

THE MURDER CAPITAL

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FADE IN:

EXT. THE CITY OF NEW ORLEANS - MORNING

WE SEE a SHOT of DOWNTOWN NEW ORLEANS, LA. It's early morning. As the camera PANS above the city, WE SEE the CRESCENT CITY CONNECTION BRIDGE with the MISSISSIPPI RIVER flowing down beneath, as well as the many BUILDINGS of downtown New Orleans in the background.

EXT. THE FRENCH QUARTER - SAME

There's the silence of the early morning. WE SEE a few PEOPLE walking around, as well as BUSINESS OWNERS opening up shop. WE SEE a HOMELESS GUY lying on the sidewalk ASLEEP.

EXT. CALVIN'S HOUSE - DAY

A poor-looking neighborhood in Downtown New Orleans. A few of the HOUSES are abandoned and damaged. It's obvious that there's still some rebuilding to do in New Orleans post Katrina. Parts of the street are severely damaged, as if hit by several earthquakes.

CALVIN, mid 20s, black, good looking, shoulder-length dreads, thug type, wearing a T-SHIRT, BASKETBALL SHORTS, and SLIPPERS with SOCKS on, sits on his steps eating a BOWL OF CEREAL. WE SEE that he's eating FRUIT LOOPS.

He looks out into the street and notices a group of KIDS, preteens, all black, playing a game of 2-on-2 Basketball. A MILK CRATE, with the bottom cut out, that's nailed to a piece of PLYWOOD, that's nailed to a light post, serves as the hoop.

ON STREET KID #1 WITH THE BALL

He passes the ball to Street Kid #2.

STREET KID #1

Last shot.

Street Kid #2 shoots the basketball. It goes into the crate hoop.

STREET KID #1 (CONT'D)

(cheers)

Yeah.

Street Kids #1 and #2 celebrate their victory with goofy celebration dances. Calvin chuckles and smiles. Street Kid #3 is upset that his team lost. He walks up to Street Kid #2, who's celebrating, and punches him in the face.

STREET KIDS #1 & #4

Ooh!

Street Kid #2 gets off the ground and throws a punch at Street Kid #3. Street Kid #3 dodges the punch and counters with another punch to Street Kid #2's face.

While Street Kid#2 is on the ground, Street Kid #3 repeatedly kicks him in the gut, as well as stomp on him. After Street Kid #3 gets his fill, he walks away from Street Kid #2.

Street Kid #3 walks up to Street Kid #4 and they DAP, Street Kid #3 is real proud of himself, and so is his friend, Street Kid #4, who hypes him up.

Street Kid #2 slowly gets up off the ground. His eye is bruised and his mouth is bloody. Street Kid #1 looks in awe at Street Kid #3, he really caught a beatdown.

STREET KID #1

Say bruh, I know you ain't gone let that nigga do you like that, huh?
You better give that boy his issue.

ON CALVIN

Watching Street Kids #1 and #2.

ON STREET KID #2

Walking towards a nearby HOUSE. He reaches under the house and pulls out a 9MM HANDGUN. He looks over at Street Kid #3 who's chatting it up with Street Kid #4. They're in their own little world feeling like tough guys.

Street Kid #2 has a look of sheer hatred on his face. He starts walking towards Street Kid #3. It's obvious what he's about to do. Calvin quickly sits his bowl of cereal on the steps and runs over to Street Kid #2.

CALVIN

Whoa, whoa, whoa.

Calvin grabs Street Kid #2 and takes the gun.

CALVIN (CONT'D)

You need to chill out bruh. Let it go.

STREET KID #2

Nigga, what?

CALVIN

I know he just whipped yo' ass,
 (brings attention to the
 gun)
 But this ain't the way. If you
 wanna fight him again, cool. You
 should just let it go, but if you
 gotta do somethin,' do that. Fight,
 don't shoot. Or, better yet, go
 home.

STREET KID #2

Dawg, you gone have people thinkin'
 I'm a bitch bruh.

CALVIN

Man, ain't nobody gone think you a
 bitch. They gone think you a lil'
 kid. And stop cussin.'

STREET KID #2

Alright, bruh. Whatever. Give me my
 gun back.

CALVIN

Nah, I think I'll hold on to this.
 Go inside.

Calvin and Street Kid #2 DAP. Calvin rubs him on top of the head, real big brother like. Street Kid #2 heads to the house that he got the gun from under. Street Kid #1 follows. They go into the house.

Calvin walks back to his steps and sits back down. He sits the 9mm between his legs on the step right below the one he's sitting on. He grabs his bowl of cereal and eats a spoonful, smirking and shaking his head as he chews, crazy kids. Calvin turns his head and is startled. He drops the bowl of cereal.

CALVIN'S POV

A THUG, 20s, black, standing at point-blank range, has a 9MM aimed at his face. The screen FREEZES.

CALVIN (V.O.) (CONT'D)
 Damn, I can't believe I just got
 caught slippin.' I guess it's too
 late to worry about it now. They
 say that right before you die your
 life flashes in front of your eyes.
 (beat)
 This is the life I see flashing.

CUT TO:

ESTABLISH

EXT. CALVIN'S HOUSE - MORNING

Calvin's neighborhood years ago(PRE-KATRINA). It's still poor-
 looking, but no HOUSES are abandoned or damaged. The street
 pavement is still severely damaged in spots, as if it's been
 through several earthquakes.

SUPERTITLE: 1999

INT. CALVIN'S HOUSE - CALVIN'S ROOM - SAME

WE HEAR RAP MUSIC with VIOLENT LYRICS playing. It's a typical
 room for a pre-teen boy. A single bed with race cars on the
 sheet, POSTERS of famous sports athletes on the wall, CLOTHES
 all over the floor.

Standing in front of a mirror WE SEE Calvin at the age of 11.
 He's a good-looking kid, no dreads yet. He's wearing a tank
 top, boxers, and socks. He's gesturing with two TOY CAP GUNS
 in his hands.

CALVIN
 I'm a G, and I'm bout pullin'
 triggers. A nigga cross me, and
 I'ma kill that bitch nigga.
 (acts like he's shooting
 the gun)
 Pow.

Calvin walks over to the dresser and grabs a NESTLE CRUNCH
 BAR. He opens it and rips off a piece of the SILVER WRAPPING.
 He places the silver wrapping on his top TEETH and molds it
 on his teeth to make it look like he has a platinum grill in
 his mouth. He grabs another piece of the wrapping and does
 the same on his bottom teeth.

Calvin walks over to his RADIO and changes the CD. He walks back in front of the mirror. The song "HA" by the rapper JUVENILE starts playing. Calvin raps along to the first verse and some of the chorus.

CALVIN (CONT'D)

That's you with that bad ass Benz
ha? That's you that can't keep yo'
old lady cause you keep fuckin' her
friends ha? You gotta go to court
ha, you got served a subpoena for
child support ha, that was that
nerve ha? You ain't even much get a
chance to say a word ha? I know I
ain't trippin, don't your brother
got them birds ha? You ready to
bust one of them niggas head ha,
you ain't scared ha, you know how
to play it ha? I know you ain't
gone just let a nigga come and punk
you ha, stunt and front you ha,
straight up run you ha? You know
who got that fire green ha, you
know how to use a triple beam ha,
shit ain't hard as it seems ha? You
keep your body clean ha, you got a
lot of girbaud jeans ha, some of
your partners dope fiends ha? You
really don't wanna fuck with them
niggas ha, you come up with them
niggas ha, you stuck with them
niggas ha?

The chorus comes in.

CALVIN (CONT'D)

You a paper chaser, you got your
block on fire, remaining a G, until
the moment you expire.

As the song continues to play, Calvin looks into the mirror with his teeth clinched together, flashing his fake grill. He stands with both arms in the dumbbell curl position with his forearms facing the mirror. One forearm has THUG written on it in marker, and the other forearm has LIFE.

Calvin stares into the mirror with a hard tough guy look on his face. He just stands there, looking at the mirror like he wants to fight it. Calvin hears the door opening. He quickly tosses the cap guns on the floor and out of sight.

ENTER Calvin's mother, JOAN, 40, black, pretty, wearing a Nursing Uniform, and holding CHRIS, her 4 year old son, and Calvin's little brother. She notices the MUSIC Calvin's playing.

JOAN

Hey boy! What are you listening to?

Joan walks over to the radio and shuts it off. She takes out the CD. Calvin walks up to her and plays around with his little brother, making funny faces. Little Chris smiles and giggles. She slaps Calvin upside his head.

JOAN (CONT'D)

What are you doing listening to this crap?

CALVIN

It's tight.

JOAN

It's not tight. It's filth. Rap music does nothing but glorify violence. Keep this poison out of your head Calvin.

CALVIN

Aww, mama. Rap ain't like that.

JOAN

The kind you listen to is.

Joan notices the silver candy bar wrapping in Calvin's mouth.

JOAN (CONT'D)

And take that junk out of your mouth and get dressed for school.

CALVIN

Can I stay home? It's the last week of school. We ain't gone be doing nothing.

JOAN

You heard what I said. Hurry up.

Joan EXITS.

INT. MIDDLE SCHOOL - CAFETERIA - DAY

The cafeteria is filled with STUDENTS who are eating and talking.

ON CALVIN

Dressed in his school uniform that consists of DICKIES UNIFORM PANTS and a PULLOVER 3-BUTTON COLLAR SHIRT. He's standing in the lunch line holding a LUNCH-TRAY as the LUNCH LADY puts a bowl of RED BEANS and RICE, a piece of CORNBREAD, a piece of CAKE, and a JUICE CARTON on it.

CALVIN
(to Lunch Lady)
Thanks Mrs. Johnson.

The Lunch Lady smiles at him. He takes his tray and walks through the cafeteria heading for somewhere to sit. As he walks, he looks over at a group of PRETTY GIRLS sitting at a table. They look at him and he smiles at them. They give him a LOOK, they're out of his league. He shrugs off the rejection.

Calvin continues walking. He looks over at another table at a group of boys, ERIC, MIKE, and BULLET, real name Byron, all 11, all black, all the thug type, sitting and eating and talking. Calvin nods his head at them. They don't nod back. They stare at him, possibly contemplating beating him up. Calvin keeps walking.

Calvin walks to a table and sits across from TERRELL, 11, black, Calvin's best friend, who's eating lunch, and reading 1984 by GEORGE ORWELL. He seems like a mature and well put together young man.

CALVIN (CONT'D)
What's up Terrell? You reading nigga? You just got outta class. Enjoy your lunch, maybe even a lil' recess.

TERRELL
What's up Calvin?

Calvin starts eating. Terrell puts the book down for now.

TERRELL (CONT'D)
We still playing ball after school right?

CALVIN
Yeah. I'm glad Summer break is almost here.

TERRELL

Me too. I saw you say what's up to Bullet and them. The way they was looking at you, I thought they was gone shoot you.

Calvin chuckles.

CALVIN

Nah, they cool.

TERRELL

Nah, they ain't cool. They killers. Eleven years old and already murdered people. We in the fifth grade in class with killers?

CALVIN

Alright, I get it nigga.

Terrell laughs.

TERRELL

If you wanna be a low life, that's on you. It seems like that's all dudes wanna do. How you wanna be a killer and ain't even hit puberty yet?

Calvin laughs.

CALVIN

That's how it is in the N.O. Fist fights turn into gunfights.

TERRELL

Yeah, but I want better for myself. I don't wanna end up like my big brother Jamal.

Terrell eats his food. For a moment, Calvin ponders what Terrell just said. Then he turns his head and looks back at the table with the thug-type kids. Bullet is standing at the table laughing and joking. The other boys sit laughing. They look like trouble. Calvin turns back around and continues eating.

EXT. PARK - BASKETBALL COURT - DAY

Calvin, Terrell, and another KID, are playing a 3-on-3 halfcourt basketball game against 3 other KIDS.

Around the court there's other PEOPLE, all black, hanging out: Other PRETEENS, girls and boys, and four THUG TYPES, early 20s, one of whom is RONNIE, sitting on the bleachers smoking WEED.

Calvin's dribbling the basketball, he does a crossover and gets by the defender, GREG, 11, black, and goes to the basket for an easy layup. The rim has no NET and the painted square on the backboard is faded. There's also graffiti painted on it.

ON GUYS SITTING ON BLEACHERS

They all applaud Calvin's basketball skills.

RONNIE'S FRIEND

That lil' nigga nice.

RONNIE

Yeah, that's Calvin, Chuck lil' cousin.

RONNIE'S FRIEND

Oh, yeah?

ON THE COURT

Calvin and his team are on defense. Calvin is guarding Greg, who has the ball. He tries to dribble pass Calvin, but Calvin strips the ball. Calvin stands dribbling, surveying the court before he makes a move.

CALVIN

Game point.

Calvin passes the ball to Terrell. As Terrell dribbles, Calvin runs to 3-point line. Terrell dribbles pass the kid guarding him. As he heads to the rim, he passes the ball to Calvin who shoots the 3-pointer as Greg runs up to block. He makes the shot, nothing but net and in Greg's face.

Calvin and his teammates celebrate their victory while Greg and his teammates wallow in defeat. Greg is a really sore loser. He takes the basketball and throws it at Calvin, hitting him on the back of the head. Calvin turns around.

CALVIN (CONT'D)

What's your problem nigga?

GREG

You my problem nigga. What you wanna do?

Greg walks up to Calvin and gets in his face. The surrounding kids see what's happening and they run over and make a circle around Calvin and Greg.

GREG (CONT'D)

You ready to get beat down?

Greg shoves Calvin.

RANDOM KID IN CROWD

Don't let that nigga push you. Fuck him up.

Calvin doesn't need to be told twice. He goes up to Greg and punches him in the face. Greg falls to the ground. All the other kids instigate the situation.

SURROUNDING KIDS

Ooh!

Calvin stands with his dukes up waiting for Greg to get off the ground. Greg gets up. Calvin throws another punch, but this time he misses. Greg counters with a punch of his own to Calvin's stomach, then his face. Calvin hits the ground.

Greg kneels over Calvin and repeatedly punches him in the face. The other kids look on in a shocked yet entertained way. Greg stands and kicks Calvin in the stomach. Calvin stays on the ground trying to recover from the vicious beating.

GREG

Yeah, stay down you bitch ass nigga.

Greg walks around the court celebrating his beatdown victory with his teammates and the other kids standing around. Calvin slowly gets up.

TERRELL

Damn, you alright my nigga?

Calvin wipes his bloody nose and mouth with his shirt.

CALVIN

Yeah, I'm straight.

Calvin walks off the court, most likely going home. He walks towards Ronnie and his friends who are sitting on the bleachers. Ronnie gets up from the bleachers and walks over to Calvin.

RONNIE
Damn bruh, you let that nigga beat
yo ass like that?

CALVIN
What's up Ronnie? He's a good
fighter.

Ronnie pulls a 9MM HANDGUN from his jeans.

RONNIE
Now he bout to be a dead fighter.

Ronnie holds out the gun to Calvin, wanting him to take it.

RONNIE (CONT'D)
Handle yo business whoa-dee.

Calvin looks at the gun. He's not sure if he should take it, killing is wrong. He looks at Ronnie, then back at the gun. Calvin takes the gun and begins walking toward Greg, who's still celebrating and bragging about the fight. His back is to Calvin.

GREG
I fucked that boy up.

Calvin starts breathing harder as he closes in on Greg. He hides the gun behind his back. The kids standing with Greg notice Calvin walking up. Greg turns around.

GREG (CONT'D)
You want some more bitch?

Calvin get within 3 feet of Greg and aims the gun at his head. Greg freezes along with everyone else. Greg looks shocked and really scared. Calvin SHOOTS Greg in the forehead. Blood and brains splatter from his head as he falls onto his back. The other kids stand silent.

ON TERRELL

He stares at Calvin. He can't believe he just did that.

