

THIS SIDE OF TOWN: CHRONICLES OF OMAR

Written by

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"A street tale about a gangster who finds out a hard truth  
about what made him who he is."

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FADE IN:

1 EXT. AERIAL VIEW - DAY 1

Aerial shots of different housing projects in Queens will be shown. Shots of kids playing in a playground with housing projects in the background. A group of men standing on a corner will be shown. A homeless man walking up to a car window will also be shown. Between all of these B-Rolls credits will be shown.

CUT TO:

1A INT. OMAR APARTMENT - NIGHT 1A

The subtitle displaying "Jamaica Queens, New York 1992" will be displayed as a young boy enters a bedroom that occupies a man stuffing a small duffle bag with the last packages wrap in saran. The boy watches carefully. We'll call the man OMAR and the boy is his son LITTLE B.O. LITTLE B.O.'s entrance and interest has drawn OMAR's attention so he closes the duffle and sits on the bed beside it. He then begins to talk to LITTLE B.O.

OMAR

Wassup little man, you watching me?

LITTLE B.O.

(pointing at the duffle)

What's that?

OMAR

It's just something I'm holding for a friend. You nosey.

OMAR tickles LITTLE B.O. and they both begin to laugh.

OMAR (CONTD) (CONT'D)

Now listen, I'll be right back, I got to drop this off to me friend. I'll be no longer than 15 minutes don't open the door for nobody you hear me?

LITTLE B.O. nods yes. OMAR gazes at his son as his eyes shifts to the gun laying on the bed.

LITTLE B.O.

Why do you always have a gun daddy?

OMAR

So when you get older you don't  
have to be like me.

LITTLE B.O. looks at OMAR confused as he tucks the gun his  
boot.

OMAR (CONTD) (CONT'D)

Now go read your book. I wanna know  
all the capitols of the 50 states.

LITTLE B.O.

Ok daddy

LITTLE B.O. exits the room as OMAR finishes packing.

CUT TO:

2 EXT. EMPTY ALLEY` - NIGHT

2

In an empty alley way between apartment buildings several gun  
shots are heard. A man's cry is heard. Though the viewer will  
not see who got shot for the sake of the script there are 3  
men in this alleyway. Omar, Six, and DT.CARSON. Omar has just  
shot SIX.

SIX

(screaming)

I'm hit! He shot me!

Omar darts out to be seen visually by the viewer wielding a  
gun. He's attempting to shoot back into the alley from which  
he just came from. The gun is empty. Omar mumbles some  
profanity and begins to run. He runs into another alleyway  
that is dead end then tries to turn back. The figure of a man  
steps out the shadow with a gun raised.

OMAR

So you muthafuckas wanna kill me.  
Yall ain't shit without me out  
here. Fuck you piece of shit  
fucking...

The figure shoots Omar through the forehead and disappears  
back into the shadows.

FADE TO:

3 INT. B.O. APARTMENT - DAY

3

The subtitle "20 years later" will be shown during the intro  
of this scene.

The title of the movie will also be shown "This Side of Town". In a bathroom water runs from the sink's faucet as B.O. is brushing his teeth. He walks out of the bathroom into an open space floor plan apartment with fashionable furniture. A laptop sits atop a stand in the sitting area. A youtube video is playing on a computer screen. The video clip is an old news broadcast reporting a story about drug king pin found dead. B.O watches as he puts on a Rolex watch and diamond bracelet.

## NEWS ANCHOR

A turf war between rival drug dealers leaves a man dead Wednesday night police say. In the back yard of a house in the South Jamaica section of Queens, Omar Classon 32 years of age was found shot execution style and was announced dead on the scene. It is believed Classon was a high ranking boss in an crime syndicate known as the "Thirsty Boyz" which flooded the neighborhood with drugs and has been under investigation for a number of shootings and atleast 3 homicides. Police don't have any leads yet and say the community has been uncooperative with them and their efforts in putting an end to the crime in the trouble neighborhood.

B.O has just got finish closing his refrigerator and is now drinking a glass of water. He's now standing at his kitchen counter looking at an old news paper clipping emotionless. The clipping has an article of the story the news anchor was reporting on. The headline reads "Drug Dealer slain" with a picture of a crime scene. He then picks up a gun and tucks it in his waistline.

CUT TO:

4 EXT. QUEENS - DAY

4

Shots of a luxury car driven by B.O. cruising threwh Queens passing Rockaway Blvd.

MATCH CUT TO:

5 INT. B.O. CAR - DAY

5

In a luxury car, shots of B.O. nodding his head to music playing from the radio. He'll be singing along with the music. People will shout out to him and he'll wave back.

CUT TO:

6 EXT. MOOCH HOUSE - DAY

6

Music still playing, B.O pulls up to a street corner and gets out occupied by a group of men. One of the men steps towards B.O's and shakes his hand. It is revealed she's a women that dresses like a man and has masculine demeanor. The stud then gives B.O. a wad of money.

B.O.  
Ya good right?!

MOOCH  
No doubt big homie. Shit is super wavey G. keep them shit's coming all day. They loving that tan shit

B.O.  
Yeah that's what I'm talking about...

One of the men on the corner with MOOCH, trying to be noticed by B.O. interrupts their conversation.

GOON 1  
Yo fam we loving them numbers my nig.

B.O. looks at the man and smirks. He continues his conversation with MOOCH ignoring the request.

B.O.  
So I'm gonna get witchu, Ight.

MOOCH  
No doubt my nigga.

B.O. gives MOOCH a pound then pulls off. MOOCH turns to GOON 1 and pulls out a gun and hits him with it. GOON 1 falls to the floor as MOOCH tucks his gun back in his waist.

MOOCH (CONTD) (CONT'D)  
Stupid fuck. Who the fuck are you to be talking numbers. You lucky you're able to get money out here dumb ass. Get ya ass up nigga.  
(MORE)

MOOCH (CONTD) (CONT'D)

Laying all over the floor like I  
shot you.

\*  
\*

GOON 1 gets up holding his head that now has a cut and is  
bleeding.

\*  
\*

GOON 1

(whiney)

Damn Mooch! I think I'm gonna need  
stitches!

\*  
\*  
\*  
\*

MOOCH

Man... Shut up yo! That shit ain't  
hurt, and don't be trying to make  
me feel bad about doing that shit  
either.

\*  
\*  
\*  
\*  
\*

CUT TO:

7

EXT. RESIDENTIAL STREET - DAY

7

B.O.'s car is now parked in front of a well kept house. A  
female dressed a little scantily will be exiting the car. B.O  
will smack her on her butt playfully. We'll call this female  
CAMILLE.

CAMILLE

(laughing)

Stop, you play to much.

B.O.

(chuckles)

You know I don't play when it comes  
to that.

\*  
\*

CAMILLE

You ain't never lie boy. Thanks for  
lunch

\*  
\*

B.O.

No problem baby I see you tonight?

CAMILLE

See you tonight.

B.O. pulls off after CAMILLE gets out of the car.

CUT TO:

8 INT. AUNT NIECEY CRIB - NIGHT

8

In a dining room setting of a 2 bedroom apartment an elderly lady sits at table smoking a cigarette and having a drink. We'll call her AUNT NIECEY. She's talking on the phone seemingly enjoying the conversation she's having.

AUNT NIECEY

That's right haha..

(beat)

Kiss the babies for me. Alright now

B.O. walks into the room followed by a taller man named SIX. B.O. gives NIECEY a kiss on the cheek then stands next to the table. SIX stands behind AUNT NIECEY

AUNT NIECEY (CONT'D) (CONTD)

(talking on the phone)

Talk to you later, love you too, ok  
bye.

AUNT NIECEY hangs up the phone then takes a drink. She then looks up at a standing B.O. with a sly grin.

AUNT NIECEY (CONT'D) (CONTD)

Well, well, well looking more and  
more like your father

B.O.

How you doing auntie?

AUNT NIECEY

I'm well but I've been wondering  
how you've been doing. You haven't  
come to visit your auntie in a long  
time.

B.O.

You know how it is out there.

AUNT NIECEY

Yeah it can get crazy but you gotta  
stay close to family.

B.O.

I know auntie

AUNT NIECEY

Alright now, but anyway sit down  
and have a drink with me. SIX get  
him a glass.

B.O. Sits down.

B.O.

Nah I'll pass on the drink I got to keep my head straight tonight. I still got to run a few errands when I leave here.

AUNT NIECEY

(nods)

Well excuse me baby, I'm gonna have me another one. SIX get me some ice hun. Thank you sweetie.

SIX walks out the room to get NIECEY some ice. B.O. Pulls out an envelope and puts on the table. AUNT NIECEY looks into the envelope revealing it's contents to be money. She nods her head as if satisfied with the offering. AUNT NIECEY and B.O. then continue their conversation.

AUNT NIECEY (CONT'D) (CONTD)

So how's everything going? Are we ok out there?

B.O.

Yeah everything's good. We just made our last pick up. You know how it goes when you have to talk to somebody more than once.

\*  
\*

AUNT NIECEY

Yeah it could get a little annoying.

CUT TO:

9

EXT. JIMMY'S HOUSE - DAY

9

B.O. and AUNT NIECEY's voice overs will be heard when this scene occurs. As their conversation will continue. LODI knocks on a shabby two-story house's door as POP stands off to the side. The door opens to reveal a man pleading with LODI. POP then becomes visible and snatching the man from standing in the doorway. POP begins to viciously beat the man with a pistol. B.O. stands idle as the assault occurs with a sinister look. POP then pushes the victim into the apartment with B.O. following and LODI being the last one to enter.

AUNT NIECEY (V.O.)

But I know I taught you well enough... and how's my boys POP and LODI doing out there?



B.O. (V.O.)  
They're doing good. You know POP  
really gets into what he does. Real  
hands on type of guy.

AUNT NIECEY (V.O.)  
(chuckles)  
Is that right?

B.O. (V.O.)  
Yeah employee of the month I tell  
you and LODI is really holding it  
down covering all the loose ends.

AUNT NIECEY (V.O.)  
Sounds like yall doing good over  
there

CUT TO:

10 INT. AUNT NIECEY CRIB - NIGHT

10

Back in the dining room setting where AUNT NIECEY and B.O.  
continue their conversation. SIX returns with the ice for  
AUNT NIECEY and places it on the table then stands behind  
AUNT NIECEY.

AUNT NIECEY  
(talking to SIX)  
Thank you baby.

SIX  
No problem auntie

B.O.  
Eh we're doing ok but it's been a  
little slow.

AUNT NIECEY  
A little slow you say?  
(looks back at SIX)  
Hey SIX you heard him sugar, he  
said it's a little slow. Shit I  
ain't seen yall in about a month  
you use to come see me every other  
week.

B.O.  
I know but we're working, things  
will pick up soon

\*

AUNT NIECEY

Yeah I know it will, especially  
with MOOCH back around.

\*

B.O. gives a quick look to Aunt Niecey as if he's wondering  
if she knows he just made a pick up from Mooch.

\*

\*

AUNT NIECEY (CONTD) (CONT'D)

And they got some different product  
over there.

\*

AUNT NIECEY pulls out a small bag of dope that looks tan

AUNT NIECEY (CONTD) (CONT'D)

Yeah, bet you didn't even know that  
huh?

\*

\*

B.O.

Nah, where you get that from?

\*

\*

AUNT NIECEY

From on her block. Just cause you  
don't see me out there doesn't mean  
Auntie lost touch with the  
neighborhood sweetie.

\*

\*

B.O.

Hmm, she should've got with me but,  
ight I'll take care of it.

\*

AUNT NIECEY

I know you will baby (pause) are  
you sure you won't have a drink  
with me?

B.O.

Nah I need to be going now anyway.

B.O. Stands up and gives AUNT NIECEY a kiss on her cheek and  
begins to walk out of the apartment / house.

AUNT NIECEY

Lets set up the drop for tomorrow

B.O.

Ok tomorrow it is. I'll call SIX.  
Have you gotten us some better  
prices to work with.

AUNT NIECEY

No baby I'm still working on that  
but I'll let you know something

B.O.  
Ok talk to you tomorrow

AUNT NIECEY  
Bye sweetie.

B.O. leaves apartment and SIX sits in the seat B.O. was sitting in. SIX and AUNT NIECEY begin to converse.

SIX  
So how she said the babies doing?

AUNT NIECEY  
Aw she said they getting big, she suppose to send pictures to my phone.

FADE TO:

11 INT. BAR/PUB - NIGHT

11

In a bar sits DT.CARSON alone drinking. He's watching the news on TV. A story about protestors protesting the non indictment in a shooting involving a police officer killing a black man is playing. The bartender is slightly annoyed with the presence of DT.CARSON who has had too much to drink. We'll call the bartender PHIL. \*

DT.CARSON  
(raises his glass and takes the shot down in one gulp)  
Congrats my blue brother that's us one, bad guys zero. \*

PHIL  
(shakes his head)  
They shot the guy in the back for christ sakes Pete, sheesh. \*

DT.CARSON  
(drunk)  
Shit I would of shot him in the face Phil, I swear to God. (beat)  
You don't know how it is now with these guys. These little punks out here don't care about life. \*

PHIL  
So it's ok for the people that's suppose to serve and protect to murder people. It's not right Pete, it's just not right. \*

PHIL continues to wipe down the bar as the men converse. \*

DT.CARSON \*

You know what's not right is they  
kill each other talking this black  
lives matter bullshit, then start  
marching and singing kumbaya when  
we taken these punks off the  
street. I heard this guy got  
arrested plenty of times for  
possession of marijuana. He was the  
neighborhood dope dealer. \*

PHIL \*

(shakes his head) \*  
Pot Pete c'mon man. \*

DT.CARSON \*

It's a gateway drug PHIL. First  
it's weed then he's shipping kilos  
from Mexico or something. (beat) He  
wasn't gonna be shit. The good Lord  
cut his loses. \*

PHIL obviously disgusted with DT.CARSON's remarks begins to  
walk away as another customer enters the bar and sits down. \*

PHIL \*

(talking to new customer) \*  
Hello how can I help you sir. \*

CUSTOMER \*

I'll have a... \*

DT.CARSON \*

(interrupts) \*  
PHIL, PHIL! What the hell man!? Get  
over here! \*

PHIL annoyed by CARSON gestures to the customer to be patient  
while he handles the situation. \*

DT.CARSON (CONTD) (CONT'D) \*

I told you give me another one. \*

CARSON slides his glass to PHIL. \*

PHIL \*

I think you had enough CARSON. I'm  
gonna call DIAZ to come pick you  
up. \*

PHIL turns towards the phone when DT.CARSON bangs on the bar  
startling him. PHIL turns back and looks at DT.CARSON

DT.CARSON

(slurred)

Don't you do that PHIL. Now I'm grown man and I can handle my own. I ask you for another one, put it on my tab

PHIL

Oh yeah about that tab. I'm gonna need you to pay on it for it to continue.

DT.CARSON

(angry)

What you say? As much business as I bring in this shit hole you wanna talk to me about some got damn tab.

DT.CARSON attempts to stand up but stumbles and struggles with his posture from being intoxicated. PHIL shakes his head in disappointment.

DT.CARSON (CONT'D) (CONTD)

(points at PHIL over the bar)

You know something PHIL, fuck you and this piece shit, I don't need this shit. I could drink anywhere if my business ain't appreciated. I'm leaving, kiss my ass.

DT.CARSON walks out the bar. PHIL ignores him and wipes the bar down.

CUT TO:

12

EXT. BEHIND THE BAR ALLEY WAY - NIGHT

12

DT.CARSON stumbles from intoxication into an alley where his car is parked. He's upset about the previous altercation he's just had with PHIL in the bar. He's mumbling things to himself.

DT.CARSON

This cock sucker gonna tell me about some tab. Like I don't bring the business in there.

DT.CARSON stops and turns around yelling to no one.

DT.CARSON (CONTD) (CONT'D)

Kiss my black ass PHIL!

DT.CARSON continues his last few steps towards his car. He then pulls out his keys to open his door but it is interrupted by a tap on his shoulder. He turns around to see 2 men. We'll call these men UMAR and AKAU. UMAR punches DT.CARSON In the stomach.

