seat in front of his mother.

Valletta stares at Clarence.

CLARENCE (CONT'D)

It's a nice day outside, mama.

Valletta continues to stare.

CLARENCE (CONT'D)

Did you wanna go outside?

Valletta doesn't answer. She just stares.

CLARENCE (CONT'D)

Let's go outside and get some air, mama.

Clarence rolls her out of the room.

EXT. HOSPITAL - DAY

Clarence and Valletta sit at a bench that over looks a small pond. Ducks swim around in it.

They sit in silence for a beat or two.

Clarence looks at his mother in her poor state.

CLARENCE

Mama?

Valletta slowly lifts her head.

CLARENCE (CONT'D)

Do you... never mind.

VALLETTA

You look just like him.

CLARENCE

My dad?

VALLETTA

I never looked at you this much...  
afraid of my own emotions.

CLARENCE

It wasn't until I was twenty when I  
found out you can't die from blue  
balls. Mama, what happen to him, to  
my real dad?

VALLETTA

I don't know. Last time I saw your  
father, he had beat me so bad he  
left me for dead in some woods.  
Your father, James Turner, was my  
first love, my first everything.

CLARENCE

My father use to beat on you?

VALLETTA

Beat me, drown me, left me in the  
woods to die, while I was three  
months pregnant... with you.

CLARENCE

Is that why you hate me?

Valletta tears up.

VALLETTA

I don't... hate you. I'm just so  
scared to love you. I told my self  
after what I put up with your  
father, that I would never, never  
love another man.

CLARENCE

But I'm not just some other man,  
mama. I'm your son.

VALLETTA

I know. And I was wrong how I treated you. Wrong how I treated Willie. But I was afraid. Afraid if I let my guard down for either one of you... You look just like him. I was so afraid, if I loved you, you would turn just like him. I showed your daddy so much love. All he gave me was so much hate. Nobody know what your father did to me but Willie and your Grandmother. When I met Willie, he could see that I was wounded and a hurt soul. I figured that's why he let me get away with so much. And lord knows I did him so wrong. Willie Parker is a good man. No other man would've put up with my mess, I tell you.

Clarence stares at the ducks.

VALLETTA (CONT'D)

Clarence.

Clarence looks to his mother.

VALLETTA (CONT'D)

I've always loved you, son... and I'm sorry.

Clarence gets up to hug his mother.

CLARENCE

I been waiting my whole life just to hear you say them words. I love you too, mama.

INT. HOSPITAL ROOM - DAY

Clarence helps his mother into her bed. He lays her back and covers her with sheets.

CLARENCE

I'll be back tomorrow mama. We can go outside and watch them ducks again. How's that sound?

VALLETTA

I'd like that, son.

Joy stands at the door way listening.

Clarence watches as his mother falls asleep.

CUT TO:

EXT. CEMETARY - DAY

Valletta's funeral.

The preacher says a few words as the body is being put into the ground.

CUT TO:

INT. THE PARKER HOME

The house is full of people. All dressed in black and enjoying some of Clarence's cooking.

Clarence steps outside to get away for a while.

EXT. THE PARKER HOME - CONTINUOUS

Clarence is sitting on the hood of his car.

CL Comes outside.

CL  
That's a good spread you put together.

CLARENCE  
Thank you.

CL  
You gonna miss her?

CLARENCE  
I am gonna miss her. I just wish it didn't have to take her getting sick for us to be close.

CL  
Sometimes death brings love.

CLARENCE  
Death brings love?

CL

Yep. Only time my family comes together is when somebody dies. Funerals are our family reunions. Do you even feel bad about the whole Melvin thing?

CLARENCE

I try not to think about it.

CL

What part? Melvin dying in your house, only because he was paid to kill your mother? Or you paying him to kill your mother?

CLARENCE

All of it.

CL

What are you gonna do with all the money when you get it?

CLARENCE

What I said I was gonna do. Open up a restaurant. Even give Melvin's 5 kids a little something.

CL

That's gracious of you, Clarence. Thinking about the killers's kids and all.

CLARENCE

It's the least I can do.

CL

So, church-N-chiken will be a reality real soon.

CLARENCE

I'm not gonna call it that. I'm thinking about naming it after my mama. "Valletta's". Just a simple restaurant. No singing, no churching, just eating.

CL

"Valletta's"? I guess that sound right.

Clarence hops up from his car and begins to walk.

CL (CONT'D)

Where you going?

CLARENCE

To Big Shirley's. Make sure she doing alright.

CL

Oh, Okay, It's like that between y'all?

CLARENCE

No. We're just friends. That's what friends do. Check on other friends when they're not doing so well.

CL and Clarence began to walk down the sidewalk.

CL

You can tell me man. I ain't gonna judge you. Big girls need love too.

CLARENCE

I just told you. We're just friends. And besides, I have another woman on my heart.

CL

Who?

CLARENCE

Erica Hines.

CL

I don't like you seeing her. She use to dog you back in the day. Now you kissing her ass.

CLARENCE

Well, I'm sorry she doesn't meet your approval father. But I am going to continue to see her.

CL

Remember when you told me I could tell you anything?

CLARENCE

Of course.

CL

Okay, remember, Sheena? Well, Sheena was a tranny, man. Her real name was Doug.

CLARENCE

Say what?

CL

Yeah, man. I couldn't believe that  
shit myself.

CLARENCE

So, did you suck on Doug's dick and  
call'em daddy?

CL

Hell no! I killed him. He's as dead  
as your mama.

CLARENCE

Why you gotta talk about my mother?

CL

You right. My bad. But I did kill  
him. And buried him in my back  
yard.

CLARENCE

You still full of shit. You sure CL  
don't stand for compulsive liar?

FADE OUT.

THE END





