

Writers Block

by

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FADE IN:

1 EXT. APARTMENT COMPLEX - NIGHT 1

We reveal a pleasant looking apartment complex. It's not luxurious, just a decent place to live.

2 INT. APARTMENT - NIGHT 2

**CLOSE UP - ON A COMPUTER SCREEN:**

It's on a screenplay writing program. We linger on the blank page for a few beats, then reveal a man sitting in front of the computer. His name is JOEY MILLER (30), white. His eyes are fixed on his computer screen, thinking.

**INSERT - JOEY'S COMPUTER SCREEN:**

The words 'INT. APARTMENT - DAY', appear on the screen as Joey types them.

**BACK TO SCENE:**

**CLOSE UP: ON JOEY**

He is thinking.

**CLOSE UP - COMPUTER SCREEN**

The word 'day' is deleted and replaced with 'Night'. The scene heading now reads: INT. APARTMENT - NIGHT.

**EXTREME CLOSE UP: ON JOEY**

He seems to be confident about his latest edit, he nods his head, satisfied.

3 INT. APARTMENT -NIGHT (SCREENPLAY) 3

It's an open plan bachelor apartment. The apartment is empty, no furniture, no person, just white walls and silence.

**BACK TO SCENE:**

4 INT. JOEY'S APARTMENT/ BEDROOM - CONTINUOUS

4

JOEY sits in front of his computer. He wears a white t-shirt and a pair of boxers.

On top of his desk, are cartoon characters, books, pages stacked on top of each other.

A beautiful African lady walks inside the bedroom. Her name is CINDY (25). She's Joey's girlfriend. She has the legs of an athlete, caramel skin tone and a well taken care of Afro. What a site.

CINDY

I'm ordering pizza. Should I get something else for you, or Pizza's cool?

JOEY

A home cooked meal would be great.

CINDY

I've had a long day, Joey. I'm not cooking.

(beat)

So, what are you having?

JOEY

I'll have whatever you're having, Cindy.

CINDY

Cool.

She continues to order food on her cellphone.

CINDY (CONT'D)

I'm so excited that you're writing again. What's it about?

JOEY

My script?

CINDY

Yes, your script Joey. What is your script about?

Joey looks at his computer. He'd only written the scene heading. His gaze moves back to his girlfriend.

JOEY  
Well, it's about.  
(he thinks for a beat)  
It's about a robbery.

CINDY  
A robbery?

JOEY  
Yeah, I'm writing about a robbery. A robbery gone wrong.

CINDY  
Interesting.

She exits the bedroom.

ON THE COMPUTER:

Joey turns back to his script, he deletes 'Apartment' and replaces it with 'Car'. The scene heading now reads - **'INT. CAR - NIGHT'**.

**CLOSE UP: ON JOEY**

JOEY  
(to himself)  
Yeah, it's very interesting.

He continues writing.

**INSERT: JOEY'S JOEY'S SCREENPLAY**

JOEY  
(to himself)  
Yeah, it's very interesting.

He continues writing.

**INSERT: JOEY'S JOEY'S SCREENPLAY**

He writes some action, it reads:

**Two men are sitting inside an unmarked vehicle...**

TRANSITION TO:

5 INT. CAR - NIGHT (SCREENPLAY)

5

Two men are sitting inside the car. They seem to be waiting for someone.

On the driver's seat, we see SMOKEY (30s) a colored guy. He's dressed in a red tracksuit, white vest and a bucket hat.

His accomplice is LK (28), black. He wears a blue tracksuit, same design as Smokey's.

LK  
(agitated)  
Where the fuck is this guy, bro.

SMOKEY  
He's coming bro. He's coming.

The two men continue waiting impatiently.

**BACK TO SCENE:**

6 INT. JOEY'S APARTMENT/ BEDROOM - NIGHT

6

Cindy re-enters the bedroom, she walks towards Joey's desk. He is busy writing.

CINDY  
You need any help?

JOEY  
No, I'm good thanks.

She takes a look at what Joey has written thus far.

CINDY  
Are you sure you don't need help?  
You've been in front of that computer  
for about thirty minutes now, you  
haven't completed a scene.

JOEY  
I haven't written in a while, Cindy.  
I'm experiencing a bit of writer's  
block. I'll be alright.