ON GREG

Lying on the ground with a puddle of blood around his head. His body is twitching.

ON CALVIN

His eyes are locked on Greg as he still has the gun aimed at him. His expression is blank. He doesn't look afraid the way an eleven year old should, especially after shooting someone. It's like he's done it before.

ENTER Ronnie running up to Calvin. He's excited. He grabs the gun from Calvin who's still locked in a trance looking at Greg.

RONNIE

That's what I'm talkin' bout.

ENTER the rest of Ronnie's friends.

RONNIE'S FRIEND

Damn, he domed that boy.

RONNIE

Hell yeah. My lil' nigga a G.

Ronnie looks around at the kids standing around. He flashes the gun to them.

RONNIE (CONT'D)

None of ya'll better not snitch.
Come on Calvin, let's be out before
them people get here.

Ronnie grabs Calvin, who's still staring at Greg, and pulls him away. They EXIT.

ON TERRELL

He watches Calvin run off with Ronnie and his boys. He's still in disbelief at what Calvin did.

INT. CALVIN'S HOUSE - BATHROOM - DAY

Calvin rushes into the bathroom, swinging the door shut as he enters. He runs to the toilet and HURLS. He goes over to the sink and rinses his mouth out with MOUTHWASH. Calvin turns on the sink and splashes his face with water. He looks at himself in the mirror.

QUICK FLASH

Of Calvin shooting Greg in the head.

BACK TO CALVIN

Staring at himself in the mirror. He splashes his face with more water. He grabs a TOWEL and pats his face dry. He FLUSHES the toilet then EXITS.

EXT. BASKETBALL COURT - EVENING

The basketball court has become a crime scene. There's the YELLOW TAPE, parked N.O.P.D. SQUAD CARS with the siren lights FLASHING, and plenty of PEOPLE from the neighborhood standing around.

WE SEE a SQUAD CAR pull up to the scene. Exiting the driver's side is OFFICER MALCOLM JONES, 30, black, good-looking, tall.

Officer Jones walks around to the passenger-side door and opens it. Out of the squad car comes GREG'S MOTHER, 40s, black, dressed in work pants and a light jacket, obviously coming from work.

OFFICER LAWRENCE, 30s, black, approaches them. He has a look of pity on his face as he looks at the mother.

OFFICER LAWRENCE
Hey Malcolm.

MALCOLM
Hey, Officer Lawrence. How bad?

Officer Lawrence shakes his head. It's that bad.

MALCOLM (CONT'D)
Ma'am are you sure you're ready for this?

GREG'S MOTHER
Yes.

Malcolm hesitates to take her over to Greg. He knows she's going to breakdown.

GREG'S MOTHER (CONT'D)
Officer Jones, please. I need to see my son.

Greg's Mother's eyes are already starting to tear up. Malcolm walks her over to the scene. Officer Lawrence tags along.

AT THE BASKETBALL COURT

Greg's body is covered. Malcolm, Greg's Mother, and Officer Lawrence walk up. Officer Lawrence goes and lifts the cover.

ON GREG

WE SEE the hole in his head.

Greg's Mother sees the hole in his head and immediately breaks down.

GREG'S MOTHER (CONT'D)

Oh my God, my baby.

She goes over to Greg and kneels down over him. She lifts him up and hugs him tightly as she weeps profusely. The People standing around feel so sorry for the lady, including the kids that witnessed the whole thing.

ON TERRELL

His eyes get a little teary. He wipes them. He looks ANGRY. He still can't believe Calvin did this.

Malcolm walks over to Greg's Mother and gently pulls her away from Greg's body. He holds her tightly as she weeps.

GREG'S MOTHER (CONT'D)

God why? Why did you take my baby?

TERRELL

God didn't take your son.

Greg's Mother and Malcolm look over at Terrell.

TERRELL (CONT'D)

God don't murder people.

MALCOLM

Do you know who murdered this person?

Terrell looks upset. He wants to turn Calvin in.

TERRELL

Nah, I don't know. I'm just saying.
God don't murder people.

(to Greg's Mother)

I'm sorry for your loss ma'am.

GREG'S MOTHER

Thank you baby.

Malcolm, with his arms still around Greg's Mother, walks her back to his squad car. She starts to weep again.

ON TERRELL

He watches as Officer Lawrence covers Greg's body. He takes one last look at Greg. It's a gruesome sight.

ENTER two PARAMEDICS with a stretcher.

AT MALCOLM'S SQUAD CAR

Malcolm helps Greg's Mother into the car. She's stopped crying, but is still pretty shaken up. He shuts the door. Officer Lawrence walks up to Malcolm.

OFFICER LAWRENCE

Damn, I feel bad for that lady.
These kids are dying younger and
younger these days.

MALCOLM

They killing younger and younger
too.

OFFICER LAWRENCE

So you think it was another kid?

MALCOLM

Most likely.

OFFICER LAWRENCE

Maybe that kid you talked to knows
something.

MALCOLM

It ain't no maybe. And he's not the
only one that knows what happened.

OFFICER LAWRENCE

No snitching.

MALCOLM

Exactly.

OFFICER LAWRENCE

It's crazy how selfish people are.

MALCOLM

You can't expect people to put
their lives at risk.

OFFICER LAWRENCE

Yeah, I know.

(beat)

Something has to be done.

MALCOLM

Yeah, but you need the power.

OFFICER LAWRENCE

The power? By that you mean God.

MALCOLM

I mean the next best thing. Anyway,
I better get the mother home.

OFFICER LAWRENCE

Alright.

Malcolm walks away to get in his squad car.

INT. MIDDLE SCHOOL - CAFETERIA - DAY

Calvin turns from the lunch counter holding his tray of LUNCH. He walks through the cafeteria to go sit down. He walks by the table where the same pretty girls that dissed him the other day are sitting. This time when he looks at them they all smile and wave at him. Calvin smiles back, he's shocked.

Calvin continues walking. He notices that everybody is looking at him. He's not sure why. He walks by the table where Bullet and his crew are sitting. Calvin looks at them. They all give him the "what's up" nod. He nods back. Now he's really confused.

Calvin finally makes it to the table where Terrell is sitting. He sits down. Terrell has an irritated look on his face. Calvin doesn't notice.

CALVIN

What's up whoa-dee?

TERRELL

What's happenin?'

CALVIN

Man, everybody looking at me for
some reason.

(MORE)

CALVIN (CONT'D)

Tameka and her stuck up friends
smiled at me.

(beat)

Even Bullet and them niggas said
what's up to me.

Terrell is looking down at his tray eating, kind of ignoring Calvin.

CALVIN (CONT'D)

Hey, you heard me?

Terrell looks up at him.

TERRELL

Yeah, I heard you. Murderers are
popular around here.

CALVIN

What?

TERRELL

Nigga, you ain't stupid. Everybody
like you now cuz you murdered Greg
yesterday.

CALVIN

Greg? I didn't know ya'll was
friends.

TERRELL

Man, that was foul. You should have
saw how that boy mama was crying.
If you was mad that he beat yo ass
you should've just fought him
again.

CALVIN

Man, I didn't wanna kill him. It
just kind of happened. Ronnie gave
me the gun and it just happened.

TERRELL

Yeah, whatever.

CALVIN

Did them people ask you if you knew
who shot him?

TERRELL

Yeah, they asked me.

CALVIN

What did you say?

TERRELL
What you think I said?

Calvin looks relieved.

CALVIN
I knew you would look out for me.

TERRELL
You ain't why I didn't say nothing.
I didn't say nothing because I
ain't no snitch.

CALVIN
What? So now you got a problem with
me because I shot a nigga who
started with me just because we won
a stupid basketball game? Nigga,
this New Orleans. Somebody get
murdered everyday.

TERRELL
Man, fuck you.

Terrell stands. He grabs his tray.

TERRELL (CONT'D)
Find a new best friend.
(beat)
Nigga.

Terrell leaves.

EXT. MIDDLE SCHOOL - DAY

Calvin walks out of the school. He heads up the street. He gets to the corner and he sees Bullet and his clique off to the side smoking weed. They see him.

BULLET
Hey nigga.

Bullet gestures with his hand for Calvin to come over. Calvin walks over to them.

BULLET (CONT'D)
What's up whoa-dee?

CALVIN
What's up?

They DAP.

BULLET
So, you murdered that nigga Greg,
huh?

CALVIN
Yeah.

Calvin takes a step back and gets on the defensive. Bullet grins.

BULLET
Man, chill. We ain't gone do you
nothin.' We didn't hang with that
boy. That nigga was a bitch. If you
didn't do it, I was gone end that
nigga eventually.

Calvin relaxes...a little.

BULLET (CONT'D)
You smoke?

CALVIN
Nah.

BULLET
(to his friend holding the
weed)
Pass me the weed.

Bullet's friend hands him the blunt. Bullet holds out the blunt to Calvin. Calvin hesitates for a moment, then takes it.

BULLET (CONT'D)
You know how to hit it?

Calvin curls his lips and clamps them onto the tip of the blunt. He looks awkward and he's not inhaling properly to make the blunt burn.

BULLET (CONT'D)
Put your lips on it and suck in
with your mouth. Then, when the
smoke in your mouth, breathe in
with your nose.

Calvin does what Bullet says. The smoke shoots of his mouth and he COUGHS. Bullet and the others laugh.

BULLET (CONT'D)
That's that fire. Yo chest burnin'?

Calvin shakes his head yes.

BULLET (CONT'D)
Smokin' that weed, smokin' that
fire.
(beat)
Hit it again.

Calvin takes a hit of the weed again. This time is better. He breathes the smoke in, then blows it out.

BULLET (CONT'D)
There you go. Now pass it nigga.
Puff, puff, give.

Calvin passes the blunt to Bullet. He takes a hit.

BULLET (CONT'D)
Yo' name Calvin, right?

CALVIN
Yeah.

BULLET
I'm...

CALVIN
Bullet. That's Eric, and that's
Mike, your lil' brother. Everybody
know ya'll.

Bullet and his clique look at each other and smile.

BULLET
That's cuz we the realist niggas
out the 8th ward, ya heard me?

ERIC
Yeah, I heard ya. Now, pass the
blunt nigga.

BULLET
My bad.

Bullet hits it one more time really quick, then passes it to Eric.

BULLET (CONT'D)
Everybody know us, and now
everybody know you. That's why you
need to get down with us.

CALVIN

For sho.'

Bullet smiles at Calvin. Calvin smiles back. They DAP.

INT. CALVIN'S HOUSE - KITCHEN - NIGHT

Joan sits at the end of the table with her 3 year old, Chris, sitting in her lap as she feeds him. They're eating JAMBALAYA with FRIED CHICKEN on the side. Calvin sits to the side of his mother and brother. He's eating really fast, like he hasn't eaten in days.

Calvin cleans his plate and gets up to fix another. He walks over to the stove and puts more jambalaya on his plate. He grabs another piece of fried chicken. He goes and sits back down at the table. He continues eating like it's a sprint to the finish. Joan notices how fast he's eating.

JOAN

Boy, what's wrong with you?

CALVIN

(as he eats)

Nothing. Just hungry.

JOAN

Hey, look up at me.

Calvin looks up at his mother. She looks closely at him, examining his countenance.

JOAN (CONT'D)

I'm going to give you the benefit of the doubt and assume you ain't been smoking weed.

CALVIN

No, mama. The food is just good. I love jambalaya.

JOAN

Yeah, let me find out you been smoking that crap.

CALVIN

You won't mama. I'm tired. I'm bout to go to sleep.

JOAN

Alright. Put your plate and cup in the sink.

Calvin stands and grabs his plate and cup.

CALVIN
Okay. Goodnight. Love you mama.

Calvin walks to the kitchen sink.

JOAN
Love you too. Goodnight.

Calvin sits his plate and cup the sink. He heads out of the kitchen and bumps his shoulder against the side of the doorway as he walks out.

INT. MIDDLE SCHOOL - CLASSROOM - DAY

Calvin sits at his desk anxiously waiting for the bell to ring. Other STUDENTS are talking, hanging out. The TEACHER, female, sitting at her desk, stands.

TEACHER
Hey, listen up everybody.

The class quiets down.

TEACHER (CONT'D)
To those people I talked to, Summer school starts in two weeks.

The bell RINGS.

TEACHER (CONT'D)
To everybody else. See you next year.

Calvin is the first to get up and rush out of the class.

CALVIN
(as he rushes out)
Bye Ms. Williams.

Everybody laughs.

INT. MIDDLE SCHOOL - HALLWAY - CONTINUOUS

Calvin happily walks down the hallway.

BULLET (O.S.)
Hey Calvin!

Calvin looks in the direction of the sound. WE SEE Bullet standing in front of the BOY'S BATHROOM. He waves for Calvin to come over. Calvin walks over.

BULLET (CONT'D)
What's up my nigga?

They DAP.

CALVIN
What's up whoa-dee?

BULLET
Come in the bathroom.

They enter the bathroom.

INT. MIDDLE SCHOOL - BOY'S BATHROOM - CONTINUOUS

WE SEE Eric and Mike standing by a stall.

BULLET
Say, Mike, watch the door bruh.

Mike walks over to the door. A KID enters the bathroom. Mike stops him.

MIKE
Come back later bruh.

Mike puts his hand on the kid's back and pushes him out the door and shuts it. He leans against the door.

BULLET
(to Calvin)
We having a party tonight to celebrate school being out for the summer.

CALVIN
Cool.

BULLET
We need to get some stuff though.

CALVIN
Cool. I ain't got that much money to put in with though.

Bullet and the others laugh.

BULLET
Eric, open the backpack.

Eric unzips and opens the backpack he's holding. Bullet reaches inside and pulls out a PISTOL. Calvin looks at the gun. He seems almost excited to see it.

CALVIN
I guess we not paying for the stuff.

ERIC
Nope.

CALVIN
How many guns ya'll got?

BULLET
Two.

CALVIN
Who get the other gun?

Bullet smiles.

ERIC
Me.

BULLET
You must like touting that iron.

CALVIN
Yeah.

BULLET
Let him get it this time Eric.

ERIC
Alright.

BULLET
Cool.

Bullet looks at the others, ready to do evil.

BULLET (CONT'D)
Let's do it.

ESTABLISH

EXT. CORNER STORE - DAY

WE SEE the store sitting on the corner of the block in a poor neighborhood. WE SEE a couple of KIDS, preteen, walk out of the store carrying candy, chips, and juice.

INT. CORNER STORE - SAME

The STORE OWNER, Korean, 40s, sits on a stool behind the counter reading a NEWSPAPER. ENTER store owner's WIFE, Korean, 40s, and their two KIDS, a girl, 12, and a boy, 8, from the backroom of the store. They walk up to the counter.

KOREAN STORE OWNER'S WIFE
 (spoken in Korean with
 English subtitle)
 We're going home honey.

KOREAN STORE OWNER
 (spoken in Korean with
 English subtitle)
 Okay, see you tonight. I love you.

KOREAN STORE OWNER'S WIFE
 (spoken in Korean with
 English subtitle)
 Love you too.

The store owner gets off the stool and leans over the counter to kiss his wife. They KISS.

KOREAN STORE OWNER
 (spoken in Korean with
 English subtitle)
 Love you kids. See you later.

KOREAN STORE OWNER'S DAUGHTER
 Speak English daddy. We're in
 America.

The store owner and his wife laugh.

KOREAN STORE OWNER
 Bye. See you later. Is that better?

KOREAN STORE OWNER'S DAUGHTER
 Yes.

The store owner's wife and kids leave the store. The store owner goes into the backroom of the store. Bullet, Eric, and Calvin enter the store wearing SKI MASKS.

Bullet and Calvin are carrying the pistols and Eric is carrying a GARBAGE BAG. They spread out through the store. The store owner walks out from the backroom. Bullet creeps up behind him and jams the pistol into his back.

