

*Title: The Dip*

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## **Act 1**

### **Scene 1**

*Naji VOICE OVER:*

*Since daddy died shit aint been the same. Momma completely checked out, Kane barely says shit about anything, the house is a constant mess, bills going behind. I never in my life had to worry about hot water, but here we are with Daddy gone we might as well all died with him. I hate it here.*

*Int. Williamson Home- Morning-*

*2 years after Willy's funeral. House is very messy and there are less items in the house. Naji in her room appears to still be in good condition. Naji and Koko are in Naji's room.*

*NAJI*

*I dont know Koke, fuck this whole graduation shit. This shit feels so weird. Like, what's the point ya know?*

*KOKO*

*(sadly)*

*You're the point. It's still fresh for you but don't even front like your daddy wouldn't be ready to put a foot in your ass if you decided not to graduate.*

*(hugs her friend)*

*Highest GPA out of the whole SoCal area girl, I know your daddy would be so happy and proud of you girl. Naj, you have top level colleges damn near begging you to attend their schools. Hell I'm lucky if I get a call back from City College.*

*(tries to make her smile)*

Plus , the best plus, I'm here right by your side. So you know, Mr. Willy and my daddy can both be turning up in heaven for us as we strut across that stage, glide past all the haters, looking fly as ever!

*(Naji touched, hugs her friend back, and turns to look in the mirror in thought.)*

NAJI

Yeah, let's hope that's where he's at (sarcastically). Niggas like my daddy don't believe in heaven or hell. Never seen him even pick up a bible... He'd say he'll go where the gangsters go. Where shits not bad, but shits not good; just not existing any more. For him that shit seemed more peaceful...

*(Koko looks at her concerned, Naji catches it and chooses to change the topic to lighten the mood for her friend)*

NAJI

Alright chick. *(turns to closet and holds dresses)* So, I have this old Chanel dress or this old Chanel dress? At this point i dont give a fuck, you pick.

*(the girls laugh).*

KOKO

*(laughing)* You're a trip. *(Spontaneous Idea)* You know what, I was going to save this for later but it's obvious you need to relax a little... And i got exactly what we BOTH need... *(goes to her bag & pulls out a blunt)*

NAJI

Koke, you smoke weed? When did you start doing that?

KOKO

Sometimes, yeah. Since my momma & Leroy have been hanging out, when he comes over & shit. My mom be leaving the shit everywhere, and you know who cleans up.

*(pointing to herself & giggles)*

*Trust me, it'll help, hell you wont give a damn if it's a dress or a banana suit, in just a sec.*

NAJI

*Oh hell no.*

*(thinks about it)*

*Lite that shit.*

*(wears a big smile)*

*\*(time passing/camera gives tour of home & chaos; while the girls are smoking weed in Naji's room) \**

CUT TO:

*Kane- in his bedroom sitting on the edge of his bed, stressed. Flashing thoughts about his father, grief, anger, and sadness. While in thought he receives text reading:*

*"Yo that vintage sofa you dropped last week, sold for 18,000!  
Idk where u get all this good stuff but keep it coming \$\$\$  
Sending ur cut" then he receives a Cash App of 5,400."*

*Kane looks at it then tosses the phone, he returns to his thoughts. Look over to a mirror, his reflection.*

KANE

*What the fuck am i going to do? Late on mortgage, late on bills. Its all going to fuck, we can't lose the house Kane. You can't let that happen.*

*(stares at himself, eyes welling with tears, phone rings)*

*Fuck!*

*(answers)*

Yo. Yeah, alright I'll be outside in a minute. Nah, her and Koko doing their thing over there. I'll see, yeah.

*(hangs up. angrily grabs his cap and gown; walks over to Naji room, knocks on door)*

KANE

*(talking through the door)*

A-yo, Gio pulling up y'all need a ride or what?

*(the girls giggling, can't hear him over the music they're playing. Kane knocks again, still nothing. Kane opens the door, startling the girls who are both sharing a joint.)*

KANE

What the hell?

