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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1  EXT. AERIAL VIEW - DAY

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

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

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

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 at least 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 newspaper 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:

EXT. QUEENS – DAY

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

MATCH CUT TO:
INT. B.O. CAR - DAY

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:

EXT. MOOCH HOUSE - DAY

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)
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:

EXT. RESIDENTIAL STREET - DAY

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:
INT. AUNT NIECEY CRIB - NIGHT

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:

EXT. JIMMY’S HOUSE - DAY
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 NIECY (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 NIECY (V.O.)
Sounds like yall doing good over
there

CUT TO:

INT. AUNT NIECY CRIB - NIGHT

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

AUNT NIECY
(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 NIECY
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

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:

INT. BAR/PUB - NIGHT

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

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

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

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 corny. (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.

EXT. ALLEYWAY - DAY
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
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
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:

INT. CORNER STORE - DAY
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.

EXT. DUNKIN DONUT PARKING LOT - DAY
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:

EXT. SNEAKER STORE - DAY

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

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:

EXT. SNEAKER STORE - DAY

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:

EXT. CHURCH FRONT - AFTERNOON

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

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

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 past 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

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:

INT. HIDEOUT - DAY

(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:

INT. AUNT NIECEY CRIB - DAY

(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:

EXT. BODYSHOP - DAY

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.
What chu 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:
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

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:
INT. POP CRIB - AFTERNOON

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:

EXT. FRONT OF APARTMENT BUILDING - AFTERNOON

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:

EXT. LODI’S CAR - AFTERNOON

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:

EXT. PLAYGROUND - AFTERNOON

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

(MORE)
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...
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 too 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:

EXT. EMPTY ALLEY - CRIME SCENE - NIGHT

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:
(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:

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

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’mom 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

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,
ooooh. 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:

EXT. POLICE PRECINT - AFTERNOON

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:

INT. AUNT NIECEY CRIB HALLWAY - AFTERNOON

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 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 till 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

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

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:

INT. HIDEOUT - NIGHT

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:

INT. LODI’S CAR SCENE – NIGHT

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:

EXT. LODI’S HOUSE OUTSIDE – NIGHT

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:
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:

INT. ART GALLERY - DAY

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:

INT. B.O. APARTMENT - NIGHT

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
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 informercial.

CUT TO:

50  INT. LODI’S HOUSE BEDROOM - DAY
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
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.

52

EXT. NORTHSIDE TRAPHOUSE - DAY

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)
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 and 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.

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

CUT TO:

54 EXT. NORTHSIDE TRAPHOUSE - DAY
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 (CONTD) (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 JUNEE and notices him watching what’s going on. SIX is annoyed.

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

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

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 JUNEE. BLIZZ stops him from approaching JUNEE by tapping his chest.

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

JUNEE
But..

BLIZZ
You heard what the fuck I said!

JUNEE 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

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

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 in case. 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.
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:

INT. MOOCH HOUSE – DAY

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:

INT. AUNT NIECEY CRIB – DAY

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 newspaper

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 gesture 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)
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.
Pink (mm/dd/yyyy) 81.

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 too 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 pysch 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

(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

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

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)
INT. BODYSHOP - AFTERNOON

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:

INT. AUNT NIECEY CRIB - NIGHT

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
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:

INT. BAR/PUB - NIGHT

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:

INT. HIDEOUT - NIGHT

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:
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:

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 niggaaaaa.
(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:
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.  

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.  

INT. AUNT NIECEY CRIB - NIGHT  

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:
EXT. AUNT NIECEY CRIB OUTSIDE - NIGHT

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:

INT. AUNT NIECEY CRIB HALLWAY - NIGHT

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:

INT. AUNT NIECEY CRIB - NIGHT

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.
(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.