BULLET
Don't move muthafucka.

KOREAN STORE OWNER
Please.

Calvin and Eric show themselves.

BULLET
Open the register.

Bullet jams the gun further into his back for him to get moving. They walk over to the register. Eric goes around the store putting COOKIES, CHIPS, SODA, you name it, into the garbage bag. Calvin just stands and watches everything go down.

BEHIND THE COUNTER

Bullet and the store owner are standing at the register.

BULLET (CONT'D)
Open it.

The store owner opens the register.

BULLET (CONT'D)
Step back.

The store owner does what he says. Calvin steps towards the counter and aims his pistol at the store owner. Bullet smiles, he likes it.

BULLET (CONT'D)
That's what I'm talkin' bout.

Bullet tucks his pistol in his pants and then grabs the money.

BULLET (CONT'D)
(yells out to Eric)
You got the drank?

ON ERIC

Grabbing BEERS out of the cooler and putting them in the garbage bag.

ERIC

Yeah.

AT REGISTER

Bullet walks from behind the counter to where Calvin's standing, who still has his gun aimed at the store owner. Eric runs over to them. Bullet puts the cash in the garbage bag.

ON STORE ENTRANCE

The door opens and Mike pops his head in.

MIKE

Ya'll niggas hurry up.

BULLET

Hold up.

Bullet runs back behind the counter and grabs a few bottles of HARD LIQUOR. He runs from behind the counter and puts the liquor in the garbage bag.

BULLET (CONT'D)

Alright, let's be out.

Bullet and Eric run to the exit. Calvin doesn't move. His eyes and gun are locked onto the store owner.

BULLET (CONT'D)

Man, what you doin?' Let's go.

Calvin stares at the store owner, the store owner stares back, afraid. Calvin pulls the trigger, SHOOTING the store owner in the chest. Blood from the store owner splatters onto the wall behind him, then he falls to the floor.

Calvin walks behind the counter and stands over the store owner. He aims the gun at him.

KOREAN STORE OWNER

Please, I have a family.

The store owner coughs up blood. Calvin stares at him. His expression is cold. He SHOTS the store owner until there are no more bullets in his pistol, which is five more shots.

ON BULLET AND ERIC

They look at each other in shock and smile. Calvin is a vicious killer and they like it.

BULLET
Calvin. Come on nigga.

ON CALVIN

Still looking down at the store owner who lies there lifeless, eyes open, looking back at him. Calvin tucks his gun in his pants.

He runs to the exit of the store. He looks at Bullet and Eric who are looking at him. Eric shakes his head like wow, and sticks out his fist toward Calvin for a pound. Calvin puts his fist out and pounds it against Eric's fist. Eric EXITS.

Bullet smiles at Calvin and pats him on the back.

BULLET (CONT'D)
Let's go.
(beat)
Trigger Man.

Calvin grins, he likes his new nickname. They EXIT.

INT. CALVIN'S HOUSE - CALVIN'S ROOM - NIGHT

Calvin sits on his bed. He's holding the pistol from the robbery, admiring it.

CALVIN (V.O.)
I remember sitting there wondering why I didn't feel bad. I just killed that man for nothing. But all I could think about was why did I like shooting people? Why did it excite me? Watching the bullets penetrate the person's flesh. At this point, I should've stopped and tried to save what little innocence and childhood I had left, but it was too late.
(MORE)

CALVIN (V.O.) (CONT'D)
I had already become addicted to
the power and the respect that
slangin' that iron gave you. There
was no turning back.

Calvin kisses the pistol. He puts the pistol under his pillow
and lies down and gets under the covers. He reaches over and
turns off the lamp.

THE SCREEN IS BLACK

PRISON GUARD (O.S.)
Wake up Calvin.

INT. PRISON CELL - DAY

ON ADULT CALVIN

Opening his eyes. He sits up on the bottom bed of the bunk.
He's the same age as in the beginning of the movie. The
INMATE on the top bunk is still sleeping. Calvin rubs his
face, trying to wake up. The PRISON GUARD, early 40s, black,
stands in front of the cell.

PRISON GUARD
You up out of here.

Calvin stands and walks to the front of the cell. He doesn't
look too excited.

CALVIN
Yep.

PRISON GUARD
You don't look too happy to be
gettin' out of here? That's because
you know you'll be back soon.

CALVIN
Say, bruh, you gone open the cell
or what?

The Guard opens the cell door. He looks at Calvin, serious.

PRISON GUARD
I feel sorry for you man. You
youngsters today have no respect
for life, or respect for being a
black man, especially in America.

Calvin gives the Guard a "yeah, yeah" look and steps out of the cell. The Guard closes the cell door and locks it.

CALVIN

Man, fuck you and America. Neither one of ya'll give a damn about me.

PRISON GUARD

I don't think you give a damn about you either.

Calvin says nothing. He doesn't care about what the Guard has to say. They EXIT.

EXT. NEW ORLEANS PRISON - DAY

Calvin walks out of the Prison. Sitting on the steps looking out into street, WE SEE Calvin's baby brother CHRIS, now 17, and tall. He's all grown up and looks like a nice guy, unlike his thuggish big brother Calvin. Calvin smiles at the sight of his brother. Who knew he was capable of expressing joy?

CALVIN

Hey nigga!

Chris looks back and spots Calvin. He smiles and stands up. They walk towards each other.

CHRIS

What's up whoa-dee?

They DAP and then share a tight embrace.

CALVIN

Do people still say whoa-dee?

CHRIS

Not really. I do though.

CALVIN

Man, I'm happy to be up out this bitch.

CHRIS

Yeah. You need to stop doing stuff to end up in that bitch. Three years of your life, gone.

CALVIN

Man, these streets be calling a nigga bruh.

CHRIS

I feel ya. Anyway, let's get up out of here. The meter almost out.

Calvin and Chris start walking.

EXT. CITY HALL - DAY

There's a huge CROWD in front of the building. A PRESS CONFERENCE is being held. Standing at the podium WE SEE Officer Malcolm Jones dressed in a CHIEF OF POLICE UNIFORM.

MALCOLM

As your new Police Chief, I promise that I'll do everything in my power, and more, to put an end to all the crime and violence taking place in our city. When it's all said and done, the city of New Orleans will no longer be called The Murder Capital.

Malcolm looks around at the crowd with a look of seriousness and determination.

INT. CALVIN'S HOUSE - NIGHT

A party is going on. MUSIC is bumping, PEOPLE are dancing, drinking, just hanging out and having a good time, nothing too crazy. WE SEE a BANNER that says WELCOME HOME CALVIN! NOW STAY HOME on it.

ON THE COUCH

Calvin sits eating a plate of food. Chris sits next to him, eating as well. Joan, now in her 50s, walks over to them.

JOAN

Calvin, come outside for a minute. I need to talk to you.

CALVIN

Alright.

Calvin sits his plate down and stands. He and his mother head outside.

EXT. CALVIN'S HOUSE - CONTINUOUS

Calvin shuts the front door, drowning out the music. He and Joan sit on the steps.

CALVIN
So what's up mama?

JOAN
You're what's up. What are you going to do with your life son? You gotta stop going in and out of jail. I just thank God that it's jail you're going to instead of a coffin. There ain't no coming out of those. But if you keep going the way you're going, you'll find yourself in one of those soon enough.

CALVIN
I hear you mama.

JOAN
I pray that you do. I love you son.

CALVIN
Love you too mama.

Calvin and his mother put an arm around each other and they sit silently looking out into the neighborhood.

START MONTAGE

INT. GROCERY STORE - DAY

Calvin walks into the store. He's dressed for the part of job hunting, wearing DRESS SHOES, SLACKS, BUTTON-DOWN SHIRT and TIE. He walks up to the MANAGER, white. The Manager looks at Calvin, noticing his hard, thug appearance.

GROCERY STORE MANAGER
We're not hiring.

CALVIN
Alright. Thanks.

The Manager nods, hoping Calvin will hurry up and take his thug behind out of there. Calvin walks to the EXIT.

He walks by a female CASHIER, black, who's at her register. They lock eyes.

FEMALE CASHIER
We are hiring.

Calvin smacks his lips and looks back at the Manager with a disgusted look on his face. He looks back at the female Cashier. She shrugs her shoulders.

FEMALE CASHIER (CONT'D)
Sorry.

CALVIN
It's cool. Good looking out.

Calvin walks out of the store.

INT. BANK - DAY

Calvin walks up to a BANK TELLER, white, female.

BANK TELLER
(smiles)
Hi.

Calvin smiles.

CALVIN
How you doin'? Are ya'll hiring?

BANK TELLER
No, sorry. But we are accepting applications.

CALVIN
If ya'll not hiring, why are ya'll accepting applications?

The cat has the Bank Teller's tongue. Calvin gives a sarcastic grin.

BANK TELLER
Uh, that's a good question.

CALVIN
I know.

She chuckles. They share a laugh.

CALVIN (CONT'D)
Thank you. Bye.

BANK TELLER
Bye. Have a good day.

Calvin turns and leaves.

EXT. DOLLAR STORE - DAY

WE SEE Calvin walk into the store. After a few moments WE SEE him walk right back out. They're obviously not hiring.

EXT. CAR WASH - DAY

Calvin walks up to one of the EMPLOYEES, male, 30s, black.

CAR WASH EMPLOYEE
What's up bruh?

CALVIN
I need work man.

CAR WASH EMPLOYEE
They just hired two new dudes last week.

CALVIN
Damn. Alright then.

CAR WASH EMPLOYEE
Alright.

The car wash Employee heads back to what he was doing. Calvin walks away.

EXT. CANAL STREET - DAY

WE SEE a RTA PUBLIC BUS pull up to the BUS STOP on the corner. PEOPLE stand waiting to board. The bus doors open and WE SEE Calvin step off the bus.

INT. WOMEN'S CLOTHING STORE - DAY

Calvin walks into the store. He walks up to the counter. A sexy FEMALE EMPLOYEE, early 20s, black, stands behind the counter. Calvin is staring at her cleavage. She notices and grins.

FEMALE EMPLOYEE
Uh, boy, can I help you?

CALVIN
Yeah. First off, I'm a man, and
second, is ya'll hiring?

She starts to laugh.

FEMALE EMPLOYEE
Are you serious?

Calvin smiles.

CALVIN
Look, man, I been searching
everywhere. Beggars can't be
choosers. Besides, look who I would
get to work with.

The female employee smiles. She's flattered.

FEMALE EMPLOYEE
We looking for somebody, but they
just want females.

CALVIN
Damn, that's discrimination.

She laughs.

FEMALE EMPLOYEE
It is what it is.

CALVIN
Women are damn hypocrites is what
it is.

She laughs.

FEMALE EMPLOYEE
I don't know what to tell you.

CALVIN
Well, since I can't get a job, can
I get your number.

She grins. That line was real smooth.

FEMALE EMPLOYEE
I don't know. You ain't got no job.

CALVIN
Not right now. But that's gone
change.

(MORE)

CALVIN (CONT'D)

(beat)

But my need to get with you is not.

She smiles at him. Calvin's game is strong. She grabs one of the store's BUSINESS CARDS and writes her number on the back of it. She holds the card out towards Calvin.

FEMALE EMPLOYEE

Here boy.

Calvin grins. He knows his game is tight. He takes the card.

CALVIN

I'll call ya later sweetie.

FEMALE EMPLOYEE

Um-hmm.

Calvin turns and leaves.

END MONTAGE

ESTABLISH

EXT. MCDONALDS - DAY

WE SEE a shot of the GOLDEN ARCHES and CARS parked in the parking lot, as well as passing TRAFFIC in the foreground.

INT. MCDONALDS - SAME

Calvin ENTERS. He walks up to the counter. The CASHIER, 19, black, female, is at the register.

MCDONALDS CASHIER

Hi, welcome to Mcdonalds. What can I get for you?

CALVIN

Can I speak to the Manager.

The MANAGER, 40s, male, black, is standing nearby at the driver-thru window with another EMPLOYEE. He overhears Calvin and walks over.

MCDONALDS MANAGER

How can I help you?

CALVIN

You hiring?

MCDONALDS MANAGER
Yeah. Can you start tomorrow?

CALVIN
Yeah.

The Manager grabs an APPLICATION from under the counter and hands it to Calvin.

MCDONALDS MANAGER
See you then.

Calvin takes the application.

CALVIN
Alright.

The Manager walks off.

CALVIN (CONT'D)
I should've known that I would get
this one. Mcdonalds hire anybody.
(smacks his lips)
Damn.

Calvin EXITS.

ESTABLISH

EXT. THE FRENCH QUARTER - BOURBON ST. - NIGHT

The street is packed with PEOPLE. WE HEAR MUSIC coming from a random bar.

INT. THE FRENCH QUARTER - NIGHT CLUB - SAME

The club is packed from wall to wall. The MUSIC is bumping, PEOPLE are bumping and grinding to the music. And of course, people are drinking. It's the basic club atmosphere.

Sitting in a corner of the club WE SEE Calvin, Bullet, and Mike, who also has dreads. They're drinking and vibing to the music as they look around the club. The club is full of dudes who look like they've murdered more than a few people.

BULLET
(holding in his laughter)
So, you really gone work at
Mcdonalds?

CALVIN
(disgusted)
Man.

Bullet finally let's go and laughs.

BULLET
That's crazy bruh.

MIKE
Say, Calvin, you heard about Lil'
Villain yet?

CALVIN
Lil' who?

BULLET
The hood hitman.

CALVIN
Oh, for real? And they call him
Lil' Villain?

BULLET
Yeah, cuz that nigga run around
killin' niggas in a hockey mask
like Jason.

Calvin laughs.

BULLET (CONT'D)
Exactly. That nigga is a clown.

MIKE
That's smart though.

CALVIN
Niggas need to learn to put in they
own work.

MIKE
Yeah, like you. But, that's how
Eric got killed back in 07.

BULLET
Oh, yeah, that was a hit.

CALVIN
So, what else is new?

BULLET
You missing the money that's out
here on these streets.

Calvin chuckles and shakes his head. He doesn't want to hear that.

CALVIN

Man, I don't know. I told moms that I would try to earn money the legit way.

BULLET

Yeah, MC Hammer was legit too. You see how that went. Now, that nigga broke as a muthafucka.

They all laugh.

BULLET (CONT'D)

For real, Calvin bruh. The streets is callin.' But anyway, welcome home Trigger Man.

CALVIN

Glad to be home.

Calvin takes a drink of his LIQUOR.

CALVIN (CONT'D)

I'll be back. I need to take a leak.

Calvin stands and EXITS.

ON CALVIN

Navigating his way through the people. As he's walking, he bumps into JJ, 20s, male, black, thug type. Calvin doesn't acknowledge that he bumped him.

JJ

Watch where you going muthafucka.

Calvin turns around.

CALVIN

What nigga?

JJ gets in his face.

CALVIN (CONT'D)

Look my nigga, I just got out yesterday, ya heard me?
(MORE)

CALVIN (CONT'D)

I don't want no trouble, and you don't either. I didn't mean to bump into you bruh.

JJ

Nah, nigga, I do want trouble.

JJ shoves Calvin. Calvin falls backwards a little. JJ comes at Calvin with a punch. Calvin dodges and counters with devastating punch of his own, knocking JJ to the ground. Calvin pulls a 9MM HANDGUN from his pants and unloads on JJ. The surrounding Clubbers scatter away from the area as WE HEAR a RANDOM WOMAN'S SCREAM.

It's utter chaos as everyone frantically tries to get out of the club. Calvin stands over JJ's lifeless body. He bites his lip as he angrily looks down at the person who made the mistake of crossing him. ENTER Bullet and Mike, who run up to the scene. They look down at JJ, and based on Mike's expression, it doesn't look good.