CINDY

Should I roll a joint? Get those creative juices flowing.

JOEY

You reckon I can't write when I'm sober? Is that what you saying?

CINDY

That's not what I'm saying, Joey. Come on. I just thought you might want some inspiration, that's all. I always smoke when I'm writing.

JOEY

I'm good. Thank you.

Cindy walks to her side drawer, grabs a packet of weed, and starts preparing it. Joey looks at her, then focuses back on his screenplay.

CUT TO:

7 EXT. UNDERGROUND PARKING LOT - NIGHT (SCREENPLAY) 7

A single vehicle is parked. We see another car park next to Smokey's car.

8 INT. SMOKEY'S CAR - CONTINUOUS 8

A man enters the car. He takes the back seat. He is VERNON(40s) white.

LK

You're late.

VERNON

Yeah, I know. Traffic has been hectic.

SMOKEY

Don't bullshit us.

LK

I thought white people are always on time, what's up with you?

VERNON

I had to start somewhere, OK. Figured you'd understand. You know, 'coz of how your people are always late.

SMOKEY

Your people? What the fuck do you mean, your people?

VERNON

(points to LK)

I was actually talking to about his people.

LK

I've been telling you that these motherfuckers are racist, man.

VERNON

These motherfuckers, yeah? Interesting word choice, what does that imply?

SMOKEY

It means, your fucken people. That's what it means. Your people.

LK

Do we have a problem?

VERNON

No, we don't.

SMOKEY

Good. Do you have our money?

VERNON

It would be pointless if I'd came without it. I'd like to see the package.

SMOKEY

You'll see the package, once we've seen the money.

**FREEZE FRAME:** ON SMOKEY

CINDY (O.S)

You'll see the package once we've seen  
the money?

**BACK TO SCENE:**

9 INT. JOEY'S APARTMENT/ BEDROOM - NIGHT

9

Cindy is sitting on the bed, burning a blunt. Joey is still  
at his desk. He is now looking towards his girlfriend.

CINDY (CONT'D)

How many times have you heard that  
line been in the history of cinema?  
You'll see the package, when I SEE THE  
MONEY. Let me tell you, a gazillion  
times, Joey.

She passes the joint to him. He reluctantly takes it.

JOEY

That's inevitable, though. Thousands  
of movies are made each year, so,  
lines are going to be repeated.

CINDY

I think the whole scene, is a cliché.  
But hey, that's just me.

JOEY

What do you mean, the whole scene is a  
cliché?

CINDY

That's pretty self-explanatory.

JOEY

Alright, Cindy. Maybe the scene is a  
bit of a cliché. So, tell me, how do I  
make an art scene out of it, assist  
me, miss Agnes Varda?



CINDY

(smiles)

Compliment excepted, thank you. Agnes Varda to the rescue.

(beat)

So, what if those characters were all women. We haven't seen real gangster women since Set-It-Off

JOEY

Nope. I'm not doing that.

CINDY

Why not? I think it'll be cool.

JOEY

Babe, I know you're a feminist, pro woman and all that. But can we please not involve that in my script.

Joey resumes writing his script.

JOEY (CONT'D)

And oh, by the way, I was being sarcastic.  
Agnes Varda. Imagine.

She shows him the middle finger. They smile at each other.

CUT TO:

10 INT. SMOKEY'S CAR - NIGHT (SCREENPLAY)

10

A white girl is sitting next at the back seat; she's in her early twenties. Her hands are tied with a rope. Her hair is a mess; she looks like she's been crying for the past 48 hours.

Vernon re-enters the car. He carries an envelope full of cash.

He gives it to Smokey.

Smokey opens the envelope, nods, then seals it up again.

LK

Count it.

SMOKEY  
(to Vernon)  
Do I need to count it?

VERNON  
It's up to you man.

SMOKEY  
(to Vernon)  
Alright, you can go.

Vernon opens the door and exits with the girl.

TRANSITION TO:

**BACK TO SCENE:**

11 INT. JOEY'S APARTMENT/ BEDROOM - NIGHT

11

Cindy and Joey are both high from smoking weed. She is standing next to him. They are both looking at the script.

JOEY  
Talk to me.