AKAU  
Carson, Carson, Carson. You haven't been answering my calls. Why is that?

DT.CARSON  
(trying to catch his breath, coughing)  
AKAU how are you today buddy?

AKAU nods his head towards UMAR instructing him to hit DT.CARSON again. UMAR raises DT.CARSON up from his bent over position and then punches him in the face.

DT.CARSON (CONT'D) (CONTD)  
Well damn UMAR. I see your not holding back today.

UMAR punches DT.CARSON in the face again.

DT.CARSON (CONT'D) (CONTD)  
(coughing blood)  
Damn it I'm a cop for Christ sake. I can't go in the office with my face looking like mince meat. I'm pretty.

UMAR winds up to punch DT.CARSON again but is stopped by AKAU. DT.CARSON is in a fetal position. AKAU squats to talk to him face to face.

AKAU  
Ah Carson you're a funny guy. Like uh,  
(snaps his finger trying to remember a name then looks to UMAR to help him remind himself)  
Uh like the white man you have white man name. What's his name, uh Johnny Carson. Yeah you funny like Johnny Carson.

UMAR  
Yeah Johnny Carson  
(chuckles)

DT.CARSON  
(sacarcatic)  
Thank you I'll take that as a  
compliment.

With AKAU annoyed with DT.CARSON's rebuttals he brandishes  
his gun.

DT.CARSON (CONT'D) (CONTD)  
C'mon AKAU I want to take care of  
that just like you but I just ran  
into a jam.

\*  
\*  
\*

AKAU  
A jam, a jam you say?  
(hits DT.CARSON with the  
gun)  
Don't make me jam a bullet in your  
stupid American ass.  
(stands up)  
Idiot

AKAU straightens his suit and begins to talk again.

AKAU (CONTD) (CONT'D)  
Your days are numbered CARSON. I  
should kill you now but the boss  
said give you 2 weeks.

\*  
\*  
\*

DT.CARSON  
C'mon AKAU you got to give me...

AKAU  
(raises his weapon)  
Then I kill you now stupid!

\*

DT.CARSON  
(frightened)  
Ok, ok, 2 weeks. I'll have it.

\*

AKAU  
I'll be back in town in 2 weeks  
Carson. No jokes.  
(chuckles and turns to  
walk away)  
Ha ha ha you get it Carson, no  
jokes.

\*

The 2 men walk away as DT.CARSON dust himself off and  
straightens his clothing. He then gets in his car and leaves.

CUT TO:

12A EXT. B.O. CAR - NIGHT

12A

A wide shot of the city at night will be shown, then transitions to a shot of B.O.'s car cruising through city blocks.

12B INT. B.O. APARTMENT - NIGHT

12B

In B.O.'s apartment sits CAMILLE surrounded by school books and loose leaf papers. The books are mainly about the study of law. She also sips a cup of tea as she studies. As B.O. walks in she does a quick glance and without stopping her study momentum she greets B.O.

CAMILLE  
(stuck in her books)  
Hey babe.

B.O. quietly approaches her then kisses her causing her to stop doing her school work.

CAMILLE (CONT'D)  
(talking while kissing)  
You see that's why I got a B on my last exam.

B.O.  
Even when I gave you the D you got a B. Your smart, your real smart.

CAMILLE  
(laughs)  
That was so corney. (beat) I left your dinner on top of the stove.

B.O. leaves CAMILLE side and begins to approach the kitchen area.

B.O.  
Thank you baby.

CAMILLE  
(grunts in frustration  
doing her school work)  
God I can't deal!

While B.O. looks over the food set out for him by CAMILLE on the stove, he sympathizes.

B.O.  
School work?



CAMILLE

School work and work work! Jesus christ my boss does nothing - You would think I'm the lawyer and he's the paralegal. I'm like urghhh!

B.O.

Don't worry baby, your time is coming.

CAMILLE

Yeah I know. Did you look over that book I gave you for your business idea?

B.O. begins to walk back towards CAMILLE with his food and a glass of wine. He hands CAMILLE the glass and sits next to her.

CAMILLE (CONT'D)

Oh thanks.

B.O.

Yeah I read a little. I diversified my portfolio by investing in some clean energy stocks and working with these guys on a new app. More of a service application but you have to see it for you to understand. I'm confused sometimes but it works.

CAMILLE is taken back by what B.O. has just said to her.

CAMILLE

Are you serious?

B.O.

Yeah - what, do you think I don't listen?

CAMILLE

No, no it's not that. It's just you really doing it. I'm proud of you baby.

B.O.

Well I wasn't exposed to this when I was growing up so I didn't know anything about it. I didn't know about no damn diversifying portfolios and stock shit.

(MORE)

B.O. (CONT'D)

My diversify is getting a whole brick, cooking up 500 grams turning it into 700 and slow grinding the 2 selling the rest, whole.

CAMILLE

Yeah well, I don't know what you just said but your taking the right steps to achieve what we talked about?

B.O.

Yeah can't do this shit forever - what did you put in this?

CAMILLE

My foot.

B.O.

(chuckles)  
Not them things.

CAMILLE

Oh nah you gonna suck them tonight for that.

Scene ends with the couple sitting near each other talking and laughing while B.O. is eating.

13

EXT. ALLEYWAY - DAY

13

POP and 2 other men are in an alleyway playing dice. We'll call these men CARL and JESSE. POP seems to have the smallest bank roll out of the trio as CARL has the most. POP's cell phone is ringing as he picks up the dice preparing to roll. He ignores it while shaking the dice.

CARL

Yo POP you might wanna answer that my nigga it could save you some money could be like, you know that GEICO shit.

CARL and JESSE laugh

POP

(annoyed)  
You might wanna shut the fuck up while I roll pussy...

CARL

Oh this nigga mad

POP  
(rolls dice)  
Get'em bitches

POP rolls dice losing again. He looks upset while CARL and JESSE is amused.

POP (CONT'D) (CONTD)  
What the fuck!? Shit!

CARL  
Ohhh ace the fuck out  
(laughs and taps JESSE)  
I told this nigga to answer the  
phone. Niggas don't listen

JESSE  
(chuckles)  
Bet he learn now

POP looks at both with a sinister smile as they begin to pick up their winnings from the ground. He begins to reach for a gun on his waist line.

POP  
Yup, you was right.  
(POP pulls out his gun)  
I learned niggas don't listen and  
Mother fuckers don't know how to  
shut up while I'm rolling. Now give  
it up.

Both men CARL and JESSE put there hands up dropping the money.

JESSE  
(scared)  
Oh shit!

CARL  
C'mon G you gonna do us like this.  
You know I was just talking

POP  
Shut up bitch ass... why yall drop  
the money anyway, rude ass  
muthafuckas! Stupid ass, bend down  
and get the money and hand it here  
dummy!

As CARL is picking up the money, B.O. pulls up in a truck playing loud music interrupting the dice game turned robbery. B.O turns down the music then leans up and sticks his head out the window to talk.

B.O.

(loud)

Yo POP! What the fuck you doing?  
You don't know how to answer your  
phone nigga?

POP looks at B.O In disappointment and shakes his head

B.O. (CONT'D) (CONTD)

Now c'mon bro we got business to  
take care of.

(leans back in the car  
seat and turns the music  
back up)

POP looks back at the 2 men he was robbing.

POP

Today is yall lucky day.(pause)  
I'll be back for that so don't get  
too comfortable with it.

POP turns around and does a slow jog to the truck that  
occupies B.O. He gets in and they pull away.

FADE TO:

14 EXT. BODYSHOP - DAY

14

In front of a rim/body shop a bum in his late 40's sifts  
through garbage looking for bottles. He already has a cart  
full and now is looking for a place to put his newly acquired  
bottles. We'll call this bum MONEY MURPH

MONEY MURPH

It's money out here today. Ha ha

MONEY MURPH is pleased with how his day is going and  
chuckles. Suddenly POP and B.O. pull up in B.O.'s car. The  
trio gets out the car not paying much attention to MONEY  
MURPH while entering the body shop.

15 INT. BODYSHOP - DAY

15

POP and B.O. walk into the body shop greeted by 2 men. One  
which has a black eye who we'll call RAYMOND and the other is  
LODI. He stands behind the counter. The duo approach RAYMOND.

B.O.

So this is what he did?

RAYMOND

Yeah man BUMP don't know how to stop.

POP

(excited)

See I told you to let me shoot that nigga that day. But no you want to give niggas passes and shit. Damn now we -

B.O.

Alright nigga I get it - Aye don't worry about it YG, you good. I'm gonna hit you a little later and get you something else cool?

RAYMOND

Thanks G - I would've had him but he snuck me like little faggot and shit.

B.O.

Yeah he's a sneaky cat but he'll be alright. Now I'm gonna hit you later cool.

RAYMOND gives each person in the trio a dap and leaves the shop.

POP

Damn it look like he punched life out the little nigga. Sheesh.

B.O.

Yeah I know but that shit ain't nothing. We got bigger problems here. I think she know we got another connect yall

POP

Bullshit how you know?

B.O.

It's been almost a month since we seen her my nigga.

LODI

Yeah, I haven't made a drop to them in 3 weeks.

POP

... Damn we have been working with the other homie tho.

B.O.

Yeah that's what saying. She even know MOOCH is around now, pulled out one of her baggies and all that

\*  
\*

LODI

(concerned)

Damn, you didn't tell me that. Do she know that's our product?

B.O.

(cuts LODI in mid-sentence)

Nah, nah, nah I don't think she know about that.

POP

Damn man, fuck! Did she atleast get those numbers down?

B.O.

Nah she said she still working on it.

POP

Man fuck that old hag bitch! She been saying that shit for 6 months now. We out here putting in work!

B.O.

Watch your mouth man and have some fucking respect!

POP

Yo pardon me big homie, no disrespect G. I know she's done alot for you since Uncle O died and we probably wouldn't be where we at now with out her. But yo, you not little Omar no more and we ain't pushin dime bags. We playing with weight. Paying way to much for that shit though. I feel like it's time she give us a better number or move on.

LODI

I can't front I dig where he coming from B.O. But at the same time (beat) I got nothing but respect for auntie and the streets do too.

(MORE)

LODI (CONT'D)

She been running this shit for years and that's for a reason, maybe we need to fall back off dude and talk to her. Let her know wassup.

POP

Nigga you stay sitting on the fence with that nut tuckin shit?

LODI

Whatever stupid! You call it nut tucking I call it actually using my brain dummy! Communication.

POP

(offended)

Ain't gonna be to many more dummies now.

LODI

Whatever man.

B.O.

(chuckles)

Yall niggas chill man you know I'm with the shit POP but LO got a point. That's why we got to do what we do quietly. If she knew about us still getting money with MOOCH on the low it would start some whole other shit.

\*  
\*  
\*  
\*

LODI

True

B.O.

So we start moving the work we got from auntie through MOOCH immediately. LODI you start working on that.

\*  
\*

LODI

Copy

LODI steps away walking out the shop on his cell phone.

B.O.

I want you to go give BUMP some medicine.

POP

That's what I'm talking about.

While B.O. delivering his last line, MONEY MURPH is leaving with his cart of bottles.

B.O.  
If we don't take ours and eat we  
starve and I'll be damned if we  
starve.

CUT TO:

15A INT. CORNER STORE - DAY

15A

A funny looking goon named BLIZZ has just purchased a sandwich from the bodega. He pays for it then walks out the store. Suddenly a hand comes out of no where snatching BLIZZ's bag. This is BUMP.

BUMP  
Time out nigga!

BLIZZ obviously startled now regains his composure.

BLIZZ  
Damn BUMP you always playing.  
Creeping on niggas and shit.

BUMP  
Damn straight nigga. You gotta be  
on point out here. You out here  
playing.

BLIZZ  
But my nigga that was my last.

BUMP  
You lucky it was just a sandwich

BUMP walks away from BLIZZ rounding a corner. BOOM! A shotgun blast grazes BUMP's back. He turns tto the way he just walked from and begins to run. POP emerges from around the corner shooting one final time. BLIZZ stands idle like a deer in headlights with his hands up and POP's gun pointed at him.

POP  
You work for us now.

POP smirks and runs back around the corner.

16 EXT. DUNKIN DONUT PARKING LOT - DAY

16

DT.CARSON leans on an unmarked police car smoking a cigarette.



A beautiful female approaches him holding 2 coffees and a box of donuts. We'll call her DT.DIAZ. DT.DIAZ hands DT.CARSON a coffee as she reaches him.

DT.CARSON  
 (reaches for the donuts  
 and takes the coffee)  
 You got boston cream right?

DT.DIAZ  
 That's what you told me right?

DT.CARSON  
 Look, don't be a smart ass. I got  
 15 years in as a detective. You,  
 you only got 3 months. It takes  
 atleast 6 to get that rank rookie.

DT.DIAZ  
 (annoyed)  
 Such an asshole...

DT.CARSON  
 Now see, I got promoted to that  
 title when I had 5 years in.

DT.DIAZ is not amused with his rebuttals.

DT.DIAZ  
 So are we just going to stand here  
 and talk about all the time you got  
 on the force grandpa?

DT.CARSON  
 Grandpa huh? Oh so you ready to do  
 some real police work huh?

DT.DIAZ  
 Is that a question

DT.CARSON  
 Ok well lets go, but first I got to  
 make a stop.

DT.DIAZ gets in the passenger side of the car as DT.CARSON gets in the driver side. The car pulls off.

CUT TO:

DT.DIAZ and DT.CARSON pull up in across the street from a corner store. DT.CARSON who's driving stares at the store.

DT.DIAZ

So what are we doing here? I  
thought we was gonna do some real  
police work.

DT.CARSON ignores what DT.DIAZ is saying to focus on a man  
that has just walked out the store talking on a cell phone.  
He doesn't go far, he just paces back and forth talking on  
the phone. He then walks back into the store. DT.DIAZ Is  
still trying get her partners attention.

DT.DIAZ (CONT'D) (CONTD)

Hello...

DT.CARSON

I told you I had to make a quick  
stop. Be cool

A car pulls up and the man who was talking on the cell phone  
comes back out. He opens the trunk of the car and pulls out a  
book bag while looking around checking for who's watching. He  
closes the trunk then shakes the driver hand. He then goes  
back into the store while the car pulls off.

DT.CARSON (CONT'D) (CONTD)

Wait here I'll be right back. Stay  
in the car.

DT.CARSON walks over to the building then walks inside.

CUT TO:

19 INT. SNEAKER STORE - DAY

19

DT.CARSON has just walk into the store occupied by only the  
man who was on the cell phone outside. We call him MARK. MARK  
notices DT.CARSON and doesn't look happy to see him.

DT.CARSON

Well MARK don't look so happy to  
see me. How's things going?

MARK

Man I told you I wouldn't get  
nothing til later on this week.

DT.CARSON begins to walk around the store picking up items  
analyzing the packaging. MARK comes from behind the register  
and observes DT.CARSON's curiosity browsing the store

DT.CARSON  
C'mon MARK I thought we was  
friends. I thought we were home  
boys ya know.

MARK  
What do you mean?

DT.CARSON diverts the conversation to a pair of sneakers he's  
interested in.

DT.CARSON  
Oh you got the all white air  
forces. Dude I always wanted a pair  
of these. How much?

MARK  
(surprised)  
You serious?

DT.CARSON  
Yeah man how much I need a size 10.

MARK  
Ok I got them. I'll give them to  
you. No charge

DT.CARSON  
Really man?

MARK  
Yeah I'll be right back

MARK turns to go in the back of the store to get the sneakers  
DT.CARSON asked for and DT.CARSON follows. DT.CARSON is  
looking around suspiciously as he and MARK head to the back  
of the store.

DT.CARSON  
You know something, I can't take  
those sneakers from you. Let me pay  
you something.

MARK  
No brother, really it's ok.

DT.CARSON  
But you got a business and you need  
to get paid for your products.

MARK  
Yeah but honestly it's no problem.