ON JJ'S BODY

WE SEE a glimpse of JJ's body, which has bullet holes all over the torso, as well as the head. It's a gruesome sight.

MIKE

Damn son. You fucked that boy up.

CALVIN

Nigga came at me sideways. I was tryin' to be cool. I don't play that shit.

BULLET

Let's get out of here before yo' crazy ass get locked right back up.

They head for the exit.

EXT. THE FRENCH QUARTER - BOURBON ST. - NIGHT CLUB - MOMENTS LATER

Calvin and the others walk out of the club. They start walking down the street amongst the chaos. Running out of the club, WE SEE D-MONEY, 20s, black, male, and three OTHERS from his clique, one of them being KORDELL, 20s, male, black.

D-Money looks around in both directions of the street. Kordell spots Mike and the others. He points.

KORDELL

Hey, D-Money, there that nigga go.

D-Money looks. He and his goons pull out their GUNS and start SHOOTING at Calvin and the others. They HEAR the shots and notice that bullets are hitting things around them. They take cover and start SHOOTING back.

The INNOCENT BYSTANDERS in between the two cliques go to the ground and crawl for safety as they SHOOT at each other. WE HEAR police sirens. The two cliques notice the sirens. Both groups run off, still firing off SHOTS as they do.

INT. HIGH SCHOOL - BASKETBALL GYM - DAY

The gym is packed. PEOPLE are CHEERING. The atmosphere is electric. WE SEE Calvin and Joan sitting in the bleachers. Joan stands.

JOAN

(yells)

Let's go baby. Show em' what's up.

Calvin puts his hand on his head and grins because his mama is crazy.

ON THE COURT

WE SEE Chris dribbling the basketball upcourt. He's the POINT GUARD. He gets by the DEFENDER with a vicious crossover, making the defender look foolish.

CROWD

Ooh!

Chris drives to the basket and finishes with a powerful dunk.

START MONTAGE

*Chris is playing defense. He steals the ball and sprints in the other direction. He tosses up an alley-oop to his Teammate, LANCE, 17, white, tall, the Center, who finishes with a two-handed dunk.

*Chris is at the top of the key dribbling the ball and setting up the play. He passes the ball to PETEY, 17, black, and runs to the corner of the court behind the 3-point line. Petey passes the ball back to Chris. As the DEFENDER runs up to contest the shot, Chris goes up for the shot.

He makes the shot in the defender's face, nothing but net.
The crowd CHEERS.

ON SIDELINE

WE SEE Chris' COACH, 40s, male, black standing next to a RECRUITER, 40s, male, white, wearing a LSU shirt. Chris' Coach excitedly taps the Recruiter on the arm, he told him Chris was good. The Recruiter smiles as he looks out on the court at Chris. He likes what he's seeing.

QUICK CUTS

*Chris intercepting a pass and taking the ball the other way.

*Making a jumpshot from in front of the 3-point line.

*Making an on-the-money pass to Petey who gets an easy layup.

END MONTAGE

ON GAME CLOCK

It's a blowout. The score is 120 Home, 70 Visitor. The clock is under a minute and counting down.

Chris quickly brings the ball upcourt. He dribbles at the top of the key. He puts a quick move on the DEFENDER, causing him to stumble backwards, and then goes up for the jumpshot, releasing the ball at the BUZZER. The shot goes in and they win.

The crowd goes wild even though the game wasn't close thanks to Chris. Chris smiles and shakes his head. He's just too good. His TEAMMATES surround him and they celebrate. The crowd chants Chris' name.

Chris and his Teammates shake the hands of the opposing team as the crowd continues to chant his name. Chris and the opposing player that guarded him throughout the game DAP.

OPPOSING PLAYER

You going to the league boy.

CHRIS

Appreciate it.

Chris walks to the bench. Before he makes it to the sideline, he's greeted by Joan who gives him a big kiss on the cheek.

JOAN

Good game baby. You're so good, and so fast.

Chris smiles. He appreciates his mother's praise. Chris' Coach walks up with the Recruiter. Calvin is stands in the background.

CHRIS' COACH

Yes, he is.

RECRUITER

You keep playing like that and you'll be in the NBA without question. But in the meantime, hopefully you'll come and play out in Baton Rouge.

CHRIS

Sounds good to me. LSU is my school. I love the football team.

JOAN

And you'll get a great education. My baby's also a straight A student.

Calvin walks up.

CALVIN

Mama, they don't care about his grades, they care about his game. Good game lil' brother.

He and Chris DAP.

CHRIS

You know I'm a beast.

Calvin laughs.

RECRUITER

Chris, we want you at LSU, but I'm sure you need time to weigh out your options.

CHRIS

Yeah.

RECRUITER

We'll be in touch.

The Recruiter shakes Chris's hand.

RECRUITER (CONT'D)
 (to Calvin)
 And we do care about his grades.

CALVIN
 Yeah, so he can be on that court.

The Recruiter laughs.

RECRUITER
 You folks have a good night.

The Recruiter EXITS. Joan looks at Chris with a big smile on her face. She's a proud mama.

CHRIS' COACH
 See you in the locker room Chris.

CHRIS
 Alright Coach.

CHRIS' COACH
 Have a good night Ms. Foster.

JOAN
 You too Coach Green.

Chris' Coach pats Calvin on the shoulder and EXITS.

CALVIN
 Alright, Coach.

CHRIS
 I'm bout to go shower and get dressed.

JOAN
 Alright baby. We'll be out here waiting for you.

CALVIN
 And hurry up.

CHRIS
 Man, shut up. I'll be back.

Chris jogs to the locker room. Joan and Calvin watch him leave.

JOAN
 The boy is good, huh?

CALVIN
Yeah, he a beast.

JOAN
You damn right my baby a beast.

Calvin chuckles. His mama is still crazy.

CALVIN
Chill out mama.

INT. MCDONALDS - DAY

Calvin walks into the restaurant wearing black pants, black shoes, and a white T-shirt. He walks up to the counter. The Manager turns and sees him.

MCDONALDS MANAGER
Cool, you're here. Wait here for a
minute.

The Manager turns and heads to the backroom. Calvin stands waiting. He looks at an EMPLOYEE, 17, male, black, seasoning french fries. The employee looks at Calvin. Calvin nods at him, saying what's up. The employee nods.

The Manager returns carrying a PLUNGER and a BUCKET with CLEANING MATERIALS in it. He also has a MCDONALDS WORK SHIRT draped over his shoulder. As the Manager walks from behind the counter, Calvin SIGHS, and tilts his head back. The Manager hands him the supplies.

The Manager grabs the shirt that's hanging over his shoulder and puts it over Calvin's shoulder.

MCDONALDS MANAGER (CONT'D)
Put that on.
(beat)
Alright, hop to it.

The Manager walks away. Calvin is aggravated.

CALVIN
(to himself)
Damn bruh.

Calvin turns and heads towards the bathrooms.

INT. HIGH SCHOOL - CLASSROOM - DAY

The TEACHER, male, walks around class passing back exams to the STUDENTS.

ON CHRIS

Sitting at his desk talking to his two friends, LANCE, wearing a Varsity Basketball Letter Jacket, sitting to the side of him, and PETEY, who's also wearing a Varsity Basketball Letter Jacket, sitting behind him.

PETEY

Man, you acted a ass in that game the other day.

CHRIS

I had to show that LSU Recruiter what's up.

LANCE

So, you're going to LSU you for sure then?

CHRIS

For sho.' Beaucoup other schools got at me but LSU was always the choice.

The Teacher walks up from behind and places Petey's exam on his desk. He hands Lance his exam, and hands Chris his exam, and continues on ahead.

PETEY

What you got Lance?

LANCE

B.

PETEY

Damn, I got a D.

(beat)

We know what Chris got.

Chris holds up his exam. It has A+ written on it in RED ink. Chris smiles. Lance and Petey react because of course he got an A.

LANCE

This guy.

Chris laughs.

CHRIS
Stop hatin' bruh.

Chris feel his cellphone VIBRATE in his pocket. He pulls it out. He reads what's on the screen. It's obviously a text. He puts the phone back in his pocket. He has a really serious look on his face.

PETEY
Chris, you still ballin' after school?

CHRIS
Nah, something came up.

The bell RINGS. The students rise from their desks and begin exiting the classroom. Chris and his friends do the same. Chris still has a serious look on his face, he's focused on something.

INT. MCDONALDS - DAY

Calvin, now wearing his work shirt, is in the lobby of the restaurant mopping the floor. He still looks aggravated.

CALVIN
Man, fuck this.

Calvin sits the mop in the bucket. He looks at the female CASHIER, 17.

CALVIN (CONT'D)
Say, love.

She looks at him and smiles. She likes him.

MCDONALDS FEMALE CASHIER
What's up?

CALVIN
Can you make me a sundae?

MCDONALDS FEMALE CASHIER
Yeah, what kind?

CALVIN
Caramel. Thank you sweetie.

She smiles.

MCDONALDS FEMALE CASHIER
You're welcome.

She goes to make him a Caramel Sundae. Meanwhile, Calvin hops over the counter. He takes off his Mcdonalds work shirt. The Manager walks out of his office and notices Calvin.

MCDONALDS MANAGER
Calvin, what are you doing?

Calvin puts the shirt into the hot cooking oil used to cook the french fries. Calvin walks over to the female cashier and takes the SUNDAE. He hops back over the counter. He looks at the Manger.

CALVIN
Don't worry about sending me a
check for today.
(holds up sundae)
I'll take this as pay.

Calvin walks out of the restaurant.

EXT. UPTOWN NEIGHBORHOOD - DAY

In an uptown New Orleans neighborhood, WE SEE a group of GUYS, all black, 20s, on the corner shooting dice. The GUY with the dice in the center of the group, who has dreads and a Fleur De Lis tattooed across his jaw and upper neck, throws the dice and rolls a seven.

DICE GUY
That's what I'm talkin' bout nigga.
Give me my money.

ACROSS THE STREET

WE SEE a MERCEDES BENZ with TINTED WINDOWS pull up. No one gets out of the car, but we can tell that the person is watching the guys on the corner.

DOWN THE STREET

WE SEE a GUY, wearing a HOODIE with a "JASON" HOCKEY MASK on his face, riding a bike towards the guys. He stops a half-a-block away and gets off the bike. He puts his hood over his head and starts walking towards the guys on the corner. As he gets closer, he pulls out a 9MM GUN.

None of the guys notice the masked guy walking up. They're too into the dice game. The masked guy walks up behind the guy with the dreads and tattoo and SHOTS him in the back of the head. The other guys scatter. The masked guy turns around and walks back to the bike. He gets on it and rides away. The Mercedes Benz drives away.

EXT. UPTOWN NEIGHBORHOOD - MOMENTS LATER

WE SEE the Benz pull up and park. WE SEE the masked guy riding from around the corner on the bike. He's riding towards the car. The BACK PASSENGER-SIDE WINDOW to the street lowers.

WE DON'T SEE who's inside. We just see a BLACK GUY'S ARM, inside the sleeve of a DRESS SHIRT with a ROLEX on, stick out with a BROWN PAPER BAG in his hand.

The masked guy rides pass the car and grabs the paper bag as he passes. He starts to ride with no hands. He lifts his hockey mask. WE SEE that the masked guy is Chris. He opens the paper bag and looks in it.

WE SEE a stack of MONEY in the bag. Chris smiles and closes the bag. He puts the paper bag inside the pocket on the front of his hoodie. He puts his hands back on the handlebars and continues riding away.

EXT. CALVIN'S HOUSE - EVENING

The sun hasn't set just yet. Calvin sits on the front steps smoking a blunt. A CRACKHEAD, female, walks by. Calvin and the Crackhead look at each other.

FEMALE CRACKHEAD

How you doin?'

Calvin nods at her. After she walks by, Calvin shakes his head, she's a sad sight. WE HEAR GUNSHOTS in the distance, a lot of gunshots. A fitting DEAD SILENCE follows.

CALVIN

There they go.

Calvin takes a hit of the blunt and blows out the smoke with a SIGH. He looks around at how poor and rundown his neighborhood is.

CALVIN (V.O.) (CONT'D)

This is the hood, prison without
the gay rape.

(MORE)

CALVIN (V.O.) (CONT'D)
And just like prison, it's filled
with people who don't deserve to be
there.

(beat)

I'm not one of those people. I'm
one of the niggas that wild out and
act crazy cuz he doin' life.

(beat)

And I'm definitely never gettin'
out of this muthafucka.

WE HEAR AMBULANCE and POLICE SIRENS in the background, the
obvious response to the earlier gunshots. He gets up and
starts walking down the street.

START MONTAGE

EXT. 8TH WARD NEIGHBORHOOD - EVENING

Calvin walks through the neighborhood discreetly smoking his
blunt. HE SEES a SQUAD CAR approaching. He casually puts the
blunt to his side away from the view of the POLICE OFFICER,
male. The Officer looks at Calvin as he drives by. The
Officer passes. Calvin pulls out the blunt and takes another
hit as he walks.

EXT. THE FRENCH QUARTER - NIGHT

Calvin walks down the street looking around at the sites and
the PEOPLE. He's no longer smoking the blunt. He walks by
JACKSON SQUARE.

EXT. CANAL STREET - NIGHT

Calvin walks out of the French Quarter and onto Canal St. He
looks across the street. WE SEE a shot of HARRAH'S CASINO.
The casino lights look great under the night's sky. Calvin
continues walking, heading up Canal St.

EXT. CALVIN'S HOUSE - NIGHT

Calvin walks to his doorstep and goes inside the house.

END MONTAGE

EXT. NEW ORLEANS NEIGHBORHOOD - DAY

A group of thuggish GUYS, all 20's, all black, stand in front of a house hanging out. A CAR drives up and STOPS. A PERSON inside of the car sticks out an AK-47 and viciously SHOOTS all of the guys standing in front of the house. The car speeds off.

EXT. CALVIN'S HOUSE - DAY

Calvin walks out the front door holding a blunt. He gets ready to sit on the steps. Before he sits, WE SEE a BMW pull up in front of his house. He stands looking. WE CAN'T SEE who's in the car because of the window tint. Bullet gets out of the car.

BULLET

What's up nigga? Look how ya boy living.

Calvin smiles as he checks out the car, it's tight.

CALVIN

Damn. How you get this?
(joking)
Who you robbed?

Calvin laughs.

BULLET

I didn't get it working for Ronald McDonald.

Calvin smirks. He knows what Bullet is getting at.

BULLET (CONT'D)

Come sit in the car. Check out the interior.

Bullet walks over to the Driver-Side and they get into the car.

INT. BULLET'S BMW - CONTINUOUS

Bullet notices the blunt Calvin's holding.

BULLET

Spark that shit up nigga.

Calvin lights the blunt and takes a hit. He passes it to Bullet. Bullet takes a hit.

BULLET (CONT'D)
It's nice right?

CALVIN
(looking around the inside
of the car)
Yeah, she tight.

BULLET
You can have one too.

Calvin nods, he wishes. Bullet pulls out two giant stacks of MONEY. Calvin looks at the money.

BULLET (CONT'D)
You can.
(beat)
What would you rather do? Make 8
dollars a hour flipping burgers, or
800 dollars a day flipping birds?

CALVIN
What you think?

BULLET
No, what are you thinking? You need
to forget about that 9 to 5
bullshit and get back out here in
these streets. This money look
good, don't it?

Calvin looks at the stacks of money.

CALVIN
Yeah, real good, but, I just did
three over that shit bruh.

BULLET
Man, last time I checked, Ronald
wasn't paying this.

Calvin sits silently, nodding his head. It's hard to argue against Bullet's logic.

BULLET (CONT'D)
So, what you gone do? You staying
with Ronald?

CALVIN
I quit Mickey D's a week ago.

Bullet smiles. That's just the answer he was hoping to hear.

BULLET
Wasn't your first day about a week ago?

CALVIN
Yeah.