CINDY  
I think the guy on the passenger seat should be a woman. You'll never go wrong having a badass, gangster chick.

JOEY  
Alright Cindy. Let's turn a man into a woman. You know I don't fuck with that Tranny shit, right?

CINDY  
It has nothing to do trannies, you idiot. You just changing a male character into a female character.

Joey thinks. His argument is making a whole lot of sense in his head. It's the weed.

JOEY

What do you call that process though?  
Changing a male character into a  
female character.

CINDY

Nothing, there is no name for it. Just  
change the damn character.

JOEY

Alright, alright, Agnes.

Joey turns back to his script. He makes the change.

JOEY

Done. I've change him, he's a woman  
now.

He giggles, looks at the joint. It's the good stuff.

JOEY (CONT'D)

(high on weed)

Where did you this stuff? Damn.

CUT TO:

12 INT. APARTMENT - NIGHT (SCREENPLAY)

12

It's a relatively small single bedroom apartment.

The female LK is watching the news. She's beautiful, she  
wears the same blue tracksuit.

The news reporter is talking about a girl that has been  
kidnapped. A picture of the kidnapped girl pops up on news.

We recognize her from the car scene, earlier.

FEMALE LK

Yo Smokey!! Smokey, come check this  
out.

SMOKEY (O.S)

I'm taking a shit. What's happening.

FEMALE LK

Our girl made the news bro.

Next to the girl's picture we see her personal details. Her name is KATEY WILLIAMS (21) an English tourist.

NEWS REPORTER

**A Five Hundred Thousand Euro REWARD**  
will be given to anyone who can find  
or know about her whereabouts.

On the Tv screen we see 500 000 EURO REWARD. Female Lk losses her shit. She jumps out the sofa, disappears out of frame, screaming.

FEMALE LK (O.S)

SMOKEY!!!! FUCKKK!!!BROO

She opens the toilet door. Smokey is taking a shit.

SMOKEY  
(almost jumps)  
What the fuck bro!

FEMALE LK (CONT'D)  
We've been fucken played bro.

SMOKEY  
Get the fuck out of here, bro.

The shit smells bad, she covers her nose.

FEMALE LK  
The girl has a Five Hundred Thousand  
Euro reward. We just let her go for  
FIFTY THOUSAND RAND, Bro.

SMOKEY  
No shit?

FEMALE LK  
No shit bro.

SMOKEY

Fuck. But we can't do shit about it now, she's gone bro. Plus we don't want Virat finding out we've been selling girls behind his back.

LK

(disappointed)

I know, Smokey. But five hundred thousand euros, bro.

SMOKEY

Let it go, LK. And get the fuck out this toilet, let me finish my business.

She closes the door on her way out. Off Smokey's reaction.

TRANSITION TO:

13 OMIT 13

14 INT. ABANDONED BUILDING - DAY (SCREENPLAY) 14

This is one of those old, abandoned office buildings. Inside what used to be an office, two men are kneeling on the floor, hands tied behind their backs, blindfolded.

It's MIKE (24) and Bond (30).

BOND

I promise man, we had nothing to do with that shit.

(beat)

We aren't no fucking snitches man, fuck! Mike say something man.

MIKE

'The fuck am I supposed to say man. I've been telling them we ain't said shit to the police.

Smokey, LK and two more henchmen are keeping an eye on Bond and Mike.

A mysterious character enters the door.

We don't see his face, but his presence commands attention.

He runs shit around here.

The mysterious character approaches the two men kneeling on the floor.

It's VIRAT MAHARAJ (48) Indian guy.

VIRAT  
(to Smokey)  
Remove those things from their eyes.

The guy obeys the command, removes the blindfolds, revealing the red eyes filled with fear.

VIRAT (CONT'D)  
You know, if there's one thing, I hate more than the police.  
(beat)  
That would be without out a doubt, people who give the cops information.  
I FUCKEN HATE SNITCHES.

VIRAT draws his gun and cocks it.

VIRAT (CONT'D)  
(to his henchmen)  
And this should be a message to any of you who thinks they can go behind my back.

ON SMOKEY AND LK

they look at each other.

VIRAT points the gun at the two men kneeling before him, they both close their eyes, waiting to meet their maker.