*(looking at them stupid)*

Y'all dummy's want a ride or not?

NAJI & KOKO

Yes.

*(they try to hurry up and smoke the j down to a roach; they walk out of Naji's room.)*

Kane

So y'all stoners now huh? That's new.

NAJI

*(finishing the roach on the way out)*

New to you. I've been on this, you just aint know. You are not the only one with secrets Kane.

*(shrugs, keeps it moving)*

The girls ignore him, they're high, they walk down the hallway toward the outside of the car. Kane slows down as he walks past his mothers room door. Kane walks to the closed door and knocks.

KANE

Ma, we're going to graduation. You coming?

(no response)

Well, we are going to celebrate over at D's if you want to come. The Ricci's and the whole family gon' be there. It's a party they'll love to see you, G's mom always asks about you. Ma?

(no answer, Kane walks away)

"Congrats Kane." "Thanks ma". "I love you" "Love you too."

Quick Scene Flash:

Nurse at the hospital, doing her job, appears normal. Music turns ominous, she appears to be more focused, she sees the doctor walk into his office, she goes in saying they need you in cardio as an excuse for him to leave the office, she holds the door open as he leaves. Nurse is being seen by the audience stealing the doctor's prescription pads. Then walks out normal. Cut Scene. Later on before she takes vacation she gets reprimanded

## **Scene 2**

INT. - RICCI'S HOUSE- MORING

Everyone's excited & happy for Gio & Ari for graduating. Mel, Mrs. Ricci is making sure everything is set up perfectly. The women/aunts are all excited. Kids are running around everywhere. Gio Sr arrives at the home; everyone gives him love and congratulations for raising good kids. Mel greets Gio SR with a kiss, as she works solo in the kitchen as the best hostess.

MELANIE

Gee Honey, I've been calling Pauly all morning. I need hom to put up the lights at the restaurant for the kid's party.

(A family comes in asking placement questions to Mel, she responds and directs; then back to her husband who hasn't responded) Gio? (she stops what she's doing as she notices her husband's demeanor. She takes a deep breath as she walks over to her husband. She now gives a calming loving tone..)

How's Fin doin baby?

(as she rubs his shoulders)

GIO SR.

He's still fucked up Mel. Laying there like a fucking link just breathing, hooked up to shit. The doc said he'd wake up. When the fuck is going to wake up? - When i find out what the fuck happended..

(Gio is getting very upset)

MELANIE

Hey. Hey. hey. I know it's been tough on you and everything with Fin being down, you running all the businesses, Will's kiddos, the house, us and everything else. You're not alone, I'm here. Ok, always.

(holding him close to bring him back)

But today's about the kids, and i don't want you wrapped in that, that you miss Gio and Ari's big day. Ok.

GIO SR

The fuck you talking? I'm not missing it, I'm right here. Please don't go there Mel.

(Gives a saddened, hardened facial EXPRESSION)

I know what I got to do.

MELANIE

You always do.

*(she gives him reassurance)*

You're going to get each and everlast involved motherfucker; you gon' get them slow and painful. I can't wait. But today is about them, I mean it.

*(goes to kiss him to conclude her pep talk)*

GIO SR

*(looks her in the eyes adoringly, half smiles and kisses her back.)*

I got you.

Mel, now satisfied her husband agrees to behave, hands him the platter she put down to place by the guests and family members.

### **Scene 3**

#### **Int. Williamson home- morning/day**

Switch to Tanaji in her room:

Appears to have been crying all night, alcohol bottles in the trashy and once luxury furniture. Holding a picture of her and Willy as she lay in the bed. She hears the knock and hears Kane talking, she takes another hit of drugs before slowly passing out.

Switch to the lavish front door, Gio & Ari waiting in the driver's seat in a stylish SUV, standing outside the sunroof holding bottles, cigar in mouth, & a bag of weed.

Gio& Ari

Let's graduate mutherfuckers

*(smiling devilishly)*



The girls smile and quickly get in the car. Kane takes a moment, smiles and joins the car. They drive off with music blasting.