The 2 men reach the back of the store. MARK has his back turned to DT.CARSON as he looks for the sneakers. DT.CARSON draws his weapon then hits him with the gun. MARK falls to the ground as DT.CARSON pounces on top of him. He puts the gun in MARK's face then begins to talk.

DT.CARSON

You see that's what wrong with you people. You think it's ok not to pay. This is a business you run right?! Right?!

MARK

Yeah man damn..

DT.CARSON

(annoyed)

So how the fuck you gonna keep the lights on when muthafuckas ain't paying huh?!

MARK begins to struggle

DT.CARSON (CONTD) (CONT'D)

Stop moving before I shoot you.

(MARK stops his struggle)

You sell drugs and I take some to keep my boys from bustin' your ass. It's a partnership, it's a business we have here and you fucking up MARK. My lights about to go off! Do you wanna see my lights off MARK?!

(Hits MARK with his gun)

I'd turn your lights out before I let them turn mines off.

MARK

(frightened)

Nah man I told you later this week.

DT.CARSON

Why, why, why? Why do you want to lie to me?

MARK

I don't have any

DT.CARSON cocks back his gun.

DT.CARSON

Or... Maybe I'll just turn your fuckin lights out now and say you attacked me.

(MORE)

DT.CARSON (CONT'D)

(beat) with your wrap sheet they'll probably give me a medal. And you know something, I'd love nothing more than to have another dead spic trophy on my wall.

\*

DT.CARSON pushes the gun to MARK's forehead.

MARK

Alright, alright.

DT.CARSON

(chuckles)

Ohhh. Change of heart?!

DT.CARSON is now seen walking out the store with a bag with a sneaker box in it.

CUT TO:

20 EXT. SNEAKER STORE - DAY

20

DT.CARSON gets back into the car with DT.DIAZ then puts the bag in the back seat. DT.DIAZ is on the phone but gives DT.CARSON an odd look.

DT.DIAZ

Ok baby mommy will talk to you later. Love you. Kisses. Muah

(hangs up the phone and continues her glare at her partner)

Why would you leave me in the car like that?

DT.CARSON

What? I had to buy my nephew some sneakers.

DT.DIAZ shakes her head. The car pulls off.

CUT TO:

21 EXT. CHURCH FRONT - AFTERNOON

21

AUNT NIECEY stands in front of a church with SIX and another young lady. We'll call this lady PAM. Her husband has just been killed and she's talking to AUNT NIECEY about the funeral arrangements. She's crying.

PAM

(weeping)

I don't know what to do auntie. He said he doesn't have the staff to accommodate what's needed. I would have to pay some crazy amount to have everything here.

AUNT NIECEY

It's ok baby

AUNT NIECEY hugs PAM as she weeps.

PAM

(weeping harder)

I'm so lost with out him I don't know what to do. It's not fair, we paid our tides weekly. Might of missed a few but we did what we could.

AUNT NIECEY

(consoling)

It's gonna be alright love, don't worry auntie will take care of it. You'll have the service here.

PAM looks at AUNT NIECEY confused,

PAM

But he said...

AUNT NIECEY

Never mind what he said. You just go home and get some rest.

PAM

I'm telling you auntie, I'm exhausted this whole ordeal has got me

AUNT NIECEY

I know, I know. Just loosing someone is exhausting but having to put together the arrangements by yourself could really put it over the top.

AUNT NIECEY turns PAM to walk away, walking with her arm to arm.

AUNT NIECEY (CONT'D) (CONTD)  
 Now like I said I want you to go  
 home and get some rest. SIX will  
 call you later with the info

PAM  
 (wipes tears and is now  
 happy)  
 I don't know what to say... Thank  
 you, thank you auntie  
 (hugs AUNT NIECEY)

AUNT NIECEY  
 It's ok baby everybody needs a  
 little help now and again. We have  
 to support each other. Now go wait  
 for the call.

PAM  
 Ok

PAM walks away leaving AUNT NIECEY and SIX as they get in a  
 luxury car.

CUT TO:

22 EXT. CHURCH FRONT - AFTERNOON

22

In front of the church AUNT NIECEY sits in the passenger seat  
 of a luxury car with SIX in the driver seat. The windows are  
 rolled up and tinted. A minister walks out of the church  
 doors with a female. We'll call the minister ROBINSON and the  
 young lady SHAE. As they walk out they're talking.

ROBINSON  
 I want to thank you sister for  
 coming by and helping out. I know  
 it was short notice.

SHAE  
 No problem elder ROBINSON I'm just  
 a phone call away. You can call  
 anytime

ROBINSON  
 God bless your heart sister, you've  
 answered God's calling. It is  
 written "No one can come to me  
 unless the Father who sent me draws  
 him" Amen

SHAE  
 Amen

ROBINSON  
You know something sister SHAE

SHAE  
What?

ROBINSON  
I think you would be an excellent  
addition to our board.

SHAE  
Really?

ROBINSON  
Yeah, As a matter of fact I have to  
take a trip this weekend to the  
Bahamas. I got to help out with a  
brothers ministry and would like  
you to accompany me so you could  
learn the ropes.

SHAE  
(excited)  
Really? Me? You think I'm ready for  
that?

ROBINSON  
Ofcourse the lord has chosen you  
and he will not put anything in  
your path that you shall not over  
come.

SHAE  
(excited)  
Wow that would be great. Thank you  
elder ROBINSON for the chance

SHAE hugs ROBINSON

ROBINSON  
It's God plan, no need to thank me.  
I'll call you later.

SHAE  
Ok

SHAE walks away leaving ROBINSON staring at SHAE's hour class  
figure walk away. He mumbles some words as she walks away

ROBINSON  
The Lord has definitely blessed  
you. Amen



SHAE couldn't hear what ROBINSON said but thought she heard him talking to her so she turns.

SHAE

Did you say something?

ROBINSON

Oh no dear. God bless, talk to you later.

SHAE turns and walks away as ROBINSON begins to walk the opposite way.

CUT TO:

23

EXT. CHURCH FRONT - AFTERNOON

23

ROBINSON is walking towards the car SIX and AUNT NIECEY occupies that sits in front of the church. SIX leans on the car as AUNT NIECEY sits in the passenger seat. As ROBINSON walks by busy on his cell phone SIX opens the car door for AUNT NIECEY to exit. She gets ROBINSON's attention.

AUNT NIECEY

Excuse me elder ROBINSON.

ROBINSON turns to notice AUNT NIECEY trying to get his attention as she exits the car. SIX grabs her hand to assist her.

ROBINSON

Oh hey sister Denise, how are you today?

AUNT NIECEY

Oh you know how it is, I just leave it God's hands

AUNT NIECEY approaches ROBINSON with SIX standing behind her.

ROBINSON

That's right the scripture reads "Trust in the LORD forever, for the LORD GOD is an everlasting rock".  
Isaiah 26:4

AUNT NIECEY

Yeah that's right but I came to talk to you about PAM.

ROBINSON

Who?

AUNT NIECEY

Sister PAM who comes to your church every week and pays her tides, who's husband was murdered a few days ago.

ROBINSON

Oh yeah that was a travesty what happened. Bless her and her family. We held a prayer for her this pass Sunday. Did she tell you that?

AUNT NIECEY

A prayer?

ROBINSON

Yeah we ask for forgiveness for his sins and asked may God bless his family in his absence.

AUNT NIECEY

So what about the funeral?

ROBINSON

Ah I'm sorry but I told her we don't have the staff to handle that. It would cost about 8 thousand dollars to have the service. With all the renovations we're doing to the church we just don't have the money right now. We did have an offering for her and pulled in about \$800.

AUNT NIECEY

800 whole dollars huh? But you held that pigs funeral here free of charge.

ROBINSON

(stunned and embarrassed  
by AUNT NIECEY's  
rebuttal)

Pig? Oh no AUNT NIECEY officer Matthews was one of the good ones. That was different.

AUNT NIECEY

Different how?

ROBINSON

Because he...

AUNT NIECEY

You know something I'm tired of hearing this shit you fucking crook.

ROBINSON

(annoyed)

Now wait one minute sister Denise.

SIX steps forward striking fear into ROBINSON

AUNT NIECEY

No muthafucka you wait one minute you little bastard. (beat) Now that women and her family gave you 10 percent of their paychecks every week. Between her and her husband they didn't make no more than 80k a year. What's that 8 thousand a year in your pocket. Shit you done made about 48k from them. They've been going to your church for 6 years and you tell me something about \$800?!

AUNT NIECEY steps forward and SIX does the same. She is now face to face with ROBINSON.

AUNT NIECEY (CONT'D) (CONTD)

I know you heard of me. (Imposes)  
You know what I do.

ROBINSON

(terrified)

Yes

AUNT NIECEY

So you know when I say something (beat) it happens.

ROBINSON

Yes

AUNT NIECEY

So now this is what's gonna happen. You're gonna have that funeral and it's gonna be the best fucking funeral you ever did out of this shit you hear me?

ROBINSON is now terrified of what's happening

ROBINSON  
(stuttering)  
Y-y-yes Mrs. Denise.

AUNT NIECEY  
Now we gonna have the funeral this  
weekend ok

ROBINSON  
(terrified)  
But, but, I had a trip planned

AUNT NIECEY  
Trip?

ROBINSON  
(terrified)  
No no no trip. The funeral will  
happen this weekend

AUNT NIECEY taps him on his face.

AUNT NIECEY  
Thank you baby.

AUNT NIECEY turns her back and begins to walk away. SIX opens her car door to let her in then circles around to get in the driver side. They pull off leaving ROBINSON in utter shock.

CUT TO:

24

INT. GARAGE - NIGHT

24

(Music plays in the background) In the garage of a house in a residential neighborhood with guns visibly displayed, POP stands in the center of a group of men talking. Amongst the group stands CARL and JESSE from the dice game. They look to be agreeing with what B.O. is saying by giving nods.

B.O.  
I said if we stand together we  
stand tall. Now I know we've had  
some miscommunication in the past  
but my cousin POP is here to squash  
all of that.

B.O. steps back handing the floor to POP.

POP  
(talking to CARL and  
JESSE)  
You know that was just some  
bullshit right. Yall my niggas.

\*  
\*  
\*  
\*

POP shakes CARL and JESSE's hands as they continue their conversation.

\*  
\*

CARL  
Don't sweat it G

JESSE  
It's all good.

B.O.  
Cause we bout to run this shit. New connect, new money, you already know how we give it up with the hardware

\*

POP pulls his gun from his waist.

B.O. (CONT'D)  
We put our guns together though and make sure nobody fuck around on that side, there's enough for everybody to eat. Niggas don't fall in line they get grilled, just like that.

\*

\*

The men look interested. B.O. raises his gun in the middle of the group of men.

B.O. (CONT'D)  
Yall niggas wit me?! Get this muthafuckin money!

CARL  
Yeah I'm all in

CARL puts his gun up with POP and the other men follow forming a sort of tepee of guns.

CUT TO:

25 INT. HIDEOUT - DAY

25

(Music plays in the background) In a foggy atmospheric room, LODI and POP is counting money. B.O. Is also in the room but is on the phone talking business smoking a cigar.

B.O.  
Right, right. Let them muthafuckas know we mean business.

LODI counts out a portion of the money then puts it an envelope and hands it to B.O.

LODI  
That's the last for her.

LODI then hands B.O. a larger bag.

LODI (CONTD) (CONT'D)  
This one is yours

B.O. nods as he is pleased and gives LODI a dap.

B.O.  
(rebuttal to LODI)  
Ight (beat) Yeah this looks about  
right. Haha we winning.

B.O. then walks out of the room.

CUT TO:

26 INT. AUNT NIECEY CRIB - DAY

26

(Music plays in the background) AUNT NIECEY sits at a table having a drink as SIX walks in. SIX hands her an envelope and walks away.

SIX  
This is what they gave me

AUNT NIECEY throws the envelope on the table with a look of disgust.

AUNT NIECEY  
These muthafuckers

SIX  
Don't worry I already made the call

AUNT NIECEY  
Good, these little bastards gonna  
learn who they fucking with.

(Music fades out)

FADE TO:

27 EXT. BODYSHOP - DAY

27

B.O. is sitting in the bodyshop eating his lunch as MONEY MURPH walks pass and digs in the garbage. He picks out a half eaten sandwich and smells it then starts to eat it. B.O. looks at his lunch then takes it outside to give it to MONEY MURPH

B.O.

Here man  
(offering the sandwich)

MONEY MURPH looks startled.

B.O. (CONT'D) (CONTD)

Here, take the shit before I change  
my mind.

MONEY MURPH takes the offering from B.O.

MONEY MURPH

Thank you

B.O. turns to walk back into the bodyshop until MONEY MURPH  
begins to talk which causes him to stop.

MONEY MURPH (CONT'D) (CONTD)

Your father was a good man.

B.O. turns to face MONEY MURPH

B.O.

Whatchu know about my father old  
man? My pops ain't mess with no  
dope heads he was out here getting  
money

(chuckles then turns his  
back)

I don't know about you.

B.O. begins to walk in the bodyshop but slows as MONEY MURPH  
steps up to defend his reputation with a rebuttal.

MONEY MURPH

Yeah I got a habit now but, what  
you think they call me MONEY MURPH  
because I never had money?

(chuckles)

You got to be jokin young blood if  
you think I was always like this.  
But I ain't got nothing to prove.

MONEY MURPH begins to turn his back and walk away. B.O. seems  
to have second thoughts about what he said.

B.O.

Hey you might need something to  
drink with that.

MONEY MURPH stops and turns towards B.O.

CUT TO:

28

INT. BODYSHOP - DAY

28

Inside the shop with B.O. Standing behind the register and MONEY MURPH seated they talk about past times.

B.O.

So that was your store he use to bring me to and sit me front of the game with a cup full of quarters.

MONEY MURPH

That's right it was called the Underground.

(reflecting)

Yeah those was the good times. Your father was the man G. (pauses then looks at B.O.) I'm surprised you're out here like this though. I think O had other plans for you.

\*  
\*  
\*  
\*

B.O.

Why you say that OG?

\*  
\*

MONEY MURPH

He just use to say certain things that a nigga grooming his son to be the king of the hood wouldn't say ya dig... Like he always talked about starting a business and getting out the game. Going to museums and shit like that. I thought the shit was weird but JOHNNY said he had aspirations. The big man admired your father (beat) Shit But anyway, that's when that ruthless witch came around. He was always right, he never trusted her.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

B.O.

(confused)

What? Who you talking about? Auntie?

MONEY MURPH

Yea

B.O.

Nigga you buggin, she use to get money with my pops. That was her right hand. She took me in when I was young.



MONEY MURPH

Yeah she did do that but I don't  
know if it was for the reasons you  
think young blood.

\*  
\*  
\*

B.O.

What!

MONEY MURPH

...

MONEY MURPH begins to gather his belongings to leave. He seems a bit frightened and uncomfortable about the direction the discussion is heading.

MONEY MURPH (CONT'D) (CONTD)

Um forget it, I'm just running my  
mouth jack. As a matter of fact I-  
I'm running little late something.  
I'm gonna catch up with you later  
ok?

B.O. Grabs MONEY MURPH shoulder gesturing for him to slow down and not leave.

B.O.

Chill OG everything cool, we just  
talking. It ain't like that. Calm  
down

MONEY MURPH hesitates but sits back down.

B.O. (CONT'D) (CONTD)

Why you said that about auntie?

MONEY MURPH

(hesitates)

I see we're going to be a while.

\*

CUT TO:

29

EXT. LODI'S CAR - AFTERNOON

29

In a car, LODI's parked in a residential neighborhood with apartment buildings waiting impatiently for POP. He's looks in his mirror and at his watch in annoyance.

MATCH CUT TO:

30 INT. POP CRIB - AFTERNOON 30

POP is in his living room blasting music rolling a joint. He then stands to look a 3 shirts he has laid out on the couch. He seems to be undecided as of what to where. He finally makes his choice while eating some cookies. His stomach starts to bubble causing him to clench it. He then looks at the pack of cookies he's been eating from.

POP

Damn these shits got me with the  
bubble guts.