BAMM!!! BAMM!!! Two shots fired.  
Two lifeless bodies lay on the floor.

15 EXT/INT. ABANDONED BUILDING - CONTINUOUS

15

Raysof sunshine coming from the broken windows are the only source of light. This building was once an industrial space but that is long overdue. The walls inside the place hold evidence of a fire that has once happened.

We see henchmen standing in different positions in and outside the building, all of them seem to have some type of military weapon in their hands.

A car pulls over besides a group four men. The guards at the main entrance close the gate, both carrying Ak47s.

16 INT. ABANDONED BUILDING/OFFICE - CONTINUOUS

16

The office is filled with young girls, all who look like they've been through hell and back. These girls are trafficked.

17 EXT. ABANDONED BUILDING - DAY

17

Two men exit the car we'd seen entering the establishment earlier. They join Smokey, LK and other henchmen. It's DON (29) black male, he looks very sophisticated, in a tuxedo. Alongside him, is BRAIN KING (27) a colored male who's also relatively stylish.

LK  
(to don)  
Who's this.

Brian stares at LK, the gaze quickly moves back to Don who's about to answer the question.

DON

He's cool... It's the guy CHANGZING  
sent to organize the shipment.

LK studies Brian for a few seconds.

FEMALE LK  
Follow me.

The men walk towards the building entrance. As they're about to enter, a few other gang members are walking out, carrying the dead bloody bodies of Don and Mike. Everyone is unfazed by the dead bodies, except for Brian. He's not used this.

18 INT. ABANDONED BUILDING/OFFICE - CONTINUOUS

18

Brian, DON, Female LK, Smokey and other gang members, walk inside the room full of the captive women.

FEMALE LK (CONT'D)  
(to Brian)  
We have 15 in here, that's the number  
Changzang requested.

The group is momentarily disturbed by the entrance of Virat, they all look at him as he's about to say something.

VIRAT  
(pointing at Brian)  
Who the fuck is this?

FEMALE LK  
Chang's contact.

Virat nods his acknowledgment.

VIRAT  
Gentlemen, there have been rats  
amongst us. So, I've made a few  
changes to our schedule.

Brian's phone rings. The gang members stare at him.

He proceeds to take his phone out of his pocket, looks at it. His gaze moves to Virat.

BRIAN  
It's Chang, I have to take this...

Brain walks out of the room.

19 INT. ABANDONED BUILDING/CORRIDOR - CONTINUOUS

19

Brian rushes towards the far end of the corridors. He answers the phone.



BRIAN

Bad time to call captain. I'm in a meeting with Virat's crew. Chang is not here but I can confirm that they have are about 15 girls in here.

Brian is interrupted by a gun place on the back of his head. It's one of the henchmen.

Brain slowly raises his hands up in the air, the gang member takes his phone and cancels the call.

He motions Brian towards the direction of the room that has the other gang members...

Brian quickly move his head out of gun sight. He strikes the guy on his face with the back of his head.

John Wick type shit.

He grabs and twists the arm that has the gun. The gun falls to the floor. He knocks the now bent gang member in the face with his knee.

In all quick succession, Brian pushes the guy in one of the empty offices, shoots him twice with his silent gun. Than proceeds to hide the body somewhere in the room, out of sight.

20 INT. ABANDONED BUILDING/OFFICE - CONTINUOUS

20

Brian walks in the room like nothing happened, the guys are still listening to Virat.

VIRAT

(to LK)

You make sure that we have the place ready. We are moving tonight at about 10pm.

(to Brian)

You'll have to tell Chang about our changes.

(to his men)

Make sure all the girls are moved, I'll see you at the new building tonight.

Off Brian's reaction.

CUT TO:

**BACK TO SCENE:**

21 INT. CAFE - DAY

21

Joey is having lunch with a friend. His name is SIYANDA JEKWA (27), black. They both have their laptops open in front of them.

JOEY

So, what do you think?

SIYANDA

I'm just interested in seeing what you're going to do with the story. I know I could take it in so many directions. But so far, it's a page turner.

JOEY

You reckon?

SIYANDA

For sure. Especially if your girlfriend is going to direct it. I feel good about it.