Bullet laughs.

BULLET
Damn. See, that's what I mean.

CALVIN
Nigga, stop baby-sitting the blunt.

BULLET
Oh my bad.

Bullet takes a quick hit of the blunt then passes it to Calvin. Calvin hits it.

BULLET (CONT'D)
I found out who them niggas from Bourbon is. The lil' dude you smoked was JJ. The nigga that was shootin' at us is his older brother D-Money.

Calvin passes the blunt to Bullet.

CALVIN
What ward they from?

Bullet hits the blunt.

BULLET
I don't know. I just know they from uptown.

Bullet continues smoking. Calvin looks straight ahead, he's in deep thought.

EXT. NEW ORLEANS NEIGHBORHOOD - DAY

WE SEE YELLOW TAPE, SQUAD CARS, POLICE OFFICERS, and NEIGHBORHOOD ONLOOKERS all around the crime scene. Another SQUAD CAR arrives on the scene. Police Chief Malcolm gets out of the car. He walks towards the crime scene.

Malcolm steps under the yellow tape. He looks around at the bodies of the guys shot down with the AK-47. Their bodies are covered with the WHITE SHEETS. He tilts his head towards the ground and puts his hand on his face grieved from the situation. A random OFFICER, male, white approaches Malcolm.

POLICE OFFICER
You okay Chief Jones?

MALCOLM
Yeah. I'm fine.
(beat)
And you can still call me Malcolm.

POLICE OFFICER
No problem Chief Jones...Chief
Malcolm...Malcolm.

The Officer chuckles because of the stumble. He pats Malcolm on the back and EXITS. Malcolm still looks grieved from the situation.

START MONTAGE

EXT. CALVIN'S HOUSE - DAY

Calvin sits on the steps looking down the street both ways. He sees a CRACKHEAD, male, black, walking towards him. The Crackhead sits on the bottom step next to Calvin's feet. They do a subtle exchange, MONEY to Calvin and DRUGS to the Crackhead. The Crackhead gets up and walks away.

EXT. THE FRENCH QUARTER - BEHIND RESTAURANT - DAY

A GUY, 20s, black, wearing a cook's uniform, walks out of the of the restaurant carrying a TRASH BAG. He puts the trash bag in the dumpster. He turns around and Chris, wearing his hoodie and mask, has a 9MM GUN aimed at the guy's head. The guy is shocked. The screen CUTS TO BLACK when Chris pulls the trigger.

EXT. NIGHTCLUB - NIGHT

Two GUYS, both black, both early 20s, stand face to face in the crowded club arguing with each other.

GUY IN CLUB #1
Fuck you nigga.

Guy in Club #1 shoves Guy in Club #2. Guy in Club #2 pulls out a GUN and SHOOTs Guy in Club #1. He falls to the ground. The other CLUBGOERS run out of the club. Guy in Club #2 continues shooting the guy multiple times. Guy #2 EXITS.

EXT. NEW ORLEANS NEIGHBORHOOD - DAY

A crime scene has been setup. Malcolm kneels down next to a DEAD BODY covered with a white sheet.

ON BLACK WOMAN

Being held by her HUSBAND, black. Both are in their 40s. The woman is crying intensely. She's in so much emotional pain.

BLACK WOMAN
My baby. Why my baby?

ON MALCOLM

Malcolm lifts the sheet. WE SEE the dead body of a BOY, 14, black. He's been shot through the eye. Malcolm shuts his eyes and turns his head for a moment. It's a real brutal site.

He turns his head back and looks at the young boy. He shakes his head, something's got to give. He covers the boy's body back with the sheet.

EXT. USED CAR LOT - DAY

Calvin walks around an early 2000s V6 CAMARO, checking it out. The car is in decent condition, factory wheels, in need of a paint job. The CAR SALESMAN, early 40s, white, stands watching.

CAR SALESMAN
So, what do you think?

Calvin is looking at the Camaro nodding his head in approval.

CALVIN
It's tight. I'll take it.

Calvin walks up to the Car Salesman. He pulls a big roll of CASH out of his pocket and hands it to the salesman. The Car Salesman smiles as he counts through the money.

CAR SALESMAN
I'll get started on the paperwork.

EXT. CONVENIENCE STORE - NIGHT

A BLACK GUY, 17, walks out of the store. A CAR drives up. WE DON'T SEE the SHOOTER, but WE SEE the Black Guy getting shot. The car speeds away.

EXT. BUSY STREET - BUS STOP - DAY

The BUS pulls up to the stop. A TEEN, black, thug type, steps off the bus. Before he can get all the way out of the bus, another TEEN, black, thug type, not wearing a shirt, runs up to him aiming a GUN and SHOOTs him several times.

EXT. NEW ORLEANS NEIGHBORHOOD - NIGHT

Malcolm stands and watches as OFFICERS walk out of a house with a group of THUGS, 5 of them, all black, all in HANDCUFFS. The Officers put the thugs into a POLICE VAN.

INT. DRUG HOUSE - NIGHT

Five BLACK GUYS, thugs, sit in the LIVING ROOM. Two of the guys are playing a VIDEO GAME. One guy watches the other two playing the video game, one guy sits on the couch putting DRUGS into little BAGGIES, and the last guy is counting stacks of MONEY.

WE HEAR a KNOCK on the door. The guy that's watching the two play the video game gets up and goes to the door. He opens the door. A DOPE FIEND, male, stands outside the door. The guy at the door opens it wide so the guy counting the money can see the fiend. The guy counting the money waves for the fiend to come in.

Suddenly, WE HEAR an AUTOMATIC WEAPON being fired. The dope fiend gets shot with a cluster of bullets in his back. He falls face down. The guy at the door also gets shot with a slew of bullets. He falls. Chris runs into the house holding an AK-47. He SHOOTs the rest of the guys. Chris takes off the BACKPACK he's wearing and puts the MONEY and DRUGS into it. He puts the backpack back on and runs out of the house.

EXT. NEW ORLEANS NEIGHBORHOOD - DAY

WE SEE a TEEN, black, 14, male, walking down the street listening to an IPOD. He turns the corner and witnesses another KID, black, 14, male, being robbed at gunpoint by two HOODLUMS, both black, both around 15 or 16.

Hoodlum #2 has the kid in a CHOKEHOLD while Hoodlum #1 has a 9MM aimed at the 14 year old while he goes into his pockets. They spot the teen with the Ipod. He tries to run but Hoodlum #1 SHOTS him.

Hoodlum #1 SHOTS the kid he and his partner are robbing multiple times. Hoodlum #1 then runs over to the teen with the Ipod, who's on the ground still alive, and SHOTS him multiple times, killing him.

EXT. FRANKLIN AVE - NIGHT

A CHEVY IMPALA, tinted windows, chrome rims, stops at a RED LIGHT. Another CAR pulls up next to the Impala and two SHOOTERS open fire with AK-47's, sending dozens of rounds into it. The car speeds off.

FEMALE NEWS ANCHOR (V.O.)
 Good evening and welcome to the ten
 o'clock news.

ON A TV SCREEN

WE SEE the FEMALE NEWS ANCHOR doing the report. A MALE NEWS ANCHOR is sitting next to her.

FEMALE NEWS ANCHOR (CONT'D)
 The number of murders in New Orleans increase even higher tonight with the murder of a young man waiting at a stop light on the corner of Franklin Avenue and Claiborne.

MALE NEWS ANCHOR
 This level of violence is appalling and really tragic.

FEMALE NEWS ANCHOR
 Yes, it is. The new Police Chief has his worked cut out for him.

END MONTAGE

EXT. COURTHOUSE - DAY

Malcolm stands behind a podium at the top of the stairs of the Courthouse. Standing on the stairs are PRESS and angry CITIZENS.

ANGRY BLACK WOMAN

All this killing has got to stop.
It's ridiculous. I can't even let
my kids play outside.

ANGRY BLACK MAN

You Police ain't worth a damn. What
are ya'll doing?

MALCOLM

We're doing the best we can. I just
need you all to be a little more
patient. We're investigating every
murder aggressively in order to
bring those guilty to justice.

ANGRY BLACK MAN

Why are you investigating? Just
lock all they young thug asses up
and be done with it.

MALCOLM

Don't worry sir, we have everything
under control. That's all for
today. Thanks folks.

Malcolm walks away from the podium. The crowd and media get
into an uproar, all talking at the same time wanting to know
more.

EXT. CALVIN'S NEIGHBORHOOD - DAY

Calvin walks down the street eating a POBOY SANDWICH. A CAR
drives up behind him. It's D-Money and his boys. D-Money,
who's sitting in the back seat, aims an AK-47 at Calvin.
Before D-Money fires, Calvin looks back and notices him.

CALVIN

Oh, shit.

D-Money starts SHOOTING. Calvin drops the sandwich and dives
behind a PARKED CAR. The car gets covered with bullet holes
as D-Money shoots at Calvin.

INT. D-MONEY'S CAR - SAME

D-Money puts down the AK-47. Kordell, who's sitting in the
front passenger seat, hands him a 9MM.

KORDELL

Murk that nigga.

D-Money gets out of the car and walks over to where Calvin is.

ON CALVIN

He looks under the car and SEES a piece of BRICK lying on the ground. He grabs the brick.

D-Money walks around the car. Calvin pitches the brick at him, hitting him in the face. He quickly gets up and punches D-Money in the face before he can recover. D-Money falls and drops the gun. Calvin tries to grab the gun, but D-Money's boys start SHOOTING at him. He leaves the gun and runs off, dodging bullets.

EXT. MALCOLM'S HOUSE - NIGHT

Malcolm pulls into the driveway of his Uptown home. The neighborhood seems quiet and peaceful.

INT. MALCOLM'S HOUSE - MOMENTS LATER

Malcolm unlocks the front door and walks into the house. He flips on the LIGHT. The dead silence and lack of a woman's touch makes it obvious that he lives alone. Malcolm takes off his uniform shirt and tosses it on the couch. He's wearing a TANKTOP T-SHIRT. He has TATTOOS all over his chest and arms. Malcolm walks to the kitchen.

INT. MALCOLM'S HOUSE - KITCHEN - CONTINUOUS

Malcolm walks over to the counter and opens the cabinet. He grabs a bottle of WHISKEY and a small GLASS. He sits the glass on the counter and pours the whisky.

ON MALCOLM'S FOREARM

As he pours the whiskey into the glass. He has a tattoo that reads BBG 4 LIFE, obviously gang related.

INT. MALCOLM'S HOUSE - LIVING ROOM - MOMENTS LATER

Malcolm's sitting on his couch. The house is dark, except for a lamp that's lighting the living room. Malcolm is reading the BIBLE. He closes the Bible.

He grabs a PICTURE in a FRAME that sits on the tabletop next to him. He looks at it with a depressed look on his face. He takes the last sip of his whiskey.

ON PICTURE

It's a family portrait of Malcolm when he was in his early 20s, he looks like the thug-type. Also, a black female and a black 3 year old boy.

FLASHBACK

INT. MALCOLM'S HOUSE - LIVING ROOM - NIGHT

Malcolm, in his early 20s, sits on the couch with his GIRLFRIEND, early 20s, black, and their SON, 3, both from the picture. They're watching TV. Malcolm is smoking a blunt.

Malcolm's front door gets kicked in and a group of THUGS, three of them, run in wearing SKI MASKS and carrying 9MM GUNS.

MALCOLM'S POV

One of the thugs aims his gun at Malcolm. He SHOOTS and the SCREEN GOES BLACK.

BACK TO PRESENT

Malcolm snaps out of his sleep. He takes a deep BREATH and covers his face with his hand.

INT. MALL - DAY

Calvin and Bullet walk through the mall both carrying SHOPPING BAGS filled with clothes and sneakers.

BULLET

It feels good to have money, don't it?

CALVIN

Obviously nigga.

BULLET

So, what you gone do about that D-Money nigga?

CALVIN

That nigga got at me with a Choppa.
What you think I'm gone do?

Bullet laughs.

BULLET

That AK don't play.

Bullet looks ahead and notices something.

BULLET (CONT'D)

Man, look.

Calvin looks. WE SEE D-Money walking with his arm around a
PRETTY BLACK GIRL.

BULLET (CONT'D)

God must be ready for that nigga to
go.

Calvin has that look in his eyes. He's ready to kill. Bullet
looks at Calvin, noticing that he's ready to put in work.

BULLET (CONT'D)

You ready to go give that nigga his
issue?

Calvin, with his eyes locked on D-Money, starts walking.
Bullet follows. They follow behind D-Money as he walks with
the girl to the EXIT and out of the mall.

EXT. MALL - CONTINUOUS

D-Money and the girl walk across the parking lot. Soon after,
WE SEE Calvin and Bullet walk out of the mall. They continue
following D-Money. While they're walking, they both pull out
a 9MM.

D-Money just happens to look back and SEES them. Calvin and
Bullet aim their guns. As Bullet SHOTS, D-Money grabs the
girl he's with and moves her into the line of fire. She gets
shot in the heart.

D-Money starts to run and Calvin SHOTS him in the back. He
falls down. Calvin and Bullet walk over to him. Bullet kicks
him over onto his back. D-Money BREATHES heavily in pain.

D-MONEY

Man, fuck ya'll bitch ass niggas.

Without hesitation, Calvin and Bullet both hit D-Money with multiple gunshots to his body. They tuck their guns back into their pants and walk away.

ESTABLISH

EXT. AUTO BODY SHOP - DAY

SUPERTITLE: ONE MONTH LATER

INT. AUTO BODY SHOP - SAME

Calvin stands at the counter excited.

CALVIN

Come on now. Where my whip at?

An EMPLOYEE, male, late 20s, white, behind the counter looking over paperwork, chuckles. ENTER the SHOP OWNER, 40s, white, male, from his office. Calvin has a big smile on his face, he's happy to see him.

CALVIN (CONT'D)

Where them keys at?

The shop owner hands Calvin the keys.

SHOP OWNER

You think you're excited now. Wait until you see it. Follow me.

The shop owner starts walking. Calvin follows.

EXT. BACK OF AUTO BODY SHOP - MOMENTS LATER

WE SEE the Camaro that Calvin bought. It's been fully restored with a fresh RED paint job, chrome 18" RIMS with low profile TIRES, SS RACING HOOD. Calvin walks around the car checking it out.

SHOP OWNER

She's a beaut, right?

CALVIN

Damn right.

Calvin opens the driver-side door and looks around at the interior. All the seats are leather and colored RED & BLACK.

The FRONT SEATS are RACING-STYLE seats. Calvin sits in the car.

INT. CALVIN'S CAMARO - CONTINUOUS

Calvin starts up the engine. It's loud and powerful. He revs the engine, it's really beefy. Calvin laughs in excitement.

CALVIN

That's what I'm talking bout.

EXT. BACK OF AUTO BODY SHOP - SAME

Calvin shuts the driver door. He gives the peace sign to the shop owner. The shop owner smiles and returns the peace sign. Calvin speeds to the EXIT of the parking lot. He stops for a moment to let a VEHICLE pass, then pulls out onto the main road and speeds away really fast.

EXT. ELYSIAN FIELDS AVE - DAY

WE SEE Calvin speeding down the street, obviously giving his car a test drive. He comes up to CLAIBORNE AVE. He turns and heads up Claiborne. He drives onto the I-10 FREEWAY ON-RAMP. He merges onto the freeway and speeds through TRAFFIC, weaving between and around the other cars.

ON FREEWAY JUNCTION

Calvin gets to the junction and takes the ramp leading toward the WESTBANK of New Orleans.

EXT. CRESCENT CITY CONNECTION BRIDGE - MOMENTS LATER

WE SEE a beautiful shot of the CCC Bridge with the Mississippi River below and downtown New Orleans in the background. WE SPOT Calvin's Camaro weaving through the traffic as he speeds across the bridge.