**Fade Black.**

**Scene 4**

**Ext. School/Stadium Graduation- Day**

Graduation-

Nick joins the group at the ceremony. Everyone's parents present; Gio, Ari and Nick, absent are Naji, Kane, and Koko's parents. But the group of friends are happy.

Graduation ceremony:

Koko walks across the stage as if she were modeling down a runway. A teacher reaches to shake her hand and Koko fakes a shake and gives her a cold shoulder. Everyone cheers and some even howl.

Nick walks across the stage, his parents' staff are present cheering him on loudly along with his friends. Koko & Ari are holding up a poster saying "That's our Future President" while Ari is screaming excitedly.

Ari walks across the stage, walks to the middle of the stage and unzips her gown to show off her banging outfit. She then does a flip off the stage.

Mr. Ricci-& Mrs. Ricci: She's not going to-no.

(Ari Sticks the landing, her classmates cheer her on loudly, Ari bows to the crowd.)

Mr. Ricci

Nice landing.

(Mrs. Ricci, hits his arm)

Mrs. Ricci

*Go get your fucking daughter before she goes to fucking jail.*

*(Staff rushes to her, her Father also rushes down. Exhale.)*

*Fucking gymnastics has definitely paid off.*

*(Looks over to a recording parent)*

*Hey, did you get my daughter?*

*Gio walks across the stage and everyone cheers staff, classmates, and all the women and girls. A row of his fathers men/soldiers near the campus letting off loud bangs to show Gio support & love. A band of girls are screaming his name.*

*Naji walks across the stage, receiving her diploma. The cheers are drowned by her internal struggles. Koko notices Naji's sadness; Koko and Ari join their friend who freezes on stage.*

*Kane walks across the stage, everyone roars in applause but for Kane its mute.*

*Kane's thoughts:*

*Just get the fuck over with. This is for you pops. She can't even- smile pull it together. Keep walking, almost. Fuck bruh, you may have acually done something finally.*

*MELANIE RICCI*

*Aww my baby! Gio, come here let me get a picture with you and your little friends. Aww oh uh uh Koourtney, Nicholas gets in there sweetheart. Oh! Yes! Smile!*

*(starts crying)*

*GIO JR*

*Come on ma, chill please. Please, ma take the picture, we have to go. Pop!?*

*(points to his mother for his father to help him)*

*MELANIE RICCI*

*(crying)*

*Oh I'm sorry baby. Y'all all grown up. You used to- And then I'd always--*

*GIO SR*

Come on honey, your embarrassing Gio. He's a big boy and so are his friends  
(winks at the friends) let them go, they have reservations.

MELANIE RICCI

(kisses the kids leaving red lipstick on everyone's cheeks)  
Oh I just love you's, my little babies are all grown up  
(sees some lady looking at her weird)  
The fuck you looking at Bitch!?

GIO SR

Ok, someones a little passionate.  
(usher's his wife in the opposite direction)  
Gio, Kane come here.  
(the boys come)  
Look I'm giving you two shit for brains my car for the night.  
Gio, no bullshit i fucking mean it this time. Any scratch or knick, it's your ass motherfucker. Kane he fucks up, you fuck up. Your ass too.  
(hands keys)  
I'm proud of you boys, have fun, but not too much you have the girls to look after.  
(looks at Kane) No fuck ups, no fucking accidents.  
(gives stern stare at both, then kisses them on the neck)  
Mr. Ricci holds Kane back

GIO SR

Kane, hold up a sec.

KANE

Yeah Mr. Ricci.

GIO SR

Look, your father would be very proud of you. I'm sure it's been hard, believe me I know but I'm going to tell you exactly what I told Gio; not sure if you're Pop ever said something similar. I know I'm not Willy and never would be, but he was a dear and beloved friend of mine and my family for years. Based on that loyal friendship, I have accepted you and little Naji as part of our family for life, we love you kids. Kane, you create your own path in this life based on your choices and decisions as a man. You choose what kind of man you want to be, you see all this shit, this is a ceremony. A ceremony for what kind of man you want to be and stepping into that light, no longer a boy. Now given the shit that's gon' down I

get you may not have had time to really figure that "light" out, that's ok. But now the fire is on you, & either you cook or get cooked. Do you understand me?