JOEY

I don't think she'll wanna direct this. Just the other day, she said the script was a cliché.

SIYANDA

(laughing)

That's Cindy for you. She's always been a perfectionist. But I'm sure she'll direct it, if you ask her.

JOEY

Or I can just direct it myself.

SIYANDA

Yeah, you can do that. But if you think about it, she's the multi-award-winning writer/director. So, if I were you, I'd want her to direct my screenplay. But that's just me.

JOEY

You making sound point.

Off Joey's reaction.

TRANSITION TO:T

22 INT. NIGHT CLUB - DUSK (SCREENPLAY)

22

The club is busy, people drinking and dancing, the normal club scene.

Brian goes on to join a man who's sitting at a corner table isolated from other people in the club.

It's VERNON VAN VYK he's the captain in the local police division; we recognize him from the opening scene.

VERNON

What do you have for me?

BRIAN

They are moving the girls tonight, I've confirmed the location. I think we should brie-ch before those girls get to those ships.

VERNON

That's not the mission, Detective. You need to remember why you on this case.

We want to get Changzing, if we report this to the unit and breech, your cover will be blown, and we'll never find our guy.

(beat)

Forget about those filthy whores, focus on the mission. We want Chang, and that's it, those are direct orders.

BRIAN

I'll do what I have to do sir. I can't just watch these bastards do as they please. I know what's at stake, I won't blow my cover, but I can't let those girls get on that ship tonight.

VERNON

Do anything stupid, I promise you'll lose that badge.

Vernon stands up and leaves Brian at the table. Brian looks like he's in deep thought, not sure what he should do. He finishes up the beer that Vernon had left on the table.

**BACK TO SCENE:**

23 INT. JOEY'S APARTMENT/LIVING ROOM - NIGHT

23

The couple are sitting on the sofa watching a tv.

JOEY

So, I was thinking. If maybe, you'd wanna direct my script?

CINDY

I don't know. How much are you offering me?

JOEY

Come on Cindy, I'm being serious. I really want you to direct this.

CINDY

One condition. I want an Epic climax.  
Explosions, hectic fight scenes, a car  
chase. It must be hectic.

JOEY

On second thought, I think I'm better  
off, directing it myself. This is  
self-funded; I don't have no explosion  
budget.

CINDY

I'm just messing with you man. You  
know Agnes Varda would love to direct  
your film.

JOEY

I love you so much. I mean like, this  
much.

Joey opens his arms wide, showing her how much he loves her.

JOEY (CONT'D)

In the meantime, let me start working  
on that climax you wanted.

Joey walks off screen. She looks at him, smiles. Proud of  
him.

CUT TO:

24 INT. WAREHOUSE - NIGHT (SCREENPLAY)

24

**CLOSE UP:** ON A HAND TAKING A GLASS OF WHISKEY OFF THE TABLE.

The camera tilts up as the man raises his glass for a sip.

It's CHANGZING "Chang" MAI(40s) an Asian male. He sits alone  
at a table. Two henchmen besides him.

Virat, Don, Smokey and Female LK walk into the room.

Virat walks towards Chang's table.

VIRAT

(shaking hands)

MR.Chang, honored to finally meet you  
sir.

CHANGZING

You should keep your house clean,  
Virat. I don't like surprises.

VIRAT

My fault. My men and I will make sure  
this sort of thing never happens  
again.

(beat)

Isn't that right, DON?

Don nods his head, yes.

Brian walks in, he stands next to Don and LK.

He notices that Changzing is there, he knows he's fucked.

VIRAT (CONT'D)

(to Brian)

Look at what the cat dragged in.  
You're just in time. I understand  
you're Mr. Chang's contact, right?

Brian doesn't answer the question. He knows his cover is  
blown.

He looks at Don who stares back at him with no emotion.

VIRAT (CONT'D)

(to his henchman)

Take his gun.

The henchman pats Brian down and confiscates his gun.

VERNON (O.S)

Make sure you don't forget the knife  
he keeps in his sock.

They turn their heads to see who's talking.

Brain's day couldn't get any worse. It's his Chief of police, Vernon.

Smokey and LK gaze at each other. This is the guy they'd sold a girl too.

SMOKEY

(mouthing to LK)  
We're fucked.