POP darts to the batch room and closes the door. All this occurs while LODI sits in the car waiting.

CUT TO:

31 EXT. FRONT OF APARTMENT BUILDING - AFTERNOON 31

POP walks out of an apartment building and notices an attractive female walking pass. He puts on his Casanova swagger.

POP

Hello how are you doing today Mrs.?

The lady waves at POP and keeps walking. POP observes her coke bottle frame then looks at LODI waiting in the car who hasn't notice POP yet.

\*  
\*  
\*

MATCH CUT TO:

32 EXT. LODI'S CAR - AFTERNOON 32

POP sneaks up on the car unknowingly to LODI. He uses his hand in a gun gesture sticking it threw the window of the car and pointing at him.

POP

Brace yo self fool! Haha

LODI's startled and annoyed with POP antics.

LODI

What are you doing, dude get in the  
car we already crazy late.

POP

Yeah nigga on my west coast shit

LODI  
Just get in the car.

POP gets into the car.

POP  
Man calm down I'm here now shit.

LODI  
Yeah I know. You and your cousin gonna be the death me boy I tell ya. You always late and B never listen.

POP  
Damn what nigga?! I was taken a shit. Now you talking making us later. I could've just bag this bad bitch just now. Let's go.

\*  
\*

LODI  
Man whatever... stupid  
(mumbles inaudible)

LODI pulls off and begins to drive.

CUT TO:

33

EXT. PLAYGROUND - AFTERNOON

33

MONEY MURPH and B.O. continue their conversation

MONEY MURPH  
(breathes deeply)  
I didn't work directly for your father, I worked for his home boy JOHNNY BLOW and shit. They had the same connect that's how they knew each other. We handled the west side while Omar handled over here.

B.O.  
Yeah OG JOHNNY. That's a legend right there. The judge slayed that nigga tho

\*

MONEY MURPH  
I know but that's a whole other story tho. But check it, JOHNNY and OMAR was big time. Trips to Miami fuckin all types of bitches.  
(MORE)

\*  
\*  
\*

MONEY MURPH (CONT'D)

O scooped him a nice thing and it just so happen that her family transported things to Harlem for these Cubans.

\*  
\*

B.O.

Yeah Cuban shit be right.

MONEY MURPH

Their work was fire man! We could put a 3 on they shit, triple up on all the big time hustlas then still do what we do on our side. It was lovely G. I wanted to rob them but O seen they didn't have it flowin like they could. He knew they had a stock pile of product they couldn't move and we stayed running outta shit. So he was like why kill the goose that lays the golden egg.

\*  
\*  
\*  
\*  
\*  
\*

B.O.

Exactly

\*  
\*

MONEY MURPH

Made sense to us at the time too. He was like that. A thinking man. Always putting together plans to get bigger money. Shit, that's how he link with Johnny. (beat) But anyway, so he set it up so that they was giving us bricks on consignment and using my store as a stash so they can restock their Harlem distributors quicker.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

B.O.

Smart, smart.

\*  
\*

MONEY MURPH

But they didn't trust O like that though, so they told him they wanted someone to be out here with us you know. Keeping a eye on they shit ya dig

\*  
\*  
\*  
\*

B.O.

Yeah an let me guess that was AUNT NIECEY...

\*

CUT TO:

34

EXT. TRAPHOUSE 3 - AFTERNOON

34

As MONEY MURPH and B.O. converse a flashback scene will be shown. It will be set in an abandon house occupied by a young MONEY MURPH, JOHNNY BLOW, SIX, AUNT NIECEY, and K-ROCK. K-ROCK will be in a heated discussion with JOHNNY BLOW and will begin to point in his face making threats. MONEY MURPH will try to intervene but is quickly dismissed by K-ROCK with a shove. K-ROCK will continue his verbal assault until AUNT NIECEY intervenes and pulls JOE to the side to calm him. JOE looks at SIX as he was going to dismiss AUNT NIECEY but doesn't and decides to continue his rant walking off to the side with AUNT NIECEY. While K-ROCK is still irate though continuing to follow AUNT NIECEY's guide off to the side, AUNT NIECEY has quietly pulled a knife from her sleeve. She continues to walk K-ROCK to the corner of the room and when least expected stabs K-ROCK in his throat 2 times before he could react. K-ROCK stumbles back holding his throat. He then tries to grab her but it's to late, he falls to the floor still holding his throat choking on his own blood. AUNT NIECEY finishes K-ROCK off by kneeling next to him pushing the knife into him as he struggles to stop her. She quiets him by shushing as he dies.

MONEY MURPH (V.O.)

Well you said not me. But we didn't trust them either, so we wanted to keep her close you know, but that was the mistake. She got too close. Started feeding O's crew bringing Henny and weed to the block, you know kissing babies and shit got people real comfortable. Then O winds up dead and she takes over. Me and BLOW didn't buy that shit for a minute.

B.O. (V.O.)

Yeah but they said that K-ROCK did it and we all know auntie took care of that.

MONEY MURPH

Yeah that was some crazy shit. K-ROCK was a lot of talk and no bite though he wasn't no gangster jack. Had a little thing with OMAR but it was only friendly competition. He knew O had the plug incase his connect was dry. That's why it was so strange when his name came up. It just didn't make sense.

(MORE)

MONEY MURPH (CONT'D)

Then when she pulled that shit me  
an JOHNNY knew something was up.

B.O. looks away and shakes his head.

B.O.

I don't know OG. Shit sound like a  
conspiracy or some shit. (chuckles)  
You might be reaching.

CUT TO:

35

EXT. EMPTY ALLEY - CRIME SCENE - NIGHT

35

MONEY MURPH and B.O.'s voice overs will be playing while this  
scene plays out. (Flashback) At a murder scene, a cop is  
picking up shell casings and evidence from around a B.O.'s  
father Omar's dead body. Another is taking notes in a little  
notepad. A newscaster is also on the scene reporting the  
story. They continue their conversation.

\*

MONEY MURPH (V.O.)

Young blood you could think what  
you wanna think but you could check  
my resume in these streets. I never  
been known as a fake muthafucka.  
Always kept it real.

B.O. (V.O.)

I could dig OG.

MONEY MURPH (V.O.)

You got to think. If Omar, Johnny,  
and K-Rock is eliminated who would  
benefit? Who would take over.

\*  
\*

B.O. (V.O.)

You.

\*  
\*

MONEY MURPH (V.O.)

Shit, I had some shooters but that  
bitch was ruthless. The shit I done  
seen her do ain't fit for no mans  
eye.

B.O. (V.O.)

Yeah I've heard the some stories.

FADE TO:

36 EXT. TRAPHOUSE 3 - AFTERNOON

36

(Flashback) Still in the abandon building moments after the stabbing of K-ROCK. AUNT NIECEY calmly walks over to JOHNNY BLOW and MONEY MURPH and begin talking. She looks at MONEY MURPH and shakes her head. SIX begins to drag K-ROCK body out of the room as JOHNNY BLOW is stunned by what just occurred. \*

MONEY MURPH (V.O.)

Yeah, and another thing is, no one on K-ROCK team was shot or even tried to infiltrate the territory after O got killed.

B.O. (V.O.)

Eh I see where you going with it but if he was smart he would most def let the heat die down before his team went in.

CUT TO:

37 EXT. PLAYGROUND - AFTERNOON

37

MONEY MURPH and B.O. continue their conversation.

MONEY MURPH

Listen man I don't got no reason to lie to you. I had my time out here and now it's yours. I see you and your crew running things now and I just think you should know who you working with.

B.O.

No doubt G, I appreciate that.

MONEY MURPH

She also had this real grease ball cop on the payroll too.

B.O.

Word?

MONEY MURPH

Yeah man his name was Carlton or Carson something like that. Real crooked muthafucka. Cat use to rob drug dealers and give us the extra work to sell.

B.O.

Damn. This is alot of info OG

MONEY MURPH

I tell you no lie and he use to keep the heat off us so we could move around, but once O got murdered that's when Johnny got caught. Now she AUNT NIECEY, savior to the hood. That bitch ain't shit.

B.O.

(ponders for a moment)

Yo that's a wild story OG. I can dig it though. (Pauses) But what happen to you.

MONEY MURPH

(pause)

Well that's whole other story, these streets will eat you alive.

B.O.

.... I got time.

The men continue to talk

CUT TO:

38

INT. LODI'S CAR - AFTERNOON

38

LODI and POP converse while driving to their location. Music is playing in the back ground

POP

(rapping)

"Welcome to south side nigga keep yo vest on real street shit over here ain't nothing stepped on." Nigga we moving ya heard. Mutha fuckas don't want it out here with us.

LODI

Yeah we bout to be back flowing. Glad you got everybody on deck

\*  
\*

POP

You know how I do

\*  
\*

LODI

Right. Now we just got a little more ground to cover and everything should be good.

\*  
\*  
\*  
\*



POP  
Whatchu mean?

LODI  
I mean a couple blocks need more  
traffic. It looks like a ghost town  
on BLIZZ side of the bully.

\*

POP  
Ight after we take care of MOOCH  
right now I'll go see what the fuck  
is up with BLIZZ.

\*

LODI  
No doubt.

POP  
He got my little hitta over there  
so we good.

LODI looks into the rearview mirror and notices police lights  
flashing on an unmarked car trying to pull them over. He  
shakes his head in annoyance.

LODI  
Fuck these pigs want. I know I  
stopped at that stop sign and these  
plates is straight.

POP  
Don't worry bout these cock  
suckers. They ain't gonna do shit.

LODI pulls over then 2 police officer's exit the unmarked car  
and approach the car LODI and POP occupy. DT.CARSON  
approaches the driver side of the car while DT.DIAZ stands to  
the back of the car checking around the tires and underneath.  
LODI rolls down the car windows then retrieves his driving  
documents.

LODI  
(handing DT.CARSON his  
documents)  
Hello officer here's my license and  
insurance. May I ask you why we're  
being pulled over?

DT.CARSON  
Step out the car man.

LODI  
For what?! I gave you my  
credentials.

DT.CARSON  
Just get out the car.

LODI  
I don't understand what's going on  
here sir I've giving you my paper  
work.

POP  
(erupts)  
Word! He gave you his shit what the  
fuck you want? We got 4th amendment  
rights and shit. And it says tho  
doesn't have to get out thee car  
pig.

DT.CARSON  
(looks at DIAZ and smiles)  
Oh, oh get a load of this  
muthafucka here. Jail house lawyer  
nigga.

DIAZ smiles and shakes her head as she approaches the  
passenger side of the car.

POP  
Man fuck you, we got rights  
muthafucka!

DT.CARSON  
Yeah you do...

POP  
(leans back and looks at  
LODI)  
See nigga I got this.

DT.CARSON  
You see this?  
(points at his badge)  
This takes all those rights you  
think you have and flushes it down  
the toilet. Now listen. You wanna  
know why I said the toilet?  
(beat)  
C'mon make this fun. Take I guess.

POP  
Man fuck you.

DT.CARSON  
Not quite. But it's because those  
rights is shit. Let me tell you  
first hand.

(MORE)

DT.CARSON (CONT'D)

I will shoot your ass if you don't  
get out the car right now.

DT.CARSON Draws his weapon and DIAZ does the same. Scene ends  
on POP with and a defeated face.

CUT TO:

39

INT. B.O. APARTMENT - AFTERNOON

39

In a foggy living room filled with weed smoke, female moans  
are heard. A cell phone is also ringing but is being ignored.  
CAMILLE is laying on her back smoking a joint while drinking  
a glass of wine.

CAMILLE

Yeah right there right there,  
oooooh. Don't stop I'm almost there.

A cell phone rings again. B.O. pops up from between CAMILLE's  
leg to answer it

B.O.

Damn a nigga can't get his eat on  
in peace.

CAMILLE

What?! What the fuck Omar? Now? You  
have to answer that now?!

B.O. ignores her and answers the phone

B.O.

(face looks slightly  
annoyed)

This better be good MOOCH, wassup?  
(on the phone)

MOOCH (V.O.)

Wassup witcha boys huh? \*

B.O.

Whatchu mean? They came to see you  
earlier.

MOOCH (V.O.)

(on the phone) \*

Nah doggy they ain't come by here I  
waited for them cats all day. I got  
shit and you gotta keep up with  
your end of the deal.

B.O. hangs up the phone with MOOCH annoyed by what he was told.

\*

B.O.  
These niggas damn.

CAMILLE  
Everything ok babes?

B.O. starts to dial a phone number on in to the cell phone. He listens as it rings. CAMILLE reaches for a joint laying in an ashtray sitting on the floor and lights it.

LODI (V.O.)  
You know who you called.

B.O. hangs up on the voicemail service of LODI's phone and begins to dial another phone number. He listens as it rings

POP (V.O.)  
Hold on, hold on hello yo what up?

B.O.  
Where the fuck is you niggas at?

POP (V.O.)  
Ahhh gotcha dumb ass leave a message at the tone.

B.O.  
(lowers phone and looks at it)  
Shit!

CAMILLE puts the joint down then walks over to B.O. and hugs him around his waist from behind.

CAMILLE  
Talk to me baby.

B.O.  
(pauses and looks at CAMILLE for a second. He then shakes his head no)  
Nah it's cool ma everything good but I got to go.

B.O. walks away from CAMILLE breaking her hold she has on his waist. He then begins to put his t-shirt on and pick up his car keys.

CAMILLE  
Hold up where are you going?

B.O.  
I'll hit you up if anything.

CAMILLE  
I mean you got to go now. Before  
you finish eating the groceries  
C'mon babes don't do that.

B.O. turns to CAMILLE before walking out and grabs her by her  
butt and pulls her close to his body then kisses her. CAMILLE  
puts her arms around B.O.'s shoulders.

B.O.  
Mama I just got to go take care of  
something right quick. I gotchu  
later.

CAMILLE  
You owe

B.O.  
I know

CAMILLE  
Big time

B.O. kisses CAMILLE and walks out the door.

CUT TO:

40 EXT. POLICE PRECINT - AFTERNOON

40

DT.CARSON is searching the car POP and LODI were just in. He  
seems desperate.

DT.CARSON  
Where's is at? Damn.

DT.CARSON continues to search

DT.CARSON (CONT'D) (CONTD)  
He said it was here. It got to be  
here.

DT.CARSON stumbles on to a package of drugs inside of the  
trunk of the car.

DT.CARSON (CONT'D) (CONTD)  
Jackpot  
(laughs)  
Ha ha

Just as DT.CARSON is stuffing the packages into his pants under his shirt, DT.DIAZ walks out observing what he's doing. She's suspicious of his actions.

DT.DIAZ  
What's up, find anything?

DT.CARSON  
(startled by DT.DIAZ)  
Nothing

DT.DIAZ  
(suspiciously looks at  
DT.CARSON's posture)  
So what was that in your waist.

DT.CARSON  
I said nothing, did you file the  
report rookie?

DT.DIAZ  
Well that's what I was coming out  
to ask you. What are we charging  
them with?

DT.CARSON  
(frustrated by DT.DIAZ's  
questions.)  
Damn it do I have to do everything

DT.CARSON pushes past DT.DIAZ who was standing in the direction of the precinct and walks in leaving DT.DIAZ looking at the car and the precinct suspiciously.

CUT TO:

41 INT. AUNT NIECEY CRIB HALLWAY - AFTERNOON

41

2 kids about 12 years of age each walk down the hallway leading to AUNT NIECEY's front door. They carry boxes of candy as they talk.

KID 2  
We gonna sell all of this today I'm  
telling you.

KID 1  
You think so?

KID 2  
Yeah, my daddy said every day a  
hustler and a sucker is born. Which  
one you gonna be?

The 2 children reach the outside of AUNT NIECEY's front door holding a box a of candy. The kids are fussing over who will knock on the door.

KID 2 (CONTD) (CONT'D)  
 (pushes KID 1)  
 Hurry up and knock

KID 1  
 (pushes KID 1 back)  
 No you knock, I did the last one.

KID 2  
 Are you trying to get this money?