INT. CALVIN'S CAMARO - SAME

Calvin smokes a blunt as he speeds through traffic.

EXT. FREEWAY - SAME

Calvin has made it across the bridge. He continues weaving through traffic as he comes to an EXIT. He takes the exit OFF-RAMP.

EXT. STREET - CONTINUOUS

Calvin drives up to a RED LIGHT and stops. He clinches the steering wheel as he nods his head in approval.

CALVIN
Yeah, this thang a beast.

The light turns GREEN.

CALVIN (CONT'D)
Back to the Eastbank.

Calvin tuns on his radio and turns the MUSIC up loud. The trunk of the car VIBRATES because of the BASS in the speaker system. He makes a U-turn to go back the way he came.

INT. HOSPITAL ROOM - DAY

WE SEE D-Money lying unconscious in bed. His friend Kordell sits in a chair near the bed looking in a SEXY MODEL MAGAZINE.

KORDELL
Damn, so much ass.

D-Money slowly opens his eyes. He moves just enough for Kordell to notice.

KORDELL (CONT'D)
D-Money!

Kordell gets up and runs out into the hallway. He looks down the hallway. D-Money sits up in bed.

KORDELL (CONT'D)
(loudly)
I need a Doctor in here. He finally woke up.

Kordell walks back into the room and stands at the foot of the bed.

KORDELL (CONT'D)

Man, how you feel? You been in a coma for a month.

D-MONEY

A coma?

KORDELL

Yeah, you got shot up.

D-MONEY

I remember. It was them niggas from the club.

KORDELL

Cool. We gone get you outta here and then go deal with them niggas.

D-MONEY

Nah, I got a better idea.

ENTER the DOCTOR, male, white, 50s, and a NURSE, 40s, female, black. They walk over to D-Money and they check his vitals and everything to make sure he's okay.

EXT. BULLET'S HOUSE - DAY

Bullet sits on his front steps talking on his cellphone.

BULLET

So, what's up? You gone let me get up in that tonight?

Bullet grins. He likes the answer he got. ENTER Mike from inside of the house. He's drinking a SODA. He sits on the steps next to Bullet.

BULLET (CONT'D)

Alright. I'll holla at you later sexy.

Bullet hangs up the cellphone.

MIKE

Hey Bullet, where that nigga Calvin been at?

BULLET

That nigga been acting funny ever since he got his whip out the shop. He on his way over here right now.

WE SEE Calvin pull up in front of Bullet's house in his Camaro with the MUSIC bumping. Bullet and Mike smile, Calvin's new whip is fresh. They stand up and walk onto the sidewalk. Calvin revs the engine to show them the power his car is working with. He turns off the engine and gets out of the car.

MIKE

Say, bruh, this bitch clean.

CALVIN

Off top.

BULLET

I see you had them put a faster engine in it.

MIKE

Oh, you didn't buy it like that?

BULLET

Nah, it's a Frankenstein car.

MIKE

Oh yeah? How much money you put into it?

CALVIN

Close to ten stacks.

BULLET

(teasing)

That drug money.

They all laugh.

MIKE

You gone let a nigga drive it?

CALVIN

Nah, my nigga.

MIKE

Aww, you fake.

Calvin laughs.

ON BULLET

He turns his head and looks down the street. He sees something weird.

BULLET
What the fuck?

Calvin and Mike turn and look. WE SEE a BMX BIKE rolling towards them with no one riding it. The bike finally loses momentum and tips over. Bullet and the others look at each other, what was that about?

All of a sudden, WE SEE Chris run out from behind one of the cars parked along the street wearing his hoodie and Jason hockey mask. He runs towards them and SHOTS Mike in the head. Mike falls to ground.

Chris aims his gun at Bullet, and as he SHOTS, Calvin runs and tackles him. The bullet hits Bullet in the LEFT ARM. Calvin tries to punch Chris in the face but Chris blocks and KNEES Calvin in the balls. Calvin rolls off of him. Chris gets up, grabs his gun and runs for it. Calvin gets up and chases after him.

EXT. BULLET'S NEIGHBORHOOD - MOMENTS LATER

Chris runs down the street. Calvin isn't far behind. Chris cuts between two HOUSES.

EXT. ALLEY BETWEEN TWO HOUSES - CONTINUOUS

Chris runs down the alleyway towards a tall wooden fence. Calvin runs into the alleyway. Chris jumps and grabs the top of the fence.

ON CALVIN

He SEES a piece of brick lying on the ground. He picks it up and pitches it at Chris, hitting him in the head.

Chris falls to the ground. Calvin runs over to him and kicks him in the gut a few times. He grabs Chris by the hoodie and lifts him to his feet. He gives Chris a few blows to the body and then a few to the face.

Chris falls against the fence and slides to the ground. Calvin picks up Chris' 9MM and aims it at Chris.

CALVIN
Take that fucking mask off. I wanna
see you die.

Chris takes the hockey mask off. His expression is blank as he looks at Calvin. Calvin is in complete and utter shock. He can't believe it's Chris.

CALVIN (CONT'D)
Chris? You Lil' Villain?

Calvin looks up at the sky, he can't believe this. He looks down at Chris, but instead of still looking shocked, he looks angry and even more so disappointed. Calvin shakes his head. He tucks Chris' gun in his jeans then turns and walks away.

EXT. BULLET'S HOUSE - DAY

Calvin walks up. He sees Bullet sitting on the ground next to Mike's dead body. Bullet is CRYING as he looks at his dead brother.

BULLET
Man, fuck.

Calvin walks closer. Bullet looks up at him.

BULLET (CONT'D)
Did you catch that muthafucka?

CALVIN
(solemn)
Nah, he got away.

BULLET
It's all good. I'm glad you didn't get him. I'm gonna kill that bitch myself.

Bullet looks down at his dead brother.

BULLET (CONT'D)
(loud and angry)
Man, fuck.

Calvin just stands looking.

INT. CALVIN'S HOUSE - KITCHEN - NIGHT

Calvin, Joan, and Chris sit at the table eating dinner. Calvin sits staring at Chris eat. Chris looks up at Calvin, then looks back down at his plate. Joan notices and can feel the tension.

JOAN
Calvin, is something wrong?

Calvin doesn't respond. His eyes are locked on Chris.

JOAN (CONT'D)
Calvin!

Calvin looks at his mother.

JOAN (CONT'D)
Boy, what's wrong with you? Why are you looking at Chris like that?

CALVIN
I wasn't looking at him. I was daydreaming. My bad.

JOAN
Boy, do I look stupid to you?

The telephone RINGS.

JOAN (CONT'D)
Look, whatever ya'll fighting about, deal with it and move on.

The telephone RINGS again. Joan gets up and leaves to go answer it. Calvin and Chris look at each other.

CALVIN
You heard mama. I'll meet you in the backyard nigga.

Calvin gets up, looking at Chris with a disgusted look on his face. Calvin EXITS.

EXT. CALVIN'S HOUSE - BACKYARD - MOMENTS LATER

Chris walks out of the house, closing the door behind him. Calvin is standing on the grass. Chris walks out to meet him face to face.

CHRIS
So, what? You wanna fight or something?

CALVIN
In a minute. Let me ask you a question.
(beat)
What the fuck is wrong with you?
(MORE)

CALVIN (CONT'D)

You murdered Mike, and a bunch of other niggas.

CHRIS

It's what I do.

CALVIN

No, basketball is what you do. Getting straight A's and being on the right path is what you do.

CHRIS

Man, fuck you.

(beat)

You hypocrite ass nigga. How you gone talk to me about being on the right path when you ain't no better? You wanna know why I kill?

(beat)

I get it from my big brother.

Calvin has nothing to say. There's nothing he can say. Instead, he punches Chris in the face. Chris falls down. He wipes his bleeding lip and gets up. He puts up his dukes, ready to throw down. Calvin puts his hands up.

They feel each other out, waiting for an opening to strike. Calvin moves in with a punch. Chris dodges and counters with a right hand to Calvin's face. Calvin stumbles. Chris rushes Calvin with a combination of punches. Calvin tries to recover, but can't, and falls to the grass.

Chris gets on top of Calvin and tries to punch him in the face, but Calvin blocks and KNEES Chris in the balls, returning the favor from earlier. Chris rolls over onto his back. Calvin gets on top of Chris and gives him THREE HARD PUNCHES to the faces. Chris lies there, the fight is over.

Calvin gets off of Chris and sits on the grass next to him. Chris sits up holding his jaw. They both BREATHE heavily, that was exhausting.

CALVIN

You know Bullet is gone try to kill you.

CHRIS

Man, fuck "Byron." That nigga's a bitch.

CALVIN

This ain't no game Chris. He's gonna find out it was you.

CHRIS

No, he won't. Nobody knows who I am, I always wear that mask. I got it under control.

CALVIN

I hope so.

(beat)

I see you finally learned how to fight a lil' bit.

CHRIS

Yeah, but obviously that lil' bit ain't enough. You whipped my ass twice in one day.

They share a laugh.

BULLET (O.S.)

I see ya'll havin' a brotherly love moment.

In a shock, Calvin and Chris turn and look at Bullet, who's standing in front of the back door of the house.

CALVIN

What's up my nigga?

CHRIS

What up Bullet?

The atmosphere is awkward, Calvin and Chris aren't sure how long Bullet's been standing there and what he heard, but they try to play it off like everything's cool. Chris stands and walks to the house. Calvin stands. Chris walks up to Bullet. They DAP each other.

CHRIS (CONT'D)

Sorry about Mike bruh.

BULLET

I appreciate that.

Chris goes into the house. Calvin walks up to Bullet. They DAP.

EXT. POBOY SHOP - DAY

WE SEE Kordell walk out of the shop carrying a bag with a POBOY SANDWICH in it. He has a DRINK in his other hand. He walks around the corner of the building.

Bullet grabs Kordell, causing him to drop the drink, slams him against the side of the building, and puts a 9MM GUN to his face.

KORDELL
Man, don't kill me bruh.

BULLET
Shut the fuck up. I know ya'll niggas are the ones who sent Lil' Villain after us. Who is he?

KORDELL
Man, I don't know.

Bullet hits Kordell across his face with the gun.

BULLET
Who is he?

KORDELL
I don't know bruh. I swear.

Bullet backs away from Kordell.

BULLET
I believe you. I know you don't know.

Kordell breathes a sigh of relief.

KORDELL
Cool.

Bullet SHOTS Kordell multiple times in the chest. He tucks his gun away, takes a look around for witnesses, then walks off.

INT. PARK - BASKETBALL GYM - DAY

Chris is playing a game of 3-on-3 basketball with Lance and Petey against three other GUYS, all black, all teenagers. Chris shoots a 3-pointer and makes it.

CHRIS
That's game.

Chris and his teammates DAP their opponents.

EVERYBODY TO EACH OTHER
Good game.

The three opponents EXIT.

PETEY

Hey, I gotta get to work. I'll
holla at ya'll niggas later.

CHRIS

For sho.'

LANCE

Later.

Petey EXITS. Lance grabs the basketball that's sitting under the hoop, and he and Chris head to the exit.

LANCE (CONT'D)

Hey, guess what bro.

CHRIS

What's up?

LANCE

You just might have me as a
teammate for another three or four
years. LSU wants me too.

CHRIS

Word? That's what's up whoa-dee.

They make it to the exit and walk through the doors.

EXT. PARK - BASKETBALL GYM - CONTINUOUS

Waiting there is a group of THUGS, four of them, all black. They surround Chris and Lance. Lance looks afraid while Chris on the other hand looks calm. He has a good idea what this is about.

CHRIS

Can we help you niggas?

The thugs all pull out GUNS. Lance starts to panic, but tries not to show it. Chris and Lance look at each other. Suddenly, Chris punches Thug #1 in the face. He falls to the ground. Then, he quickly punches Thug #2 in the face and he falls.

CHRIS (CONT'D)

Run!

Lance throws the basketball at Thug #3, hitting him in the face. Chris and Lance make a run for it. Thug #4 SHOTS Lance in the back. Lance yells from the pain and falls to the ground.

Thug #3 runs up to Lance and finishes him off by shooting him multiple times in the back. Thug #4 turns and shoots at Chris, but misses him as he runs out of the Park and into the neighborhood.

THUG #4

Let's get that nigga.

Thug #4 runs after Chris and the others follow.

EXT. LOWER 9TH WARD - MOMENTS LATER

Chris runs for his life through a neighborhood block. The Thugs aren't too far behind chasing and shooting at him. Chris ducks and dodges to avoid the shots. He turns the corner and runs to a busy street.

EXT. LOWER 9TH WARD - SAINT CLAUDE AVE - CONTINUOUS

Chris runs down Saint Claude Ave. Thug #4, alone, is running after Chris. Chris runs up to the bridge that connects the Lower and Upper 9th Ward which is split by the Industrial Canal.

Chris runs alongside the bridge towards a STAIRCASE that's connected to the bridge a block and a half ahead. Chris makes it to the stairs and runs up them. Thug #4 isn't far behind. By the time Chris reaches the top of the stairs, Thug #4 makes it to the foot of the staircase.

Thug #4 SHOOTS at Chris and misses again as Chris runs onto the walkway that runs alongside the bridge allowing you to cross over the canal.

EXT. THE LOWER 9TH WARD - BRIDGE WALKWAY - CONTINUOUS

Chris runs up the walkway. Speeding up the bridge is a BLACK ON BLACK(Black paint job, Black rims) SUV. From inside the SUV, WE SEE the BARREL of an AK-47 poke out from the backseat window. The gun fires, sending an onslaught of bullets at Chris.

The bullets trail behind him until they quickly catch up to him, hitting him in the ARMS and BACK. He falls down. The SUV stops on the bridge. The vehicle's HAZARD LIGHTS come on.

ON CHRIS

On the ground crawling forward.

CHRIS
(in pain)
Fuck.

Thug #4 and the rest of Thugs walk up to Chris. They surround him. Thug #1 kicks Chris in the side and Thug #2 stomps on his back. Chris takes the pain.

THUG #1
Tough guy.

Thug #2 grabs Chris.

THUG #2
Turn your Bitch ass over.

Thug #2 turns Chris over onto his back, then stands and wait.
WE SEE Bullet walk up.

BULLET
What's up my nigga?

Chris looks at Bullet with a blank stare. He's not shocked to see Bullet.

BULLET (CONT'D)
I can tell by the look on your face
you knew I was coming for you. And
I can tell that you've accepted
that you're gonna die. You a G. I
gotta give it to you.

Bullet kneels down next to Chris.

BULLET (CONT'D)
I need to ask you something. How
could you?
(beat)
How could you murder my lil'
brother? A nigga you've known
pretty much your whole damn life,
for a few dollars? And you did it
for a nigga that me and your
brother beefin' with? That's real
messed up.

Bullet stands. The Thugs surround Chris.

BULLET (CONT'D)
Alright then whoa-dee.

Bullet gives Chris a casual salute, this is good bye. Bullet and the Thugs aim their guns at Chris and unload on him with SHOT after SHOT until their clips are EMPTIED.

The Thugs head to the SUV. Bullet stands for a moment, looking at Chris with a slight grin on his face. Chris got what he deserved. He runs to the SUV and hops in. The SUV drives away.

INT. FUNERAL HOME - DAY

FAMILY and FRIENDS sit weeping.

ON JOAN

Sitting in the front row with her head down. Calvin sits next to her. He's not crying and doesn't look like he has been. He does look pissed off though. He looks ahead at Chris' closed casket. He slowly shuts his eyes and takes a deep breath. He opens them and looks at his mother. He puts his arm around her.

Calvin looks and notices Bullet, who's wearing a very STYLISH BLACK SUIT, walk into the Funeral Home. Bullet walks by the casket. He stands still for a moment and shakes his head, what a tragedy. He walks over to Joan and Calvin.