The Henchman reaches down for the knife in Brian's socks.

VERNON (CONT'D)

Another trick I'd taught him.

Vernon is walking with his head above his shoulders, cocky as a motherfucker. He strides past Brian, heading towards the table where Chang is sitting.

VERNON (CONT'D)

(greeting)  
MR. CHANG

Then to everyone else.

VERNON (CONT'D)

Good evening gentleman.

Brian watches in disbelief, fuming with anger.

CHANGZING  
I'm glad you could join us chief.

VERNON  
Couldn't have missed it?

CHANGZING  
(walking towards Brian)  
It has been brought to my attention  
that you've been eagerly willing to  
meet me. Need I say, I'm very honored  
to meet you too, Detective...

Looking at Vernon to remind him of Brian's last name.

VERNON

King.

CHANGZING

Detective King... I've never been good at remembering names. Now tell me Detective.... who the fuck do you think you are, trying to stick your nose in my business?

As if he didn't hear the question, Brian tries as much as possible to ignore Chang's question let alone his presence.

CHANGZING

I was actually not in the mood of killing anyone tonight but you've kind of leaving me with no choice, Detective.

BRIAN

(to Vernon)

You not getting away with this. Trust me, I'll make sure of that.

VERNON

Brian,Brian,Brian...you just don't get it, do you? I'm not a bad person. It's just that every man has his price, and Mr.Chang offered me some good numbers. So I had to do what I had to do.

Vernon notices Female LK and Smokey.

VERNON (CONT'D)

(to Chang)

You should fire these two. They are bad for business.

(beat)

You know I paid them Fifty Thousand Rands, for a package that was worth Five Hundred Thousand Euros.

(to Brian)

I've always been a good businessman detective.



CHANGZING  
(points Virat)  
These are his bad employees, not mine.

VIRAT  
  
(to Smokey and LK  
)  
What is this man talking about?

VERNON  
  
You didn't know?

SMOKEY  
  
(to Virat)  
I can explain.

VIRAT  
  
Explain what, exactly? That you two  
are conducting business behind my  
back?

CHANGZING  
Man, you got a whole lot of problems  
in your crew. But You'll sort that out  
amongst yourself. For now let's settle  
our business.

Virat gives his two employees the death gaze.

VIRAT  
  
I'll deal with you two.  
(to one his henchmen, about Brian)  
Get rid of him and make sure you burn  
the body when you done.

Don, Smokey, Lk and other three gang members walk out with  
Brian, leaving Virat, Vernon, Chang and 2 of Changs guards.

VIRAT (CONT'D)

I believe we have girls to sell, Mr. Chang.

CHANG

The ship leaves at midnight, so we...  
 (looks at his watch)  
 Have exactly 50 minutes left. My men  
 will be waiting for you at the  
 harbor, don't be late.

VIRAT

My men will be right on it, Mr. Chang.

CHANGZING

It was good doing with you, Chief .  
 I'm sure we'll be working together in  
 the near future.

Vernon nods, also honored to have made money.

25 EXT. WAREHOUSE - CONTINUOUS

25

Don is standing alongside two gang members, they watch as  
 Smokey pour some flammable liquid on the helpless Brian.

Brian's hands are tied with a rope.  
 Don frantically gazes at the two men standing next to him, to  
 Smokey then to Brian.

In all quick succession, Don draws his pistol shots  
 Smokey on the head. BAMM!!!

Before the two gang members standing besides him can process  
 what has just happened, Don shoots both of them as they try  
 to draw their pistols. BAMM!!! BAMM!!! Brian, watches in  
 confusion as the events unfold before him.  
 All three gang members lay dead on the ground, Don goes  
 towards the confused Brian.

DON

Special forces, Namibia. I've been  
 undercover for over 5, watching these

bustards doing filth but I couldn't  
blow my cover before I find Chang.

Brian picks up a gun from one of the dead men, and if there  
are enough rounds in the clip. He puts the clip back in, he  
is satisfied.

DON (CONT'D)  
Let's go in there and end this thing  
once and for all.

BRIAN  
Shouldn't we call for backup?

DON  
Fuck back up. Let's go.

The two men walk back toward the warehouse maintenance.