KID 1  
 Yeah

KID 2  
 I got the candy so you got to knock

KID 1 unwillingly knocks on the door. The 2 kids stand waiting til they hear a voice behind the door.

AUNT NIECEY  
 (from behind the door)  
 Who is it?

KID 1  
 We're selling candy for our church,  
 would you like to buy some?

AUNT NIECEY unlocks the door and opens it to step out. She closes the door behind her then bends down to the 2 kids height.

AUNT NIECEY  
 (cheerful)  
 How you guys doing today?

KID 1  
 Fine

KID 2  
 Fine

AUNT NIECEY  
 Well of course I would buy some.  
 (beat) Whatcha got?

KID 1  
 We have M&M's, Skittles, Reese's

AUNT NIECEY

Oh yall have everything. I'm not  
suppose to be eating this.

(bends down to whisper)

If my nephew see's me eating this  
he'll wanna kill me. But give me a  
pack of each.

AUNT NIECEY opens her purse and takes out a 100 dollar bill.  
She hands it to KID 2 and takes one of each pack of candy.

KID 2

We don't have change for that  
aunty.

AUNT NIECEY

Keep it. Go getcha self's some  
lunch.

KID 1

For real?

AUNT NIECEY

Yeah as long as you don't tell my  
nephew I bought these.

KID 2

Nah we ain't no snitches

AUNT NIECEY

That's right now run along while I  
hide this candy.

KID 2

Ok AUNT NIECEY

The 2 kids run down the hallway fussing who should hold the  
money. AUNT NIECEY watches as they leave.

KID 1

Let me hold it

KID 2

Chill I got this.

KID 1

I knocked though.

KID 2

I'm the boss and I got the candy.



AUNT NIECEY smiles til the kids are out of site then turns serious and walks back into the house closing the door.

CUT TO:

42 INT. AUNT NIECEY CRIB - AFTERNOON

42

AUNT NIECEY enters her house and walks pass a waste basket in which she throws the candy she just purchased from the kids in. She continues to walk to a room door in which she opens revealing a man sitting on a chair bloody with SIX pointing a gun to his head. The man sitting in the chair is pleading with them for his life. We'll call him BLIZZ. There is a radio playing music low in the background.

BLIZZ

Come on aunty you know I wouldn't do anything like that.

AUNT NIECEY walks up to BLIZZ and back smacks him

AUNT NIECEY

(annoyed)

BLIZZ you always been a little bitch, shut up you coward!

AUNT NIECEY turns up the radio then walks back to close the room door.

AUNT NIECEY (CONT'D) (CONTD)

Now where was we?

Room door closes. Pleading is heard

CUT TO:

43 INT. HIDEOUT - NIGHT

43

B.O. is pacing back and forth impatiently in the living room of the hide out. He constantly looks out the window of the door and his watch until he hears the door knob to the door being opened. He pulls out his gun and waits for the door to open fully then notices it's CAMILLE leading the way with LODI and POP coming in behind her. LODI enters last and closes the door behind the trio. CAMILLE walks over to B.O too hug and kiss him.

B.O.

My baby CAMILLE PATERSON attorney at law. Good looking mama

CAMILLE

Anything for you baby, I'll see you later ok.

(turns to walk out)

And you 2 guys try to stay out of trouble please.

CAMILLE walks pass LODI and POP

POP

Thanks again Milli

LODI

Yeah thanks again

CAMILLE

No worries guys talk to you later

As CAMILLE walks out the door POP walks over to B.O and gives him pound and a hug. LODI does the same. They laugh in enjoyment of the freedom.

CUT TO:

44 INT. HIDEOUT - NIGHT

44

POP, B.O., and LODI are all seated on couches in the living room area of the hideout conversing about their recent run in with the law. LODI seems to be in a daze while POP and B.O. talk.

B.O.

So what's good?

POP

Them fuckin pigs took the work B.

B.O.

(stunned)

Wait... What the fuck?

POP

Exactly. The whole shit was funny from when they pulled us over. Then separated us in different cells, doing all type of weirdo shit.

B.O. looks at LODI while he's still in a daze. Then gets back to talking to POP.

B.O.

So what they was saying.

POP

That's the weirdo shit I'm talking about. They wasn't saying shit.

B.O.

(sarcasm)

A brick of raw and they ain't say shit?

POP

Nothing...

B.O.

(searches his thoughts)

Who was the arresting officers?

POP

Oh my nigga it was young bitch name DIAZ and some old cat name CARSON.

B.O.

Word? CARSON? Black?

POP

Yeah why you know him?

B.O.

Nah

B.O. looks over to LODI as he seems to be in a daze. He gazing into at a powerless TV screen. B.O. turns back to POP and with a head movement directs POP's attention to LODI and his gaze. B.O. pushes LODI snapping him out of his daze.

B.O. (CONT'D) (CONTD)

Fuck is up with you bro? Been quiet all night.

LODI

Everything good man, just tired.

B.O.

You sure my nigga?

LODI begins to get up to leave.

LODI

Yeah my G I'm good. Just a long day. I'm gonna go head home and get some rest though. I'll get up with yall tomorrow.

LODI gives B.O. and POP pounds then walks out.

B.O.  
Call me and let me know you got in  
the crib ight

LODI  
No doubt.

B.O. stares at LODI as he leaves suspiciously as he walks  
out. POP notices the stare and changes the subject.

POP  
But yo B that shit gonna set us  
back huh?

B.O. stops his stare and begins to talk with POP but still  
giving the door LODI walked out the side eye.

B.O.  
Nah G don't worry about it.

POP  
Ight so what's the next move?

B.O.  
Let me just make a couple calls and  
I'll let you know.

B.O. Continues to stare at the door LODI just left through

FADE TO:

45 INT. LODI'S CAR SCENE - NIGHT

45

LODI's in a car alone stopped at a red light at a deserted  
cross street. He's in deep thought staring at the traffic  
light. The traffic light turns green but LODI doesn't pull  
immediately he is stuck in deep thought. Suddenly he hears a  
horn coming from a car behind he snaps out of the daze then  
pulls off.

CUT TO:

46 EXT. LODI'S HOUSE OUTSIDE - NIGHT

46

LODI then pulls into a drive way then parks his car and gets  
out. He then walks to the front door and opens it.

CUT TO:

47 INT. LODI'S HOUSE VARIOUS ROOMS - NIGHT

47

LODI walks into the house and closes the door behind him. He's greeted by a sleeping wife and daughter laying on the living room couch. The TV is still on as he stands in front of it admiring his family. He then walks over to his daughter who we'll call MARIAM and picks her up taking her to her room. He tucks her in then heads back to living room where his wife is still sleeping. We'll call her MELODY. LODI sits next to MELODY and begins to stroke her hair. MELODY awakes and he kisses her on her forehead.

MELODY

(groggy; just waking up)  
Hey baby, I didn't even hear you  
come in. How was your day? Is  
everything ok?

LODI

Yeah baby everything is good.

LODI puts is head back on the couch with MELODY falling back to sleep lying on his chest.

CUT TO:

48 INT. ART GALLERY - DAY

48

\*

The scene will be flash back to cut in to the following scene. OMAR and little B.O. walk through an art gallery admiring sculptures and painting. OMAR's seems to be explaining his meaning of each piece to little B.O. Little B.O. seems to be enjoying himself. OMAR also gives him a book.

\*  
\*  
\*  
\*  
\*  
\*

CUT TO:

49 INT. B.O. APARTMENT - NIGHT

49

\*

B.O. walks into his house and puts his car keys down. He walks into his kitchen and gets himself a glass of water. He's reflecting on the memories and times he shared with his father (B.O. will envision flashbacks which will be described in the previous scene). CAMILLE is sleep on the couch fully clothed with the TV on playing an informercial. After he drinks some of the water he's just gotten for himself, he sits on the couch awaking CAMILLE. She begins to get up

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\*  
\*  
\*  
\*  
\*  
\*

CAMILLE  
 (groggy)  
 Hey babe I just wanted to make sure  
 you got home safe. I'm gonna head  
 home.

\*  
\*  
\*  
\*  
\*

B.O.  
 No stay, get some rest.

\*  
\*

B.O. stops her and guides her to lay down with her head on  
 his lap. CAMILLE falls back to sleep leaving B.O. looking at  
 a senseless infomercial.

\*  
\*  
\*

CUT TO:

\*

50 INT. LODI'S HOUSE BEDROOM - DAY

50

LODI wakes up in the bed alone to the sound of voices. He  
 gets out of bed and puts on some cloths.

CUT TO:

51 EXT. LODI'S HOUSE OUTSIDE - DAY

51

In front of LODI's house stands B.O and MELODY conversing  
 about how big her daughter is getting. We'll call her  
 daughter MARIAM. MARIAM is also outside riding a bike.

B.O.  
 These kids grow up quick. You got  
 to enjoy these moments.

MELODY  
 I'm telling you it's beautiful but  
 she's out growing her cloths faster  
 than I could buy them. She lucky  
 there's child labor laws cause this  
 child needs a job.

The two laugh as LODI walks outside and kisses and gives B.O  
 a pound.

B.O.  
 (chuckles)  
 I know that's right. But we gonna  
 make sure she has everything she  
 wants.

LODI  
 You already know my brother

B.O.

Keep the shotgun close cause them  
boys gonna be breaking down your  
door soon.

LODI

Please G, let one of these little  
hoodlums knock on my door.

B.O.

(chuckles)

....

MELODY

(hugs LODI tighter)

That's right baby. (sarcastic) Let  
them knock, I got something for  
them.

B.O.

(chuckles)

Yall two are a trip

MELODY begins to walk back in the house

LODI

That's why we gotta get busy having  
my boy.

MELODY

Ok that's why I was walking in the  
house. Female intuition, it was  
nice talking to you Omar but I got  
to take this girl to dance  
practice.

LODI

Why you say it like that?

MELODY

Ain't no more babies coming out  
this, boy goodbye.

MELODY walks away.

B.O.

(chuckles)

Ight MELO be good.

LODI

Oh now you wanna leave.

MELODY (O.S.)  
(calling out to MARIAM)  
MARIAM! Come on baby time to go to  
dance.

MARIAM rides her bike to her mother and gets off. She then  
runs inside of the house

LODI  
So wassup G. I see you out early.

B.O.  
Yeah family I had to come see you,  
couldn't talk on the phone.

LODI  
I could dig it.

The 2 men continue their conversation as the scene ends with  
a wide shot.

CUT TO:

52 EXT. NORTHSIDE TRAPHOUSE - DAY

52

In front of a shabby looking house stands BLIZZ and his  
younger worker JUNEY. BLIZZ is looking out for law  
enforcement as JUNEY makes a sell to a crackhead. As the  
crackhead is walking away from JUNEY, POP is driving a SUV  
towards where the men are standing.

BLIZZ  
(talking to the crackhead)  
Make sure you come back and see me  
nigga.

JUNEY  
(notices POP pulling up)  
Yo there go the big homie Gz

BLIZZ  
I know nigga I see him, I ain't  
blind.

As POP parks the SUV BLIZZ approaches. He gets out the SUV  
and salutes JUNEY from a distance then walks up to BLIZZ and  
gives him a special hand shake. He notices BLIZZ has a black  
eye and looks at him suspiciously.

POP  
Wassup nigga.  
(looks at BLIZZ's  
appearance)  
(MORE)



POP (CONT'D)

What the fuck happen to ya face?  
Who we got to see?

BLIZZ

Nah man my girl was wildin looking  
threw my phone the other night.  
Shit got ugly B.

POP

(chuckles)

Obviously nigga. You got to use  
that Mayweather shoulder my nigga

(demonstrates)

Got to slip shit ya dig.

(laughs)

Nah I'm just fucking witcha G but  
yo how shit looking out here? You  
good?

BLIZZ

I'd be better if you told me  
something good right now. Them nigs  
I had to cop that thing is still  
around.

POP

Who's ya main man BLIZZ?

BLIZZ looks at POP with a smirk

POP (CONT'D) (CONTD)

(changes his focus to

JUNEY)

Yo JUNEY come grab that bag out my  
back seat.

JUNEY begins to walk towards POP's truck to retrieve the bag  
he was referring to. POP shakes his hand as he passes

POP (CONT'D) (CONTD)

JUNE BUG wassup young hitta, how  
you?

JUNEY

You know big homie I'm out here.  
Gettin to it.

POP

That's right my nigga we out here.

JUNEY continues to retrieve the bag from the back seat

POP (CONT'D) (CONTD)  
(refocuses his attention  
to BLIZZ)  
Ight boy holla at me if anything.

POP gives BLIZZ a pound a begins to walk away to get in his SUV while talking.

POP (CONT'D) (CONTD)  
Remember keep ya chin low nigga,  
shoulder, shoulder. You a wild boy  
BLIZZ.

POP and JUNEY laugh as POP demonstrates the movements again while getting the SUV. POP then pulls off leaving BLIZZ and JUNEY standing in front of the trap.

BLIZZ  
(turns to JUNEY annoyed)  
Fuck is you laughing at. After you  
take that in the house go get some  
baggies from the store.

JUNEY shakes his head and begins to walk down the street.

BLIZZ (CONT'D) (CONTD)  
And get me a loosey too.

CUT TO:

53 EXT. LODI'S HOUSE OUTSIDE - DAY

53

LODI and B.O. continue their conversation while walking towards B.O's car.

B.O.  
So wassup family how you doing?

LODI  
I'm good bro whatchu mean?

B.O.  
I mean you left that night like  
something was wrong and I ain't  
speak to you since then. You good?

LODI  
Aw yeah man, just had to spend time  
with the family. We've been going  
so hard that I haven't had time to  
enjoy them.

B.O.  
Yeah MARIAM is getting big man  
she's beautiful.

LODI  
Thanks G

As the 2 men reach the car, B.O leans on it. They continue talking.

B.O.  
Aye you remember Fat Boy use to  
tell us we couldn't get money on  
the block when he was out?

LODI  
Word he use to terrorize us.

B.O.  
Facts, He use to say only reason  
why he didn't rob us is because of  
Aunt Niecey. (beat) I couldn't take  
that shit no more

LODI  
(chuckles)  
Yeah I remember that day too. We  
was starving and just wanted to get  
some Chinese food.

B.O.  
Man, and I had just got a new  
bundle and this nigga was out  
there.

B.O. puffs up his chest to act bigger mocking his memory his  
memory of Fat Boy

B.O. (CONTD) (CONT'D)  
Little O didn't I tell ya little  
ass to stay from out here when I'm  
here.

LODI  
He didn't even get to say that  
much! You pepper sprayed then  
pistol whipped him. Dude couldn't  
see where it was coming from.

The 2 men begin to laugh harder

LODI (CONTD) (CONT'D)  
(chuckles)  
After that you was like don't call  
me Little O no more. My name is  
B.O.

B.O.  
(chuckles then reflects)  
That was our first corner.

LODI  
Yeah that it was.

B.O.  
We been at it for a long time bro.  
(beat) Been threw alot of shit and  
we still standing.

LODI  
(reflects)  
Yeah, but I wouldn't change  
nothing.

LODI makes his last line looking at MELODY and MARIAM come  
out the house and enter the family car. MARIAM waves to LODI.

MARIAM  
Bye daddy. Love you

LODI  
Love you too sweetie. See you later

The car occupying MELODY and MARIAM pulls off as B.O. and  
LODI look on. B.O. begins to talk to LODI but looking at the  
car leaving.

LODI (CONTD) (CONT'D)  
That's why I'm right here bro. We  
both caught a bad one not having  
our parents. We was out here  
running wild. I'm not gonna have  
that with her.

B.O.  
Word.

LODI  
Man if it wasn't for AUNT NIECEY I  
don't know where we would be.

B.O.  
That's exactly what I was thinking.

LODI  
(reflects)  
That lady really held us down man.

B.O.  
Yeah I guess.

LODI  
(confused)  
What do you mean you guess. You sit on the throne, anything happen to her you would be next up.

B.O.  
Nah man you don't get it, follow me LO.

LODI  
I'm witchu.

B.O.  
You ever wondered what life would be if our parents was around to raise us and not the streets?

LODI  
Yeah but, your father was the streets though bro.