BULLET

How you doin' Ms. Joan?

Joan looks up at Bullet.

JOAN

Hello Byron.

BULLET

I'm so sorry for your lost.

Joan stands.

JOAN

Thank you baby.

Joan goes in for a hug. Bullet kisses her on the cheek and gives her hug. Calvin stares at Bullet, he's not buying it. Bullet looks at Calvin, noticing that he's staring. He doesn't react to it. He releases from his embrace with Joan.

BULLET

Don't worry, I'm gonna find out who did this and deal with him, or however many of em' it is. Chris was like a little brother to me.

JOAN

No baby. There's been enough killing. And not just my son. Somebody has got to break the cycle. And it wouldn't bring him back.

The FUNERAL DIRECTOR, 50s, black, walks up.

FUNERAL DIRECTOR

Excuse me Ms. Foster, can I talk to you for a minute? We're getting ready to head out to the grave site soon.

JOAN

Yes, of course.
(to Bullet)
See you later baby. Thanks for coming.

BULLET

Of course.

Joan smiles at him. Joan and the Funeral Director EXIT. Bullet sits down next to Calvin. Calvin immediately gets up and walks away.

EXT. GRAVEYARD - DAY

FAMILY and FRIENDS stand at Chris' burial plot. The casket is already in the hole, awaiting to be lowered.

ON CALVIN

Standing with Joan. He looks over at Bullet who's standing down the way a bit. Bullet can feel that he's being watched, so he looks at Calvin. They stare at each other for a moment, there's obviously tension, then Bullet looks back at the casket.

Calvin is still staring at Bullet. The casket starts being lowered. Calvin turns his head and looks. The casket gets halfway down into the hole when Joan loses it and breaks down.

EXT. GRAVEYARD - CONTINUOUS

Uncle Kenny pulls while Calvin lifts to get Joan out of the hole.

INT. GRAVE HOLE - SAME

Calvin climbs out of the hole.

EXT. GRAVEYARD - CONTINUOUS

Uncle Kenny is hugging Joan, showing her some brotherly love. She's calmed down, but still crying.

UNCLE KENNY

I got her Calvin.

Calvin nods. Uncle Kenny walks off with Joan. Everyone turns around and walks away to leave the graveyard. Calvin rubs both hands down his face, then tilts his head back with his eyes closed and SIGHS. He couldn't be more stressed.

Calvin starts walking. Bullet walks over to him and walks alongside him.

BULLET

What's up with you bruh? It seems like you got a problem with me.

Calvin gives Bullet a look. He does have a problem.

CALVIN

You murdered my brother muthafucka.

BULLET

Yeah.

Calvin stops walking. He looks shocked that Bullet actually admitted it, and easily.

BULLET (CONT'D)

Yeah, I did it. You shocked I admitted it, huh? I already know you knew I was gonna find out that it was him and murk that nigga. That's why you been muggin' me all day. Right?

Calvin looks at Bullet, anger building. Bullet smiles.

BULLET (CONT'D)
I guess this is the end of our
friendship?

Calvin punches Bullet in the face. Bullet falls down. Calvin angrily looks at Bullet one last time, then walks away. Bullet sits up and grabs his jaw. He chuckles and smiles, it was a good hit.

BULLET (CONT'D)
I guess it's on.

EXT. CALVIN'S HOUSE - MORNING

Calvin sits on the front steps in BASKETBALL SHORTS, a TANK TOP, and SLIPPERS. He's smoking a blunt. He stares out into space as he smokes. His eyes WATER and a TEAR runs down each eye.

A SQUAD CAR pulls up. Calvin notices and wipes his eyes. He keeps smoking, not caring that a cop car just pulled up. WE SEE Malcolm get out of the car. He walks up to Calvin.

MALCOLM
Don't worry, I'm not sweating the
weed.

CALVIN
I'm not.

Calvin casually hits the blunt.

MALCOLM
Well, anyway, I'm sorry for your
loss.

CALVIN
Appreciate it.

After hits the blunt, then puts it out.

MALCOLM
I stopped by because I wanted to
ask you and your mother some
questions.

CALVIN
My mama don't know nothing. And you
wanna ask me some questions?

Calvin chuckles, is this guy serious?

MALCOLM

Oh, what? No snitching?

Calvin gives him a look, exactly.

MALCOLM (CONT'D)

That's funny. If somebody murdered my brother...if I wasn't gonna shoot him, I would at least snitch on him.

Calvin has a blank expression on his face, whatever.

MALCOLM (CONT'D)

And I really think you should consider snitching because if you shoot him like I know you're planning to, it won't end the way you want.

CALVIN

And what way it that?

MALCOLM

With you actually feeling better because you avenged your brother.
(beat)
You won't.

CALVIN

I wanna ask you a question? Who told you that I know who shot my brother? I don't remember doing it.

MALCOLM

Well, I still need to talk to your mother. She needs to know that Chris was the neighborhood hitman Lil' Villain.

CALVIN

Man, don't tell her that shit.

MALCOLM

I have to. She may be a target by one of Chris' enemies.

CALVIN

Man, she ain't no target.

MALCOLM

How do you know that? Maybe because you know exactly who murdered your brother.

Calvin has a whatever expression on his face.

CALVIN

I murdered him. It's my fault he's dead. He wanted to be like his big brother.

MALCOLM

Listen, Calvin, you need to let it go. And if you can't let him go, turn him in. I know you don't care what I got to say, but you should. I know how it is out here. I used to be in these streets too when I was your age, and it cost me. I lost my girl and my son. After I healed and got out of the hospital, I found the dudes that did it, and dealt with em.' I didn't get revenge, I didn't get rid of the pain. All I did was sin against God.

CALVIN

I hear you bruh.

MALCOLM

I hope so. Vengeance belongs to God. Remember that.

Calvin nods his head not seeming to care. Malcolm hands him his CARD.

MALCOLM (CONT'D)

Here, take my card. Do the right thing for a change.

Calvin takes the card. The front door opens and Joan walks out onto the steps.

JOAN

Hello officer.

MALCOLM

How you doing ma'am? I'm sorry for your lost.

JOAN

Thank you. Is something wrong?

MALCOLM

Uh, no. I just stopped by to ask your son a few questions.

JOAN

Do you need to talk to me too?

Malcolm looks at Calvin. Calvin looks back. Malcolm looks at Joan.

MALCOLM

No ma'am.

WE HEAR BRASS BAND MUSIC playing in the distance.

JOAN

Ya'll hear that?

CALVIN

Yeah. Sounds like a second-line.

Calvin, Joan, and Malcolm look down the street towards the sound of the music. Coming from around the corner, WE SEE a crowd of PEOPLE, some wearing T-Shirts with Chris' PICTURE on it, and some wearing T-Shirts with Lance's PICTURE on it.

The people are SECOND-LINE DANCING. DANCING MAN 504 leads the crowd up the street second-lining, while the BRASS BAND plays amongst the crowd. They stop in front of Calvin and Joan's house and dance. Joan, Calvin, and Malcolm are smiling and grooving to the music.

A GIRL, 17, black, walks up to Joan holding a T-Shirt with more shirts hanging over her shoulder.

TEEN GIRL

Hey Ms. Foster. I was a friend of Chris.' I'm gonna really miss him. Here's a T-shirt.

The teen girl hands Joan the T-shirt. Joan takes the shirt, she's touched.

JOAN

Thank you baby.

The teen girl grabs a T-shirt off her shoulder, checks the size tag, then hands it to Calvin.

TEEN GIRL
Here you go.

Calvin takes the shirt.

CALVIN
Thanks.

The teen girl looks at Malcolm.

TEEN GIRL
Would you like a T-shirt sir?

MALCOLM
Sure. Thanks.

The teen girl grabs another T-shirt from her shoulder, looks at the tag, then hands it to Malcolm.

TEEN GIRL
Will that one fit?

Malcolm opens the shirt and holds it out.

MALCOLM
Yeah, it'll fit. Thanks.

The teen girl smiles. Calvin stands and puts on the T-shirt.

CALVIN
Put on your shirt mama.

Joan puts on the T-shirt.

JOAN
(to teen girl)
Can I have one of Lance's shirts?

The teen girl smiles.

TEEN GIRL
Yeah, sure.

The teen girl signals her FRIEND, 17, white, female, to come over. The friend walks over. She has a bundle of T-SHIRTS lying over her shoulder.

TEEN GIRL (CONT'D)
Could you give her one of Lance's shirts?

TEEN GIRL'S FRIEND
Of course.

The friend grabs a shirt from her shoulder. She looks at the tag.

TEEN GIRL'S FRIEND (CONT'D)

This looks like your size. And I'm
sorry about your son.

JOAN

Thank you.

ON MALCOLM

Smiling at the situation. It's a really touching moment that he's witnessing.

TEEN GIRL

Bye, see you later Ms. Foster.

TEEN GIRL'S FRIEND

Bye.

JOAN

Bye girls.

The two girls walk away. Calvin grabs his mother's hand and walks her down the steps onto the sidewalk. He starts dancing, encouraging his mother to join. She laughs and is hesitant.

CALVIN

Come on mama. Dance for your son.

Joan smiles and starts dancing. Malcolm watches the two dancing. He smiles and nods his head to the music as he watches.

ON CALVIN AND JOAN

Dancing and laughing, enjoying the moment.

INT. CALVIN'S HOUSE - CALVIN'S ROOM - NIGHT

Calvin sits on his bed staring straight ahead. He looks very focused, like he's preparing his mind for war. He grabs a blunt and a lighter from the nightstand next to his bed. He lights the blunt and takes a hit. He stands up.

Calvin faces the bed. He takes another hit of the blunt then sits it in an ashtray.

Calvin lifts the mattress off of the bed. Lying on the boxspring, WE SEE an AK-47, two 9MM's, and a SHOTGUN.

Calvin grabs both of the 9MM's. He looks at the two guns, as if admiring them.

CALVIN

One for D-Money, and one for
Bullet.

Calvin tucks the guns in his jeans. He puts the mattress back on top of the bed, covering the other guns.

INT. D-MONEY'S HOUSE - BEDROOM - NIGHT

D-Money sits on his bed counting money. On the bed there's more MONEY, an AK-47, and a few bricks of COCAINE. D-Money's SON, 4, black, runs into the room WET and NAKED.

D-MONEY'S SON

Hey daddy. What you doing?

D-Money laughs.

D-MONEY

Where your clothes at lil' man?

ENTER D-Money's GIRL, 20s, black, pretty, holding a bath towel.

D-MONEY'S GIRL

Come here boy.

D-Money's girl wraps the towel around D-Money's son who's laughing.

D-MONEY'S SON

No mama, don't cover me up. Let me
be free.

D-Money and his girl laugh.

D-MONEY

You heard him. Let him be free. His
nuts need to breathe.

D-MONEY'S SON

Yeah, my nuts need to breathe.

D-Money's girl gives their son a little pop on the mouth.

D-MONEY'S GIRL

Don't talk like that.

D-MONEY
Don't hit my son.

D-MONEY'S GIRL
Nigga, shut up. Don't tell me how
to raise "our" son.

D-MONEY
Yeah, whatever.

D-Money stands and stretches.

D-MONEY'S GIRL
Where are you going?

D-MONEY
To take a shit. Is that alright?

D-MONEY'S GIRL
Shut up.

D-Money EXITS.

EXT. D-MONEY'S HOUSE - NIGHT

WE SEE Calvin's camaro pull up in front of the house. WE HEAR the engine shut off and SEE the lights turn off.

INT. D-MONEY'S HOUSE - BATHROOM - NIGHT

D-Money is sitting on the toilet. He has a BANDAGE on his thigh. He's not quite fully healed yet. He strains a little as some of his business comes out. WE HEAR the turd hit the toilet water.

D-MONEY
Oh, shit.

D-Money sits with his head down. WE HEAR TWO GUNSHOTS from inside the house. D-Money quickly lifts his head. He sits frozen. It's quiet for a moment then WE HEAR TWO MORE GUNSHOTS.

D-Money grabs the toilet paper. As he pulls to tear a piece, there's a KNOCK on the bathroom door. He looks at the door, frozen. There's another KNOCK. It's quiet for a moment. Suddenly, the door swings open after being kicked in.

Calvin stands in the doorway wearing a hoodie and a ski mask. He's holding the 9MM in his hand.

He KNOCKS on the door again with the barrel of the gun, antagonizing D-Money. He walks into the bathroom.

D-MONEY (CONT'D)

Say, bruh, you ain't gotta shoot me. I just got my ass out the hospital a couple of weeks ago because I got shot. The drugs and the money in the bedroom.

Calvin stands there staring at D-Money. They stare at each other for a moment.

D-MONEY (CONT'D)

Man, say something.

Calvin points the gun at D-Money. D-Money puts his hands up, he wants Calvin to stay cool.

D-MONEY (CONT'D)

My bad bruh. If you wanna stand there then stand there.

Calvin lowers the gun. He lifts his ski mask revealing his face. D-Money is kind of shocked, but not really.

D-MONEY (CONT'D)

I figured you or that nigga Bullet would find out that I lived and come to finish me off. Do what you gone do.

CALVIN

I will, like I just did your son and baby mama.

D-Money looks angry and sad at the same time.

D-MONEY

Man, fuck you. How you gone kill my son? A lil' kid?

Calvin aims the gun at D-Money and shoots him in the knee. D-Money YELLS.

D-MONEY (CONT'D)

Fuck, bruh.
(breathing heavily)
Shit.

CALVIN

My lil' brother is dead because of you.

D-MONEY

I didn't tell that nigga to live
that kind of life. That's on him.

CALVIN

You should've put in your own work
and left my lil' brother out of it.

D-Money looks Calvin in the face with a blank expression on his face. He's ready to be executed. Calvin fires multiple shots into D-Money until the clip is empty. Calvin stares at D-Money's lifeless body for a moment. He pulls his ski mask back over his face and EXITS.

INT. D-MONEY'S HOUSE - LIVING ROOM - MOMENTS LATER

Calvin walks into the living room. He walks up to the couch. On the couch, WE SEE D-Money's girl sitting with her hands tied and mouth taped. Her son sits next to her watching CARTOONS on the television.

D-Money's girl looks up at Calvin, tears in her eyes. Calvin pulls out a POCKET KNIFE and moves toward D-Money's girl. She moves away, thinking Calvin is going to cut her. He cuts her hands free. She starts to calm down, seeing that he's not going to kill her. Calvin points the gun at her.

CALVIN

Don't move.

D-Money's girl nods her head, she's not going to move. Calvin backs away.

D-MONEY'S SON

Bye.

Calvin turns and EXITS. D-Money's girl pulls the tape from her mouth. She grabs her son and hugs him tightly.

D-MONEY'S GIRL

Thank God.

She continues hugging her son, relieved that they're still alive.

INT. CLUB - NIGHT

The club is packed. CLUBBERS are dancing, drinking, hanging out, the usual. WE SEE Bullet amongst the crowd, hugged up with some GIRL, 20s, sexy, black.

Across the room, WE SEE Calvin standing with the hood of his hoodie over his head, and no ski mask. He stares at Bullet, focused, ready to kill him.

CALVIN'S POV

Watching Bullet. WE CAN'T HEAR but WE CAN SEE that Bullet's telling the girl he has to use the bathroom. Bullet grabs the girl on the butt and gives it a squeeze, then walks off, navigating through the crowd.

Calvin follows.

INT. CLUB - BATHROOM - MOMENTS LATER

Bullet ENTERS. A THUGGISH GUY, black, finishes up at the urinal. He turns from the urinal and walks straight out of the bathroom without washing his hands. Bullet shakes his head with disgust.

BULLET
Nasty muthafucka.

Bullet walks up to a urinal and goes to his business.

ON BATHROOM DOOR

The door slowly swings open. ENTER Calvin. His right hand is tucked inside the pocket of his hoodie. He pulls out a 9MM. He creeps up to Bullet, wanting to shoot him from up close and personal range.