26 INT. WAREHOUSE - CONTINUOUS

26

Kevin, Chang and Virat are interrupted by the sounds of gun  
shots they hear coming from outside.

VERNON  
Weren't they supposed to burn him?

VIRAT  
Even so, one bullet should have done  
the job. Those were three shots.

CHANGZING  
(to his two guards)  
Go check what's happening out there.

The two men obey the order and leave room with their pistols  
in their hands.

27 EXT. WAREHOUSE - CONTINUOUS

27

Brian and Don walk slowly towards the warehouse main  
entrance.

The two guys find a place to hide when they see the guards exit the warehouse main entrance.

The two guards monitor the parameters for a little while before they see the dead gang members.

In panic mode, the guards rush towards the warehouse entrance but before they even get close enough, we hear another two gunshots. BAAM!!!BAAM!!! The two guards fall to the ground.

Dons looks at Brian, impressed with what he just did.

DON

Not bad.

Brian nods, acknowledging that was compliment. The two of them continue walking towards the warehouse main entrance.

28 INT. WAREHOUSE - CONTINUOUS

28

Vernon, VIRAT and Chang are panicking, they are aware that things aren't going according to plan. They draw their pistols, prepared for whoever enters that door.

Don enters the room alone, pistol in hand.

VIRAT

What happened out there.

Brian rushes in behind Don, he REPAINTS the walls with Kevin's brains. BAMM!!! BAMM!!!

A shoot out begins.

Everyone finds a place to hide from the bullets.

CHANGZING

I thought you said you had things under control, Virat.

VIRAT

I also thought I had things under control. Don, are you the fucken police?

DON

That's a bit obvious, Virat? Or do you want me to put it in subtitles? Ok then, I'm detective DONALD PADDING, Namibian special forces.

VIRAT

Alright detective. I fucken hate police. But you already know that. Now I'm going to have to kill you.

DON

Good luck.

One of Virat's henchmen, has a clear shot on Brian. The henchman takes the shot. BAMM!!

Brian falls, he's hit on the shoulder. The henchman is looking for another clear shot on Brian, he finds aims but Don manages to shoot him dead before he can get the shot.

Chang hides behind a table while Virat opens fire at Don but the bullets are missing.

DON

Brain, are you still alive man?

Brian's shoulder is leaking blood, he has torn his shirt, wrapped it around the wound trying to stop the blood.

BRIAN

Yeah, I think so.

DON

Hey, Virat.

VIRAT

What?

DON

Are you out of bullets?

Virat is looking at his gun. He's out of ammo.

VIRAT

No, I got a full clip. How about you,  
are you out?

DON

No, I got a few.

Brian creeps around and finally get a chance to shoot Virat.

He takes the shot. Shoots him in the head. Virat dies on the  
spot.

DON

Where does that shot come from? Is  
that you Virat?

BRIAN

Virat is dead, man. I shot him on the  
head.

Chang is under a table, scared shitless. He has his gun in  
his hand.

DON

Give yourself up Chang!!!

CHANG

Alright I surrender.

Chang stands up. He drops the gun and raises his hands in the  
air. Don walks to him, carrying his gun.

We hear police sirens from outside the warehouse.

DON

I told you fuck back up.

BRIAN

Well, those girls are going to need a  
ride, wont they.

DON

Good point.

The two detectives and chang walk out of the warehouse.

**BACK TO SCENE:**

29 INT. JOEY'S APARTMENT/ BEDROOM - NIGHT

29

Cindy is sitting on Joey's desk. She'd just read the script. Joey sits on the bed, waiting for feedback.

Cindy turns towards him. Smiles.

CINDY

With a few touch ups here and there  
it'll be good. Let's do this.

CUT TO BLACKC

30 EXT. UNDERGROUND PARKING LOT - NIGHT

30

**SUPERIMPOSE: 5 MONTHS LATER**

It's the same underground parking we saw on Joey's script. We're now on set; Cindy is sitting on the director's chair watching on the monitor.

Joey is operating the camera.

Inside the car we see two black women. A white lady enters the back seat.

BLACK WOMAN 1

You're late.

WHITE WOMAN

Yeah, I know. Traffic has been hectic.

ON CINDY

She smiles.

THE END