B.O.  
But that don't mean he would've had me there. I didn't really know about all the shit he was doing. He kept me away from it. Auntie exposed me to all of this.  
(reflects)  
Probably would've had me in school studying law maybe, a Doctor or some shit.

LODI  
(chuckles)  
B.O. a square? Nah I can't see that. Being a gangster is in your DNA bruh. You wouldn't be B.O.

B.O. first looks conflicted then he cracks a smile.

B.O.  
Yeah LO you right. I'm a fucking gangster.

LODI  
Certified G.

B.O.

Facts.

The 2 give each other a pound. B.O. begins to walk towards getting in his car.

B.O. (CONTD) (CONT'D)  
But yo check it. I got to make a few runs but meeting later on tonight at the spot ight.

LODI  
Ight bro later on

B.O. Gets in to his car and pulls off. LODI walks back into his house

CUT TO:

53A EXT. CEMETARY - DAY

53A

AUNT NIECEY and Little B.O. stand and OMAR's grave site and stare at the tombstone.

CUT TO:

54 EXT. NORTHSIDE TRAPHOUSE - DAY

54

In front of the trap house stands BLIZZ with JUNEY. SIX pulls up in a car and gets out. BLIZZ isn't happy to see him and neither is JUNEY.

SIX  
(aggressively talking to BLIZZ)  
Wassup nigga!?

BLIZZ  
(pleading)  
Whatchu mean man? I said give me a couple days to figure it out.

SIX  
Nigga fuck all that

SIX grabs BLIZZ by his shirt and stares at him face to face.

SIX (CONT'D) (CONTD)  
I should beat the shit outchu right now pussy.

BLIZZ  
 C'mon big homie you don't got do  
 all this I'm telling you yo, I got  
 you fam.

SIX stays silent and continues to look at BLIZZ eye to eye.  
 He then looks up at JUNEY and notices him watching what's  
 going on. SIX is annoyed.

SIX  
 (talking to JUNEY)  
 Fuck is you looking at shorty?

JUNEY doesn't say anything and just stares. SIX lets go of  
 BLIZZ and focus his attention on JUNEY

SIX (CONT'D) (CONTD)  
 Oh you got heart huh little nigga

SIX begins to reach for his waist where a guns is placed and  
 step towards JUNEY. BLIZZ stops him from approaching JUNEY by  
 tapping his chest.

BLIZZ  
 Chill big homie the young boy don't  
 mean no harm.  
 (turns to JUNEY speaking  
 aggressively)  
 Fallback nigga. Go in the house and  
 bag that shake up.

JUNEY  
 But..

BLIZZ  
 You heard what the fuck I said!

JUNEY reluctantly backs up and walks into the house. SIX  
 stops and focuses back on BLIZZ.

SIX  
 Better keep ya little niggas in  
 line. Might have to give his ass  
 some medicine.

BLIZZ  
 I got him man and I gotchu with  
 that situation

SIX  
 You better

SIX turns around to get in his car and pulls away

MATCH CUT TO:

55 EXT. NORTHSIDE TRAPHOUSE - DAY

55

As SIX pulls off the camera reveals POP was watching the altercation between BLIZZ and SIX from a distance sitting in his car. POP picks up his cell phone and dials a number.

B.O. (V.O.)  
(on the phone)  
Yo waddup

POP  
We got a problem G talk to you  
tonight. Ight

POP hangs up the phone and continues to watch BLIZZ. BLIZZ is still oblivious to POP watching him.

CUT TO:

56 EXT. MOOCH HOUSE - DAY

56

DT.CARSON and DT.DIAZ are parked in front of a local dealers house by the name of MOOCH. DT.CARSON gives DT.DIAZ stern instructions while preparing his gear for a raid they're about to do. DT.CARSON is holding a pizza box as if he's about to deliver some pizza.

DT.CARSON  
Now watch my back out there can't  
be any fuck ups. I want to go home  
tonight you hear me?! I'm sure you  
want to get home to your baby boy  
so do as I say and follow my lead  
and we both could leave here alive  
and not with a bullet in our asses.  
These guys are dangerous.

DT.DIAZ  
(a little edgy)  
Shouldn't we have back up just  
incase. If they're as dangerous as  
you say.

DT.CARSON  
I didn't get rank from calling for  
back up. Now let me know if you can  
handle this, cause if you get in  
there and freeze up that's our ass.



DT.DIAZ  
Nah I'm good

The 2 officers exit the car and begin to approach MOOCH's house. DT.CARSON knocks on MOOCH's door with his hat pulled low holding a box of pizza with DT.DIAZ standing off to the side out of site of a person looking from the inside out.

MATCH CUT TO:

57 INT. MOOCH HOUSE - DAY

57

MOOCH is in his kitchen blasting music while cooking crack with a gun on his waist. A female also occupies the house sitting on a couch near the front door doing her nails. She hears the knock we'll call her TARA.

MOOCH  
TARA see who that is.

TARA is annoyed from having to stop painting her nails to answer the door. She stands up and begins to walk to the front door

TARA  
(mumbles)  
She ain't got no maid service.  
(yells)  
Who is it?

DT.CARSON  
Pizza ma'am, someone ordered a large pie.

TARA  
You ordered pizza babe?

MOOCH  
Pizza?

TARA begins to open the door as MOOCH begins to peak out and look at the front door as she reaches

TARA  
Hell yeah a bitch was hungry.

TARA opens the door and is immediately knock to the floor by DT.CARSON who can see MOOCH holding a some drugs as he attempts to run into the bathroom.

DT.CARSON  
Police, nobody move, everybody on the floor.

TARA  
(shocked)  
What the fuck?

DT.CARSON  
We have a runner. Cuff her.

DT.CARSON directs DT.DIAZ to cuff TARA.

TARA  
Naw what the fuck is this. Where is  
yall muthafuckin warrant? Uh-uh.

DT.DIAZ  
(talking to TARA)  
Put your hands behind your back  
Miss.

DT.CARSON darts towards the bathroom MOOCH has ran into. The door is closed, MOOCH is on the other side trying to open up a package of drugs and dump it into the toilet. The door isn't strong enough to hold DT.CARSON out so he gets in the cramped bathroom stopping MOOCH from being able to accomplish his mission of discarding the drugs in the toilet. A struggle ensues.

DT.CARSON  
Whatcha doing MOOCH?! Huh

MOOCH  
Fuck you pig

DT.CARSON  
No fuck you

DT.CARSON pushes MOOCH back and shoots him twice. MOOCH falls dead in the bathroom as DT.CARSON backs out of the bathroom as he is startled and winded by the close encounter. DT.CARSON is visible to DT.DIAZ. TARA is screaming.

DT.DIAZ  
Partner you good?

DT.CARSON  
(a little edgy, breathing  
hard)  
Yeah, yeah, shit she had a gun...  
stay back you don't need to see  
this.  
(checks himself)

DT.DIAZ  
(talking to TARA)  
Ma'am can you please calm down

TARA  
 (sobbing)  
 Fuck you bitch. What happen to  
 MOOCH? MOOCH baby you hear me?  
 Answer me baby.

DT.CARSON looks at the bloody scene and notices the large package of drugs. He walks over to it and begins to pick it up. MOOCH uses his last little bit of life to grab DT.CARSON's wrist but he snatches away from his grip effortlessly. DT.CARSON begins to pick up the drugs and stuff it in his jacket. Simultaneously DT.DIAZ begins to walk towards the bathroom being prompted by the sound of Dt.CARSON snatching his arm away. DT.DIAZ reaches the bathroom to find DT.CARSON trying to stuff the drugs in his jacket.

DT.DIAZ  
 What are you doing? This is a crime scene.

DT.CARSON is surprised by DT.DIAZ's presence and looks at her in shame. He notices the gun MOOCH was carrying and picks it up. He then points it at DT.DIAZ who is shocked at DT.CARSON's actions

DT.CARSON  
 I told you to stay back.

DT.DIAZ  
 CARSON what are you doing? It's me your partner, DIAZ.

DT.CARSON shoots DT.DIAZ 3 times causing her to fall to the floor just outside of the bathroom. TARA begins to scream again. DT.CARSON walks over to TARA then point his gun towards her. She pleads for her life as she darts for the door.

TARA  
 ... No, please.

DT.CARSON shakes his head then the screen goes black and a gun shot is heard followed by the sound of a body hitting the floor.

FADE IN:

58 INT. AUNT NIECEY CRIB - DAY

58

B.O. knocks on AUNT NIECEY's door and it is opened by SIX. He looks at B.O. suspiciously then looks up and down the hallway. SIX then speaks.

SIX  
Whatchu want?

B.O.  
I'm here to see auntie.

SIX  
Did she know you was coming?

B.O.  
Nah I was in the neighborhood and  
decided to stop by and visit

SIX  
(suspicious)  
Is that right?

B.O.  
Yeah

AUNT NIECEY's voice is heard coming from inside of the  
apartment.

AUNT NIECEY  
It's ok SIX let him in.

SIX reluctantly lets B.O. into the apartment and closes the  
door behind him. B.O enters AUNT NIECEY's kitchen followed by  
SIX. AUNT NIECEY is sitting in her usual chair doing a  
crossword puzzle in the newspaper wearing reading glasses.  
She doesn't immediately look up at B.O when he initially  
walks in. There are 2 other men present standing in the  
background on guard holding weapons. B.O. eyes all of this as  
he walks in. SIX stands behind her before she begins to talk.

AUNT NIECEY (CONT'D) (CONTD)  
10 letter word ending with E to  
control unfairly.

B.O.  
Manipulate

AUNT NIECEY starts writing the word in the news paper

AUNT NIECEY  
Hmmm good one and hello Omar you  
just gonna stand there have a seat.

B.O.  
Nah I'll stand I'm not staying  
long.

AUNT NIECEY looks up at B.O.'s face over her reading glasses.

AUNT NIECEY

Is there a problem Omar I'm sensing a little tension here.

B.O.

Nah I just came to ask you why your goon over there was harassing my employee. I thought we had an agreement that I'll discipline my own crew. What is he even doing on that side of town? That's my shit!

AUNT NIECEY adjust herself in the chair she's sitting in then takes off her glasses and puts them on top of the newspaper.

SIX

(yells)

Nigga you ain't got...

AUNT NIECEY

(cuts SIX off in mid sentence)

SIX

AUNT NIECEY raises her hand as a gestured to stop SIX from talking. He does.

AUNT NIECEY (CONT'D) (CONTD)

First off why would you insult SIX like that? That's not nice love.

B.O.

Well he hasn't been nice to my guy. You should see his face.

AUNT NIECEY

But SIX didn't do that sweetie... I did.

B.O.

What?!

B.O. looks stunned at AUNT NIECEY's rebuttal.

AUNT NIECEY

Yeah it was me. The boy said he was sick of our arrangements. He needed some medicine.

B.O.

....

AUNT NIECEY

(takes out a cigarette to  
give a beat)

Yeah so now that we're pass that. I  
would like to address the statement  
you made "my shit". That was just  
the epitome of cause and effect  
sweetie. "Cause", you started  
moving product with out my  
knowledge, "that was the effect".

B.O.

Yeah, I was going to talk to you  
about that...

AUNT NIECEY

Don't fucking bullshit me Omar!

B.O. looks at AUNT NIECEY in shock again. Aunt Niecey opens  
her expensive pocket book and pulls out a small baggy filled  
with drugs.

AUNT NIECEY (CONTD) (CONT'D)

You think I don't know about MOOCH  
and the shit you been pushing threw  
her. I run this shit boy! I got  
more hittaz over on the Northside  
than you can imagine. I run that  
shit over there. What you thought?!  
Nothing moves in these streets with  
out my consent.

B.O.

So what?! You just wanna take over  
something I got started.

AUNT NIECEY

(looks at B.O.  
suspiciously)

See that's the problem, you call it  
a take over and I call it taken  
back what I let you borrow.

B.O.

(chuckles)

Borrow. Ha you can't be blind to  
the fact I made those spots what  
they are today. Before I got on  
deck this shit was a ghost town. I  
got it chinkin while you sat here  
doing your crossword puzzles.

AUNT NIECEY annoyed by his rebuttal.

AUNT NIECEY

See now you done got disrespectful.

SIX begins to step towards B.O. B.O. notices the movement and draws a gun on. The other men in the room raise their weapons. A stand off with guns drawn occurs with 2 men pointing guns at B.O. while B.O. keeps the gun pointed at SIX. AUNT NIECEY stops SIX from moving any closer

B.O.

Whoa slow down big fella.

SIX

What you gonna do with that?

AUNT NIECEY

Everybody calm down, calm down SIX we're just a family having a discussion. He just voicing his opinion. No harm done. Lower your weapons sweet hearts.

The men slowly lower their weapons. B.O. does also but keeps it out with his finger on the trigger.

B.O.

Yeah SIX hate for it to get messy in here boy.

SIX

I'll shove that piece of shit gun down your throat little fuck

B.O.

Come do it then muthafucka and I'll finish what my daddy started boy.

AUNT NIECEY and SIX are stunned at B.O.'s rebuttal. B.O. gives SIX a cold stare

B.O. (CONTD) (CONT'D)

(SIX and AUNT NIECEY stare at B.O. with a blank stare)

I guess you can say I'm full of surprises too.

AUNT NIECEY

I see

(gestures for SIX to be quiet and B.O. To lower his gun further. Both men oblige)

(MORE)

AUNT NIECEY (CONT'D)

But where do you suggest we go from here Omar? This can't continue like this. People could bump heads. Ain't no money in war for us.

B.O.

Yes I know, and I understand the business so whatever happened in the past is the past. We dealing with now so I came to make a proposal.

AUNT NIECEY  
(sarcastically shows  
interest)

All of this for a proposal. You came to make a proposal? Ok You've got my attention. What's this proposal you talking about.

B.O.

All the product moved in southside will be yours. We'll keep the same arrangements. Being the fact I started the market with MOOCH and on the northside with another supplier with much better prices I offer you 10% of the profits.

AUNT NIECEY

You say 10% of the Northside? That's your proposal? Are you sure this is what you want to do Omar? It's cold world out there hun.

B.O.

Yeah I know, but we'll manage. We got heat to keep us warm ya know.  
(gestures by shifting his  
gun he stills has in  
hand)

AUNT NIECEY  
(chuckles)

Omar's all grown now huh? Ah huh  
(stares at B.O.)  
Remind me so much of your father.  
So ambitious but impatient.

B.O.

Yeah well I'll be going now and one more thing.



AUNT NIECEY

Oh there's more?

B.O.

Yeah keep that pig CARSON on a leash. I don't eat swine but next time he touch one of mines, I'm gonna put that hog on the grill.

AUNT NIECEY

(chuckles)

Ok I'll look into my friends DT.CARSON's activities and will relay the message. But you do have yourself a deal with 10%

B.O.

(nods)

Alright

AUNT NIECEY

I'll be expecting a drop on friday?

B.O.

Yeah minus what your pet pig took.

AUNT NIECEY

Ok Omar you got it. Friday it is.

SIX annoyed with the arrangements

SIX

You gonna let him walk outta here like that.

AUNT NIECEY

Calm down baby

B.O. turns his back in begins to walk out. SIX grabs a gun from one of the men and points it at B.O. as he exits

SIX

I should...

AUNT NIECEY

Put it down!

SIX looks at AUNT NIECEY in disappointment.

AUNT NIECEY (CONTD) (CONT'D)

I said put it down!

SIX lowers his weapon.

B.O.

Don't worry you big dummy we gonna  
have our time to dance.

SIX

Fuck you

AUNT NIECEY

Bye sweetie

B.O. walks out the apartment letting the door slam. He lets  
out a deep breath of relief on the other side of the door.  
Six begins to talk to Aunt Niecey

SIX

Why didn't you let me do him right  
here.

AUNT NIECEY

(annoyed by Six's  
suggestion)

Right here in my place of  
business?! Are you fucking stupid  
or something?!

SIX

Nah I just thought.

AUNT NIECEY

That's the problem, You doing to  
much thinking. Don't think, just do  
what the fuck I tell you.