Before he can pull the trigger, Bullet elbows him in the gut and turns and punches him in the face. Calvin falls down and his gun slides under a stall. Bullet pulls out a 9MM of his own. Calvin gets to his feet and grabs for the gun. They grapple for the gun.

Bullet forces Calvin up against the sidewall of the stall. He kicks Calvin's feet out from under him, but Calvin keeps his hold on Bullet, pulling them both to the floor. Calvin struggles to keep Bullet from aiming the gun at his face.

Bullet manages to get the gun aimed at Calvin's face. Calvin moves his head just before Bullet fires the gun. The bullet whizzes pass the side of Calvin's head and goes into the floor. Calvin takes the hand he's not using to hold off the gun, and grabs Bullet's throat. He squeezes as hard as he can.

Bullet forces the gun close to Calvin's head. Calvin tightens his grip on Bullet's throat, hoping he'll hurry up and pass out. Bullet fires a shot. The bullet goes into the floor near Calvin's head. Bullet fires another shot, and that bullet also goes into the floor near Calvin's head.

Bullet starts to lose consciousness. Before he completely passes out, Bullet throws his gun under a stall, and starts punching Calvin in the face with his newly freed hand. Calvin forces a rollover. He's on top of Bullet, now choking him with both hands. Calvin stares viciously at Bullet, waiting for him to pass out and die.

Bullet knees Calvin in the balls. Calvin lets go of his chokehold and falls over. He lies on the floor with a chokehold on his crotch. Bullet slowly rises to his feet as he COUGHS and GASPS for air. Calvin SEES his gun lying on the floor under the stall within reach. He grabs the gun.

A GUY, black, ENTERS the bathroom. Calvin aims the gun at Bullet. Bullet quickly reacts by grabbing the black guy and swinging him in front of himself as a human shield. Calvin fires the gun, hitting the guy in the chest. The guy stumbles to the wall and bumps up against it. Bullet runs out of the bathroom.

The guy, with his back against the wall, slides to the floor. His blood streaks down the wall as he slides. Calvin quickly gets up. He goes to the stall that Bullet threw his gun under and grabs the gun. He tucks the gun into his jeans.

Calvin heads to the exit. He looks over at the guy sitting on the floor with his back against the wall. He has his hands pressed against his wound as he BREATHES steadily.

CALVIN

Damn, my bad bruh. I'll get help
for you.

Calvin runs out of the bathroom.

INT. CLUB - CONTINUOUS

Calvin notices that his gun is in his hand. He quickly, but subtly, tucks it into the pocket of his hoodie. He keeps his hand inside of the pocket. Calvin navigates through the crowd as he heads for the EXIT.

Over at the exit, Calvin taps the BOUNCER, late 30s, black, tall, muscular, on the shoulder.

CALVIN
Say bruh, somebody got shot in the
bathroom.

BOUNCER
Damn. He dead?

CALVIN
Nah.

BOUNCER
Alright.

The Bouncer EXITS. Calvin walks out of the club.

EXT. CLUB - NIGHT - CONTINUOUS

Calvin looks around. He spots Bullet driving off in his BMW. Calvin shoots at the car, hitting the trunk and hitting the rear windshield, SHATTERING it. Bullet drives away. Calvin runs to his Camaro that's parked nearby. Calvin gets in and starts the engine.

EXT. DOWNTOWN NEW ORLEANS - STREET - NIGHT

WE SEE Bullet's BMW speeding down the "nearly desolate of other cars" street. A moment later, WE SEE Calvin's Camaro speeding behind.

ON STOP LIGHT

It changes from YELLOW to RED. Bullet runs the red light. Calvin speeds up and zooms through the intersection. Luckily, no other cars are around.

INT. POLICE STATION - MALCOLM'S OFFICE - NIGHT

Malcolm sits at his desk looking at a NEWSPAPER. He takes a sip of his coffee that's in a NEW ORLEANS SAINTS FOOTBALL TEAM MUG.

ON NEWSPAPER

It's the obituary section. WE SEE Chris and Lance's pictures with their obituary.

EXT. CLAIBORNE AVE - NIGHT

WE SEE Bullet's BMW speeding down the overpass onto Claiborne Avenue beneath the I-10 Freeway.

ON STOP LIGHT

It turns from GREEN to YELLOW. Bullet makes it through the intersection before the light turns RED. Moments later, Calvin comes speeding down the overpass onto Claiborne Ave.

ON INTERSECTION

The same intersection that Bullet beat the light passing through. The light is still RED. A CAR crosses through the intersection. The light turns GREEN for Calvin's direction of the intersection and he speeds on through.

Calvin starts to gain on Bullet.

ON UPCOMING STOP LIGHT

The light turns RED. Bullet obviously isn't going to stop. He runs the light. Another CAR drives into the intersection SMACKING into the rear of the driver's side of the BMW. The car spins out of control through the intersection and into a concrete pillar that's supporting the freeway above.

Calvin pulls over to the side. He gets out of the car. He pulls his gun out of the pocket his hoodie. He cocks the gun as he walks over to the driver's side of Bullet's wrecked car. Calvin opens the driver door.

The airbag is deployed and Bullet is conscious, but a little woozy, and pretty banged up, but nothing life-threatening, except for Calvin and his 9MM. Calvin pulls Bullet out of the BMW and throws him onto the ground. He aims the gun at Bullet. Bullet looks up at Calvin and chuckles.

BULLET

What you waiting on? Do that shit nigga.

Calvin angrily kneels down, grabs Bullet by the shirt, and shoves the gun in his face.

CALVIN

Nigga, don't talk to me like I'm scared to put in work.
(MORE)

CALVIN (CONT'D)
 There's nothing I would rather do
 right now than put yo' ass to
 sleep. But, nah, I'ma really kill
 you.

Calvin hits Bullet with the gun, knocking him out.

INT. POLICE STATION - NIGHT

POLICE OFFICERS are walking around, a few CRIMINALS are seated in cuffs waiting to be booked, the typical happenings in a police station.

All of a sudden, Bullet comes flying in through the front doors of the station. It's obvious that he was thrown in. He falls to the floor. He's unconscious. The OFFICER behind the front desk looks and sees Bullet.

DESK OFFICER
 What the hell?

The Officer runs from behind the desk over to Bullet. ENTER Malcolm from inside the office area of the station.

MALCOLM
 What's going on out here?

The desk Officer lifts the unconscious Bullet to his feet. Bullet's 9MM GUN is taped to his chest. Malcolm walks closer and looks at Bullet and then the gun.

MALCOLM (CONT'D)
 Who brought him here?

DESK OFFICER
 I don't know. Somebody threw him in here. He came flying through the entrance.

WE HEAR Malcolm's cellphone VIBRATE. He grabs it off the clip and looks at it.

ON CELLPHONE SCREEN

It's a text. INSERT: **There, I changed.**

Malcolm smiles.

MALCOLM
 Well, I'll be.

Malcolm removes the taped gun from Bullet's chest. He nods at the desk Officer to take Bullet away. The desk Officer nods back and EXITS with unconscious Bullet whose feet drag as the Officer walks.

Malcolm looks towards the police station and smiles, he's happy with the decision Calvin made. He turns and heads back to the office area of the station.

ESTABLISH

EXT. DOWNTOWN NEW ORLEANS - DAY

WE SEE a shot of downtown New Orleans with THE MERCEDES BENZ SUPERDOME being the centerpiece of the shot, along with the surrounding BUILDINGS, FREEWAYS, ETC.

SUPERTITLE: One Month later.

INT. CALVIN'S HOUSE - KITCHEN - DAY

Calvin stands at the counter wearing a T-shirt and basketball shorts. He's making himself a bowl of cereal. He puts the MILK back into the refrigerator. He takes a bite of the cereal and walks out of the kitchen.

INT. CALVIN'S HOUSE - LIVING ROOM - CONTINUOUS

Calvin notices Joan sitting on the couch watching TV. The NEWS is coming on. Calvin looks at the TV.

ON TV

WE SEE the News Anchor, ERIC PAULSEN, 40s, male, white.

ERIC PAULSEN (V.O.)
(filtered)
Good afternoon, I'm Eric Paulsen.
Today, New Orleans native, Byron
Anderson, has been found guilty of
the murders of Lance Stevenson and
local basketball phenom, Chris
Foster, a little over a month ago.

Calvin looks over at his mother, then quickly heads for the front door before she notices him.

ERIC PAULSEN (V.O.) (CONT'D)
 (filtered)
 We have Julie Baker out at the
 courthouse.

Calvin walks out of the front door and gently shuts it.

EXT. CALVIN'S HOUSE - CONTINUOUS

WE SEE Calvin walk out of his front door holding his bowl of cereal. He sits down on the steps. He eats a spoonful of the cereal.

Calvin looks out into the street and notices a group of KIDS, preteens, all black, playing a game of 2-on-2 Basketball. A MILK CRATE with the bottom cut out that's nailed to a piece of PLYWOOD, that's nailed to a light post, serves as the hoop.

Joan walks out of the house. She's wearing a SMOCK, obviously for work at the Hospital.

JOAN
 Hey baby.

CALVIN
 What's up mama?

Joan walks down the stairs passing Calvin and stands on the sidewalk facing him.

JOAN
 I heard about Byron.

CALVIN
 Yep.

JOAN
 How could he?

CALVIN
 They got evil people in this world.

JOAN
 Was Chris one of them?

CALVIN
 What you mean?

JOAN
 Don't lie to me Calvin, I'm not
 stupid.

(MORE)

JOAN (CONT'D)
 Byron wouldn't just kill Chris.
 What was he into? Drugs? Some kind
 of gang or clique?

Calvin is silent. He looks at his mother. Her eyes water as she looks back at him.

JOAN (CONT'D)
 (frustrated)
 What was he into?

Calvin hesitates to respond.

JOAN (CONT'D)
 Calvin!

CALVIN
 He was into basketball.

Joan accepts that Calvin isn't going to tell.

JOAN
 Fine. I guess it doesn't matter
 anyway.
 (beat)
 So, how much longer do I have you?

CALVIN
 What?

JOAN
 You should've been a better
 example.

CALVIN
 Oh, so it's my fault Chris is dead.

JOAN
 No, it's his, but you didn't help.
 In and out of jail, selling drugs.
 You think I don't know how you got
 that car? And don't think for a
 second that I don't know you've
 killed people. You and God only
 know how many. What went wrong with
 you?

CALVIN
 I don't know.

JOAN
 It was different when I was coming
 up. Black people had love for each
 other.

(MORE)

JOAN (CONT'D)

If Dr. King was brought back to life I wonder what he would say. I wonder what he would think about the state of his people, especially young black men. Would he feel that his death wasn't in vain?

(beat)

It's funny, a race that fought for its future generation is being destroyed by it. It's heartbreaking. You know what? I can think of one thing Dr. King might say.

(beat)

Is this the thanks we get?

Calvin sits silently, thinking about what his mother just said.

JOAN (CONT'D)

Well, anyway, I gotta get to work. I love you son.

CALVIN

I love you too mama.

Joan walks up to Calvin and kisses him on the cheek. She puts her arms around him and they share a warm and long embrace. As they break away from the embrace, Calvin kisses his mother on the cheek. She smiles. She loves her son.

JOAN

See you later.

CALVIN

Alright.

Joan walks to her modest CAR that's parked along the street. She looks at Calvin, smiles, and then gets into the car. Calvin watches her as she drives away. Calvin turns and looks at the kids playing basketball in the street.

ON KID #1 WITH THE BALL

He passes the ball to Kid #2.

STREET KID #1

Last shot.

Street Kid #2 shoots the basketball. It goes into the crate hoop.

STREET KID #1 (CONT'D)

(cheers)

Yeah.

Street Kids #1 and #2 celebrate their victory with goofy celebration dances. Calvin smiles and chuckles, the scene may have reminded him of his game-winner back when he was a kid.

Street Kid #3 is upset that his team lost. He walks up to Street Kid #2, who's celebrating, and punches him in the face.

STREET KIDS #1 & #4

Ooh!

Street Kid #2 gets off the ground and throws a punch at Street Kid #3. Street Kid #3 dodges the punch and counters with another punch to Street Kid #2's face.

While Street Kid#2 is on the ground, Street Kid #3 repeatedly kicks him in the gut, as well as stomp on him. After Street Kid #3 gets his fill, he walks away from Street Kid #2.

Street Kid #3 walks up to Street Kid #4 and they DAP, Street Kid #3 is real proud of himself, and so is his friend, Street Kid #4, who hypes him up.

Street Kid #2 slowly gets up off the ground. His eye is bruised and his mouth is bloody. Street Kid #1 looks in awe at Street Kid #3, he really got beat down.

STREET KID #1

Say bruh, I know you ain't gone let
that nigga do you like that, huh?
You better give that nigga his
issue.

ON CALVIN

Watching Street Kids #1 and #2.

ON STREET KID #2

Walking towards a nearby HOUSE. He reaches under the house and pulls out a 9MM HANDGUN. He looks over at Street Kid #3 who's chatting it up with Street Kid #4. They're in their own little world feeling like tough guys.

Street Kid #2 has a look of sheer hatred on his face. He starts walking towards Street Kid #3.

It's obvious what he's about to do. Calvin quickly sits his bowl of cereal on the steps and runs over to Street Kid #2.

CALVIN
Whoa, whoa, whoa.

Calvin grabs Street Kid #2 and takes the gun.

CALVIN (CONT'D)
You need to chill out bruh. Let it go.

STREET KID #2
Nigga, what?

CALVIN
I know he just whipped yo' ass,
(brings attention to the
gun)
But this ain't the way. If you
wanna fight him again, cool. You
should just let it go, but if you
gotta do somethin,' do that. Fight,
don't shoot. Or, better yet, go
home.

STREET KID #2
Dawg, you gone have people thinkin'
I'm a bitch bruh.

CALVIN
Man, ain't nobody gone think you a
bitch. They gone think you a lil'
kid. And stop cussin.'

STREET KID #2
Alright, bruh. Whatever. Give me my
gun back.

CALVIN
Nah, I think I'll hold on to this.
Go inside.

Calvin and Street Kid #2 DAP. Calvin rubs him on top of the head, real big brother like. Street Kid #2 heads to the house that he got the gun from under. Street Kid #1 follows. They go into the house.

Calvin walks back to his steps and sits back down. He sits the 9mm between his legs on the step right below the one he's sitting on. He grabs his bowl of cereal and eats a spoonful. Calvin turns his head and is startled. He drops the bowl of cereal.

CALVIN'S POV

A THUG, 20s, black, standing at point-blank range, has a 9MM aimed at his face. The screen FREEZES and we're back where we started.

CALVIN (V.O.) (CONT'D)
 Well, that's my story. I guess this is it. My time is up. It's funny that I'm about to die after a basketball game. My mother asked me what went wrong with me and I told her I don't know.
 (beat)
 I do know.

QUICK FLASHBACK

EXT. BASKETBALL COURT - DAY

WE SEE the part of the scene from earlier in the MOVIE with Calvin as a 11 year old taking the gun from Ronnie before he murdered the young boy Greg.

CALVIN (V.O.)
 Right here. Taking that gun was the worst choice I ever made. It cost me my brother...

BACK TO CURRENT SCENE

The screen is still frozen in Calvin's POV of the Thug aiming the gun at his face.

CALVIN (V.O.) (CONT'D)
 And now my life. I have no idea who this dude is. Bullet could've sent him, this could be the brother of some nigga I shot a while back, who knows? Does it matter? I bet you thought this was gonna end with some cliche happy ending. I mean, I almost made it, but nah.
 (beat)
 Nothing positive comes from a gun.

The screen UNFREEZES and the Thug fires the gun.

FADE TO BLACK.