SIX

Ok

AUNT NIECEY

Now Call the boys over tonight. I  
want to have a block party. That  
little bastard has just crossed the  
line

CUT TO:

59

EXT. MOOCH HOUSE - AFTERNOON

59

DT.CARSON leans on the unmarked police car talking to a  
suited superior officer. We'll call him CHIEF MACBREEN.

CHIEF

You ok? That's a nasty scene in  
there.

DT.CARSON  
(shakes his head)  
Don't remind me. I told her to stay  
back CHIEF. She just ran in wanting  
to prove herself.

CHIEF  
She wanted to show you she had what  
it took. You know how it is being a  
rookie detective.

DT.CARSON shakes his head in disappointment.

CHIEF (CONT'D) (CONTD)  
But you got to keep your shirt  
clean CARSON. We might get a little  
dirt on it from time to time but  
this one isn't like the Africans  
and that kid. There's 3 dead bodies  
in there and one of them is our  
own.

\*  
\*  
\*  
\*

(pauses)  
Shit Pete, she was just a kid.

DT.CARSON looks to be in sorrow with what CHIEF MACBREEN is  
saying.

DT.CARSON  
(sadden)  
I know Chief, I know.

CHIEF  
Now I need you to schedule your  
psych evaluation and take a couple  
of weeks off ok. Paid

CHIEF MACBREEN pats him on his shoulder.

CHIEF (CONT'D) (CONTD)  
I need your head straight when you  
get back out there. Do that for me  
ok?

DT.CARSON  
No problem Chief.

A uniformed officer walks in to shot and interrupts their  
conversation.

OFFICER  
Excuse sir.

CHIEF  
(slightly annoyed by the  
interruption)  
What is it now?

OFFICER  
We have a couple of things we need  
you to help us with.

\*  
\*

CHIEF  
Shit! You guys can't bag a freakin  
body. Sheesh  
(looks at DT.CARSON)  
Let me handle this and I'll talk to  
you later ok.

\*  
\*

DT.CARSON  
Do your thing Chief.

CHIEF MACBREEN turns and leaves with the officer leaving  
DT.CARSON In his original stance from the start of the scene.  
He gets in his car and then takes a deep breath. His cell  
phone rings with a private number calling. DT.CARSON answers.

DT.CARSON (CONT'D) (CONTD)  
(on the phone)  
Hello

AKAU (V.O.)  
Ah Johnny Carson, look like you're  
having a busy day.

DT.CARSON  
(looks around trying to  
find where AKAU is  
watching from)  
Yeah when you owe a international  
killer some money you tend to get  
to work.

AKAU  
Ah Carson you're a wise man. So you  
have the money.

\*  
\*

DT.CARSON  
I'll have it tonight

\*  
\*

AKAU  
I told you your days are numbered  
CARSON.

\*  
\*  
\*

DT.CARSON  
Jesus AKAU I'll have it don't worry

\*  
\*

AKAU  
 Why would I be worried pig, you're  
 the one who will be dead by  
 midnight and your Jesus won't save  
 you.

\*  
 \*  
 \*  
 \*  
 \*

DT.CARSON  
 Akau I'm telling you....

\*

The phone hangs up before CARSON could finish his sentence. A  
 car pulls from in front of where DT.CARSON is sitting a  
 little ways up. He can see it.

\*

CUT TO:

59A INT. OMAR APARTMENT - DAY

59A

(Flashback) LITTLE B.O. is home alone and hears a knock on  
 the door. He walks over to it and hears the familiar voice of  
 AUNT NIECEY on the other. He opens it.

AUNT NIECEY  
 Hi baby, your father said to come  
 with me ok.

LITTLE B.O.  
 (hesitant)  
 Where's my daddy?

AUNT NIECEY  
 I want to take you to him. He told  
 me to come get you.

LITTLE B.O.  
 Oh ok let me get my book.

LITTLE B.O. turns to get his book then leaves with AUNT  
 NIECEY.

60 INT. BODYSHOP - AFTERNOON

60

B.O. and POP stand in B.O.'s Bodyshop conversing about the  
 situation dealing with AUNT NIECEY. POP seems to be excited.

POP  
 That wasn't smart B. Why would you  
 go over there without me? Why  
 didn't you tell me all of this.

B.O.

I didn't want cats going off the handle from what some glory days ass nigga done told me. I had to be sure.

POP

Facts. It's gonna get ugly though cousin...

B.O.

I know and LODI don't even know what's going on yet. Call MOOCH too. Tell her to be on point too, I'm telling you this bitch is working with police and everything.

POP

No doubt I'm on it.

MATCH CUT TO:

61 EXT. AUNT NIECEY CRIB - AFTERNOON

61

Wide angle shot of AUNT NIECEY building will be shown while POP and B.O. continue their conversation. Shot will jump cut to her hallway then finally into her house where we'll see a group of men with guns on the table. SIX will also be present accompanied with goons. They will be looking as if they are preparing for war. AUNT NIECEY will not be present initially while this occurs but makes a dramatic entrance smoking a cigarette. She doesn't speak. But the sounds of loading weapons will be present.

B.O. (V.O.)

I want to be at her throat tonight. I know she got a goons gripping up but I got a plan.

POP (V.O.)

Man fuck them niggas. Lets just go grill the big doofus and the old hag right now and call it a day

\*

B.O. (V.O.)

Nah G. We got to do this smart I'm telling you. She got her building armed like fort knox right now we wouldn't even be able to get out the car before them niggas is on our ass.

\*

(MORE)

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

Nah no one will know where it came from we just need some shooters to back us up and everything will go smooth.

62 INT. BODYSHOP - AFTERNOON

62

The 2 men continue their conversation in front of the bodyshop.

POP

Man B... You sure about this?

B.O.

Have I ever steered us wrong?

POP

Nah

B.O.

Ight bro I'm telling you just make the calls.

POP

Ight, I'm on it.

\*

B.O. steps away from POP and begins to dial on his cell phone. POP gets into his car.

CUT TO:

63 INT. AUNT NIECEY CRIB - NIGHT

63

DT.CARSON is pacing back and forth frustrated with the conversation that is going between him, SIX, and AUNT NIECEY.

DT.CARSON

(pleading)

No, no, no you can't do this to me. You don't understand. I need this!

AUNT NIECEY

Well I told you to do it quietly I didn't tell you kill the bitch. How do we make money from her now dumb ass?

DT.CARSON

Shit I don't know. Just put one of your goons over there and open up shop.

AUNT NIECEY

Just open up shop?! What about her whole network Peter? That's just a hub where she does business at. This ain't the 80's when people ran spots darling.

DT.CARSON

Well just front me some cash. I'm good for it, how are you gonna keep the heat off with me dead?

AUNT NIECEY

We'll manage.

DT.CARSON

(angered)  
Bitch...

DT.CARSON begins to step towards AUNT NIECEY but quickly backs down as SIX stands behind her prepared for anything.

AUNT NIECEY

Watch yourself

DT.CARSON

That's bullshit and you know it.

DT.CARSON paces back and forth.

DT.CARSON (CONTD) (CONT'D)

(pleads)  
They're gonna kill me if I don't get the money to them.  
(beat)  
You need me. You don't even have to pay me anymore. I'll just work for you. We have history. I'll do whatever you need and my cousin in evidence Jeff. Oh I'll get him on the team also...

AUNT NIECEY

(cuts DT.CARSON Off in mid-sentence)  
Peter, peter, peter enough with your bickering. (beat) Your right we do have history, I remember recruiting you right out the academy. You even saved my boy SIX life that night by taken out Omar. (reflects) Yeah that's some history.

(MORE)



AUNT NIECEY (CONT'D)

(beat) But little to your knowledge  
my empire has grown quite a bit  
from those times.

DT.CARSON

I'm your link inside, I help that  
growth!

AUNT NIECEY

(looks back at SIX)

He talks to much doesn't he?

(continues talking to

DT.CARSON)

Let me ask you something now  
sweetie. Do you really think after  
all these years I wouldn't have  
more of you out there. You think  
you're the only one on the force  
with a price? Shit I own half those  
bitches, I actually keep them off  
your ass.

(nods at DT.CARSON)

Yeah you was suppose to be in jail  
for the shit with the Africans. How  
do you think your home baby? Your  
messy, and I'm done cleaning up  
your shit, I've repaid my 20 year  
old debt. Should of just did it  
myself.

DT.CARSON is stuck in disbelief from what he's hearing.

DT.CARSON

Well let me do something please.

AUNT NIECEY

Your to hot CARSON. I should've cut  
you off along time ago. Been  
nothing but a pain in my ass for a  
long time. But I am gonna let you  
do one thing.

DT.CARSON

Do what?!

AUNT NIECEY

Let you walk out of this apartment  
alive. You've done more than enough  
to warrant me killing you but as  
you said.

(sinister look)

We have history darling. I don't  
think we're going to need your  
services anymore though.

DT.CARSON

(plead)

Wait I can clean it up. You know my  
cousin JEFF works in evidence. I  
could help you there I could fix  
anything.

AUNT NIECEY

Ah Jeff Green and lovely wife  
Alice. Beautiful couple, they said  
they love their new home. I think  
he's ok. But you, you be careful  
out there honey.

DT.CARSON

(stunned and speechless  
for a second)

That cock sucker.

DT.CARSON begins to approach AUNT NIECEY. SIX steps up.

AUNT NIECEY

Now if there won't be anything  
else, SIX will escort you out.

DT.CARSON backs away and begins to leave the apartment  
escorted out by SIX. SIX returns the room

AUNT NIECEY (CONTD) (CONT'D)

Handle that now.

SIX nods and walks out the apartment

CUT TO:

63A EXT. FRONT OF APARTMENT BUILDING - NIGHT

63A

POP and CARL pull up in a SUV in front of POP's residence.

POP

Yeah shit is real Gz. Wait here I'm  
gonna run up stairs and grab some  
more toys ya dig.

CARL

No doubt but what's going on?

POP

I don't know what this nigga B got  
planned but he just said bring more  
guns.

POP gets out the car and enters his building leaving CARL waiting in front.

CUT TO:

64 INT. BAR/PUB - NIGHT

64

DT.CARSON sits in his usual bar stool at the bar. He and PHIL are conversing. DT.CARSON looks worn out and tired. PHIL pats him on the shoulder from across the bar.

PHIL  
(sincere)  
You have to take care of yourself  
big guy.

DT.CARSON  
I know PHIL but this time I really  
fucked up. I got real problems on  
my hands right now.

PHIL  
I understand that but you can't  
worry yourself about the problem  
man. Think about the solution. You  
got to get to the solution big guy.

DT.CARSON looks at PHIL

PHIL (CONT'D) (CONTD)  
The early bird gets the worm,  
remember that

DT.CARSON twirls his drink in the glass then swallows it in one gulp. He then rests the glass back on the bar letting out an ah from the heat of the liquor. He then gets up and begins to walk out the bar.

DT.CARSON  
You're a wise man PHIL. The early  
bird gets the worm

DT.CARSON walks out the bar.

CUT TO:

65 INT. HIDEOUT - NIGHT

65

B.O. and LODI are loading their weapons preparing to go to war with AUNT NIECEY. B.O. is clearly frustrated and displays it by his aggression in his speech.

LODI isn't as hyper and is calmly sitting down reflecting on the situation from where he stands. B.O. isn't paying attention to what LODI is saying much as he continues to rant.

LODI

Damn G so this is how it's gonna play out huh? This is crazy!

B.O.

You fuckin right LO! I don't know what she thought but I ain't with the bullshit ya dig. (beat) My father, the police nigga?!

LODI

I can't believe this shit.

B.O.

Who you tellin bro. Tried to get my hittaz jammed up. Then take our work and act like she ain't know about the shit. Trifling.

LODI looks to be in stunned at what B.O. is saying. B.O. removes a gun from his waist then places it on a coffee table where a cell phone lies. He picks up the cell phone then begins to dial. The phone rings with no answer.

B.O. (CONT'D) (CONTD)

What the fuck?! This nigga is getting me tight with this shit now. He already 30 mins late and I know you heard what happen to MOOCH right. Shit is lit right now!

\*

LODI

So what we gonna do?

B.O.

Fuck is you talking about LO?! We about to take care of this shit once and for all.

LODI

But this is different B. I mean you talking about going up against AUNT NIECEY.

B.O.

Man fuck all of that! She gotta go LO.

B.O. Pulls a gun from his waistline and cocks it back arming it with a bullet in the chamber. He then sets it on a table that sits between the 2.

B.O. (CONTD) (CONT'D)  
Tonight!

B.O. stands then turns his back to LODI and then dials POP's number again.

B.O. (CONTD) (CONT'D)  
This nigga gonna be late to his own funeral. He was just with CARL grabbing up a couple things and some shells.

LODI  
He's not gonna answer.

B.O.  
This nigga better answer.

While B.O. has his backed turned LODI has drawn his weapon and is now pointing it at B.O. with out his knowledge. B.O. gets POP's voice mail message again is clearly disappointed. Turn to LODI.

B.O. (CONTD) (CONT'D)  
Fuck you got a gun pointed at me for LO?! Fuck is you doing?

LODI shakes his head and looks discouraged as he keeps B.O. at gun point.

LODI  
(sobbing)  
Man I'm sorry homie. I'm sorry.

B.O.  
Fuck is going on LO

B.O. slowly attempts to reach for the weapon he placed on the table earlier in the scene. LODI notices.

LODI  
B don't do it. I don't want to shoot you man. It's all fuck up!

CUT TO:

66 EXT. FRONT OF APARTMENT BUILDING - NIGHT 66 \*

POP rushes out his apartment building getting into a truck on the driver side. CARL sits in the passenger seat patiently waiting. \*

POP (handing Carl a gun) Here my nigga. It's a war out here, and these muthfuckas gotta get bombed on. You brought the bullets? \*

CARL Yeah, but this is already loaded. \*

CARL looks at the gun and cocks it. \*

POP Hell yeah nigga but we still need more bullets, this bitch is sneaky she got creeps everywhere so.... \*

In mid sentence a shot is heard from inside the car. CARL has just shot POP in his head. He then takes some money out of his own pocket and throws it in his face. \*

CARL Here muthafucka! I didn't get to comfortable with it.

CARL then gets out the car and does a slow jog to a car parked down the block. He gets in the back seat of a car occupied by JESSE and SIX. JESSE's in the driver seat. \*

SIX Clean \*

CARL Clean \*

JESSE pulls off and drives pass the car with POP shot in the head. \*

CUT TO:

67 INT. HIDEOUT - NIGHT 67 \*

LODI shakes his head still in disbelief of what he's about to do. B.O.'s eyes are still fixed on gun he left lying on the coffee table. \*

LODI Just know he was like my family too \*

B.O.  
(upset, angered)  
What is you saying nigga?! I know  
you ain't saying what I think  
nigga.

\*  
\*  
\*  
\*  
\*

LODI  
(pleads)  
I didn't kill him bro but I know  
she got to him already G. He's  
gone.

\*  
\*  
\*  
\*  
\*

B.O.  
What the fuck LODI nah man. You  
lying!

\*  
\*

B.O. turns his head from LODI hearing about POP's death. He  
sits down with a look of despair.

\*  
\*

LODI  
I'm sorry G but I told you.

\*  
\*

B.O.  
(sobbing)  
No LODI not POP man, not POP. Why  
man?  
(angry)  
What the fuck is all of this?

\*  
\*  
\*  
\*  
\*

LODI  
You didn't listen man. I told you  
to just talk to her. She looks out  
for us B, we just had to be  
patient.

\*

B.O.  
Patient? Man fuck that bitch. You  
didn't hear me? She killed my  
father nigga and now she got my  
cousin. Now you with this shit.

\*  
\*  
\*  
\*  
\*

LODI  
You just don't get man.  
(shakes his head)  
She got this side of town in the  
palm off her hand. She got my  
family and all, can't let no harm  
come to them B

\*

LODI makes a call on his cell phone while holding B.O. at gun  
point.

B.O.

But LO we could've attack this  
together man we brothers, it didn't  
have to be like this. Who you  
calling LO? What are you doing man?

\*  
\*

LODI

(talking on the phone)  
Come in now.  
(hangs up the phone)

\*  
\*  
\*  
\*

B.O.

This is a big mistake LO I'm  
telling you.

\*

LODI

(angry)  
Shut up B, just shut up! You never  
listen. Now you don't have a  
choice!

B.O. has a look of disgust as LODI holds him at gun point.  
The sound of the front door opening is heard.

\*  
\*

B.O.

Who the fuck is that?

\*  
\*

DT.CARSON walks in the room with a sinister grind on his  
face. He looks around then focuses on B.O.

\*  
\*

DT.CARSON

Well, well, well, look at what we  
have here.

\*  
\*  
\*

LODI

I'm sorry bro.

\*  
\*

B.O.

Who the fuck is this clown LODI?

\*  
\*

DT.CARSON

You don't have to apologize to this  
fuck head.

\*  
\*  
\*

B.O.

Fuck you muthafucka!

\*  
\*

DT.CARSON

(chuckles)  
Just like your father huh? You  
Classon's was always disrespectful.

\*  
\*  
\*



LODI puts his head down as DT.CARSON looks at him then back to B.O. who has finally realized who the man in front of him is by looking at his badge. \*

B.O.  
Let me guess you're CARSON. \*

DT.CARSON  
Ding, ding, ding you got the first answer right. \*

(looks back at LODI)  
Man this guy is good. Sharp

B.O.  
I'm gonna kill you.

DT.CARSON  
(sarcastically)  
Oh yeah?!

DT.CARSON walks around the small living room examining the environment. \*

DT.CARSON (CONT'D) (CONTD)  
(sarcastic)  
We in the trap my nigggaaaaa. \*

(chuckles)  
this is a real shit hole. You keep money in here? \*

B.O.  
Whatchu talking about man

He finishes his surveillance of the small room then stands back next to LODI who is still holding B.O. at gun point. \*

DT.CARSON  
(makes a buzzer sound)  
Wrong answer Omar. I'm not even gonna penalize you because you answered the previous question before I asked it. Fair? \*

B.O.  
You're a clown...

DT.CARSON  
I just want to let you know I had alot of time to reflect on my past and it's a little late but I've come to realize I have respect for your father. \*

B.O. \*  
Don't ever speak on my father, and \*  
fuck your respect my father didn't \*  
need your respect. \*

DT.CARSON \*  
Well if he had showed a little \*  
maybe he wouldn't of gotten a \*  
bullet in his head. \*

B.O. \*  
Yeah but he shot that punk in his \*  
face though.

DT.CARSON \*  
(chuckles)  
Yeah he did shoot that dummy right \*  
in his face. He was all squirming \*  
on the ground yelling. I tell you \*  
if I wasn't there man..

B.O. \*  
What the fuck you say? \*

DT.CARSON \*  
Oh you didn't know? Oh shit you \*  
didn't know?! I killed your piece \*  
of shit father!

B.O. \*  
Fuck you. I'm gonna kill you. \*

B.O. eyes the gun still lying on the coffee table. DT.CARSON \*  
notices and begins to talk while picking up the gun moving \*  
out of B.O.'s reach. \*

DT.CARSON \*  
I put 1 right between his eyes.

B.O. \*  
(angry) \*  
Mutha...

B.O. begins to charge DT.CARSON but the detective has his gun \*  
drawn which cause B.O. to sit back down. \*

DT.CARSON \*  
Uh uh... I'll blow you right out \*  
your shoes boy I don't miss. \*

LODI \*  
Sit down yo. \*

DT.CARSON  
Listen too your boy. He actually  
kept you alive this long.

\*  
\*  
\*

B.O.  
(looks at LODI with a  
sinister grin)  
Oh yeah

\*  
\*  
\*  
\*

LODI  
Yeah B. they already got POP.  
Auntie sending some guys over here  
now to finish you off. All we want  
is the money B. You can't take it  
with you my brother.

\*  
\*

B.O.  
You did all this for the money  
nigga?  
(shakes his head then  
drops it in despair)

\*  
\*  
\*

LODI  
Man lets not make this harder than  
it has to be. We both know....

DT.CARSON tired of the talk puts his gun to LODI's head and  
pulls the trigger.

\*

DT.CARSON  
Booyah.  
(shrugs)  
I just don't do the tear jerking  
moments well.

\*  
\*

B.O.  
What the fuck. Damn why?

DT.CARSON  
He was a sell out. You should thank  
me. Now take me to the fuckin money  
before it's a double homicide in  
here.

B.O.  
Ight man

DT.CARSON snatches B.O. off of the couch and pushes out the  
room. Shot of a dead LODI will be shown.

\*  
\*

CUT TO:

68

EXT. HIDEOUT - NIGHT

68

DT.CARSON and B.O. are now outside of the hideout. DT.CARSON has just killed LODI inside. DT.CARSON is pushing LODI forward while he walks behind holding him at gun point.

DT.CARSON  
Hurry up bastard

B.O.  
You really think you gone get away  
with this.

DT.CARSON  
With what, you killed your boy then  
tried to run off with some money.

B.O. looks at DT.CARSON Stopping for a second. DT.CARSON Gives him a look while nudging him with the nose of the gun towards his unmarked car.

DT.CARSON (CONT'D) (CONTD)  
Keep moving

B.O. continues to walk towards the car and heads to the passenger side. DT.CARSON stops him and instructs him to go to driver side.

DT.CARSON (CONT'D) (CONTD)  
No, no you driving.

B.O. gets into the car as DT.CARSON circles around the car. DT.CARSON has the car keys in his hand. Once Dt.CARSON Reaches the passenger side of the car, a speeding car hits DT.CARSON by surprise. DT.CARSON is severely injured laying on the floor. B.O. jumps out the car to see what just occurred. Laughter is heard as 2 armed men get out of the car. AKAU and UMAR.

AKAU  
Ha ha muddafucka, I told you  
midnight. It is now 12:05. You no  
give me my money you die.

B.O. is stunned as he watches the 2 men walk towards DT.CARSON's badly injured body. He's crawling very slow coughing blood from internal injuries. AKAU stops and notices B.O. he begins to approach B.O. causing B.O. to back up looking around for a weapon.

AKAU (CONT'D) (CONTD)  
Who are you? You police?

B.O.  
(relaxes)  
Hell no I ain't no damn pig

AKAU  
Ah ha Pig yes, that is what Carson  
is. What is you name?

B.O.  
B.O.

AKAU  
B.O. what you see here.

B.O.  
(pauses and looks at  
DT.CARSON mangled body)  
Nothing

AKAU  
(smiles)  
Nice B.O. I'll see you around.

\*  
\*

AKAU turns around and begins to walk towards a bloody  
DT.CARSON.

AKAU (CONT'D) (CONTD)  
Aye you fucking pig. You no have my  
money muddafucka (mumbles something  
in his native tongue).

B.O. turns around and begins to walk away. Gun shots and  
laughter is heard as he walks off into the night.

FADE TO BLACK.

69 INT. AUNT NIECEY CRIB - NIGHT

69

SIX, JESSE and CARL rush down AUNT NIECEY's hallway into AUNT  
NIECEY's house with urgency. She walks in simultaneously as  
she isn't sitting in her usual place when they rush into the  
room where she's usually seated.

\*  
\*  
\*  
\*

AUNT NIECEY  
Well you better have a good damn  
reason running in her like this.

\*  
\*  
\*

SIX  
(winded)  
They killed CARSON.

\*  
\*  
\*

AUNT NIECEY  
Who?

\*  
\*

SIX

I don't know, we just rolled up to catch B.O. and seen the cop laid out in the middle of the street. We didn't stick around to try to find out what happen. Police was everywhere.

AUNT NIECEY

And you ain't see no B.O. and no LODI?

SIX

Nope

AUNT NIECEY

(she looks at Carl and Jesse with a sinister look)

And you got these little muthafuckas in my dining room while those bastards run the streets?

SIX

Oh um

AUNT NIECEY

Cause I'm trying to figure out what use are they if they're standing here and the people I want dead is out there. I usually get rid of stuff I don't need.

It is now revealed AUNT NIECEY has a gun sitting on the table she's standing next to.

SIX

Ok auntie

SIX, CARL, and JESSE begin to walk out the apartment. AUNT NIECEY calls SIX.

AUNT NIECEY

SIX... You stay. Let these punks earn their stripes.

SIX

You heard her. Don't come back til they gone.

The 2 men nod their heads and rush out the apartment.

CUT TO:

70 EXT. AUNT NIECEY CRIB OUTSIDE - NIGHT 70

CARL and JESSE run out the building getting into a car running pass who seems to be MONEY MURPH pushing a shopping cart. For the sake of the script let it be known this character is actually B.O. dressed as MONEY MURPH.

CARL  
(bumping B.O.)  
Get the fuck out the way.

The 2 men don't notice that it's B.O. and continue with their mission, driving off. B.O. leaves the shopping cart parked in front of the building then walks in.

CUT TO:

71 INT. AUNT NIECEY CRIB HALLWAY - NIGHT 71

B.O. stumbles down the hallway drunk. He's muttering words.

B.O.  
(slurred)  
I'm gonna give her a piece of my mind. This witch can't get away with everything. I need help out here. My stomach hurt.

B.O. finally stumbles his way to AUNT NIEEY's front door then knocks

MATCH CUT TO:

72 INT. AUNT NIECEY CRIB - NIGHT 72

AUNT NIECEY and SIX is in mid-conversation when a they hear a knock at the door

SIX  
I'm telling you he was just parked.

AUNT NIECEY  
It was all a matter of time with him. Get in contact with Pastor Robinson about the service tomorrow.

The knock is heard. SIX looks at AUNT NIECEY confused as to who could be knocking

AUNT NIECEY (CONT'D) (CONTD)  
What you looking at me for?

SIX walks to the door to answer it.

SIX  
Who is it?

B.O.  
(slurred)  
It's Murph.

SIX  
Who?

B.O.  
(slurred)  
It's Murph muthafucka. Tell the  
witch I said I got some words for  
her.

SIX looks out through the peep hole and see's a shabby bum  
who looks to be MONEY MURPH.

SIX  
What the fuck is he doing here!

SIX annoyed by Murph's presence, opens the door aggressively.  
The viewer will now find out it was B.O. the whole time  
acting as MONEY MURPH by the character drawing a gun and  
shooting 4 times into SIX chest. AUNT NIECEY surprised by the  
situation reaches for a gun but is too late. B.O. is already  
in the apartment with SIX dead and his gun pointed directly  
at her.

B.O.  
Watch it. Don't do that. We  
wouldn't want any accidents to  
happen right?

AUNT NIECEY  
Just calm down sweetie.

B.O. calmly walks over to where she sits and removes the gun  
from her reach.

B.O.  
Have a seat.

AUNT NIECEY sits down while watching him closely. She then  
pulls out a cigarette, lights it, then blows out a cloud of  
smoke while staring into space. B.O. slowly sits down while  
keeping a sharp eye on AUNT NIECEY. He then takes of the  
dread wig he was wearing and sits it on the table.



AUNT NIECEY

What are you doing Omar? You didn't have to do it like this. We could've talk about this.

B.O.

Like you talked about it with POP right? No more talking bitch!

AUNT NIECEY

(pleads)

No Omar, you got to understand that was different baby. I raised you. You're like a son to me. I wouldn't do that to you.

B.O.

(frustrated)

You had my father killed bitch!

AUNT NIECEY

No Omar I didn't want that. It was CARSON.

B.O.

(shakes his head no)

I know he works for you

AUNT NIECEY

But that was a hit I didn't order.

(reflecting)

Yeah your father was in the way of the family taking over but I didn't want it to go like that. Had love for him that's why I took you in. I knew I owed him that much. I would never hurt you

B.O.

You lie

AUNT NIECEY

(chuckles)

It's over now sweetie. I'm to old and close to death to be lying. Naw honey this is the hard truth.

B.O. Stares at Aunt Niecey for a moment then looks away. Aunt Niecey at this moment begins to try to retrieve a gun from under the seat she's sitting at.

B.O.  
(reflects)  
Damn this is crazy, where do we go  
from here.

AUNT NIECEY  
I'm not sure sweetie but I'm sure  
there's nothing done here that  
can't be fixed.

B.O. looks at Aunt Niecey and then the corpse of SIX.

B.O.  
I don't think he'd agree with that.

AUNT NIECEY  
Yeah well we needed to make some  
changes amongst the organization.

B.O. looks at Aunt Niecey as she becomes animated while  
speaking.

AUNT NIECEY (CONTD) (CONT'D)  
I need you with me Omar. Forget  
Queens we could take over the whole  
tri-state area.

B.O. looks as if he's interested slightly lowering his gun.

AUNT NIECEY (CONTD) (CONT'D)  
This is what I was grooming you  
for. You were chosen and bred to be  
the King of New York. Your father  
would've have wanted this. It was  
destined honey

B.O. seems to be in a daze looking away as Aunt Niecey  
finishes her sentences. Aunt Niecey has began retrieving the  
gun she has stashed under seat and attempts to get off a  
shot. B.O. witnesses her through a reflection in a mirror and  
is quick enough to react in shooting in the chest causing her  
to drop the gun. B.O. stands up to look at the damage he's  
just done. Aunt Niecey looks at the bullet wound in her chest  
with worry but remains calm. She chuckles but chokes on her  
blood.

AUNT NIECEY (CONTD) (CONT'D)  
So this is how it feels huh?  
(agonizes in pain)  
This shit burn. Ok now, lets talk  
about this Omar. This could still  
be fixed. Just help me up and let  
me call the doc. He will fix me  
right on up.

Aunt Niecey reaches her hand out to B.O. for help to get up but he doesn't budge.

AUNT NIECEY (CONTD) (CONT'D)  
That's ok I could manage.

Aunt Niecey attempts to get up but B.O. uses a gun gesture for her to remain seated.

B.O.  
Nah sit down.

AUNT NIECEY  
(angry but weak and  
injured)  
What then damn it! What?!  
(sobs)  
I took you under my wing showed you  
how the business goes, treated you  
like the son I never had. Where  
would you be with out me? Huh?  
Where? I made you what you are damn  
it.

A flashback scene will be shown of B.O. with his father. They'll be in his apartment reading a book scene. Another scene will be shown with B.O. in the art gallery with his father. Refer to scene 48

B.O.  
You know I think about that all the  
time.

A flashback of Aunt Niecey corrupting B.O. by putting a gun in his hand as a child will be shown. Refer to scene 72A.

B.O. (CONTD) (CONT'D) \*  
You made me the man I am today. I  
had the potential to be anything in  
this world. A teacher, an artist, a  
fucking basketball player but you  
cultivated a gangster.  
(raises his weapon)  
So look at the man, the gangster  
you created what do you think of it  
now?

AUNT NIECEY holds her wound with one hand then puts her hand \*  
down. She seems to be at a calm and looks up a B.O. with what \*  
looks to be a smirk then speaks

AUNT NIECEY  
It's beautiful.

B.O. fires 1 shot into AUNT NIECEY's chest she reaches for her gun with one last bit of energy. B.O. Fires again with a shot to her head ending the effort. After the gun fire B.O. Picks up the wig and puts it back on exiting the apartment leaving AUNT NIECEY's face and chest a bloody mess.

\*  
\*  
\*

72A INT. AUNT NIECEY CRIB - DAY

72A

\*

AUNT NIECEY sits at her usual table as little B.O. Runs into the room holding a book. He's excited about showing her something book as he reaches her. AUNT NIECEY smiles kindly and takes the book from him. She then picks up a gun that was lying on table and puts it in his hand teaching him how to aim.

\*  
\*  
\*  
\*  
\*  
\*

CUT TO:

72A1 EXT. AUNT NIECEY CRIB OUTSIDE - NIGHT

72A1

B.O. Is seen walking out of Aunt Niecey's apartment building dressed as MONEY MURPH. A car pulls up driven by CAMILLE. B.O. gets in the car and drives away.

FADE TO BLACK.