KANE

Yeah, I think so. I appreciate you Mr. Ricci for everything!  
(hugs him, walks away)

GIO SR

Look at you, what are you huh with the Mr. Ricci. This kid's been knowing you your whole life. How many times i tell you, you can call me senior.

(Says to him payfully and gives him a kiss on the head.) Go on.

(as Kane walks away)

Oh and Kane

(Kane turns around)

stop selling the fucking house furniture, would you. I'm sick of getting all that antique bullshit. Really over 5000 for a fucking couch? You crazy, kid.

KANE

Yeah we need the money, moms ain't been right since pops. With the house, food, bills, and Naj possibly going to school, shits tight as fuck. The 'Will' shit is dumb as fuck.

GIO SR

Well glad that's all behind you. 25,000 should be enough to clear those minor debts.

Kane wears a confused expression.

KANE

25,000? You bought my couch for 25,000?

(Senior nods his head.)

Where did you put it?

GIO SR

Storage. Too much tragedy.

KANE

You bought it cash?

GIO SR

You know.

KANE

From a seller or a business?

GIO SR

Seller. a young asshole who I used to do business with his father ....

(lights his cigar.)

this fucking 21 questions or what  
(jokingly)

KANE

Yeah

(chuckles)

Where u be buying the shit?

GIO SR

(Confused, chickles)

What you want to buy an overpriced fucking ottoman Kane? This guy. Bye Kane go have fun.

(turns to walk away to brush the boy off. Kane starts walking toward him to regain his attention.)

KANE

Hold up Mr. Ri - Senior. I'm asking because these same people told me it sold for 18 but paid me less than 6 gs for that shit, and I need the money.

GIO SR

(absorbs the seriousness of the matter)

Son of a bitch.

KANE

No disrespect to you Senior but they stole from me and robbed me. I need every dime back or my family's going to lose everything. And I'm not having that.

Mr. Ricci is still in thought as he looks at Kane.

So if you could tell me who this dealer is, I will handle my business.

Mr, Ricci snaps out of his thoughts.

GIO SR

No, no business. You just graduated , go be a kid. I'll handle all of that.

KANE

What about the money?

GIO SR

(Gives a stern look. Then says really cryptic-like)

I'll handle it. Now go on.

KANE

(defeated)

Alright.

Kane joins Gio, Nick, Ari, Koko, and Naji in the car, Ari pops the bottle from earlier, passes it around. Nick starts smoking weed and passing, they drive off to the party with the Ricci's watching in the distance.

GIO JR

Turn Up time! (passes kane the blunt, kane smirks at him and hits it & the bottle by Ari)  
BLACK OUT.

## **Scene 5**

### **INT. RESTAURANT- EVENING**

Graduation Party Scene:

The atmosphere is vibrant at the graduation party. The friends are dancing, laughing, and enjoying themselves. The music is loud, and everyone seems to be temporarily escaping their troubles. Kane, amidst the celebration, continues to have flashbacks of his father in a state of panic, but the details remain unclear.

Naji is dancing with Koko, trying to let loose and forget the weight on her shoulders. Koko, Gio, and Ari are cheering her on, encouraging her to enjoy the moment. Meanwhile, Kane is lost in thought, struggling to fully embrace the festivities.

#### **Flashback Sequence:**

Suddenly, a vivid memory flashback takes over Kane. He sees his father, Willy, frantically dealing with an issue in the house. The details of the problem are fuzzy, but there's a sense of urgency. Willy's voice echoes in Kane's mind, but the words are muffled.

Kane's friends notice his change in demeanor, they send Gio to check on him.

GIO JR

Hey man, you okay? Fuck you over here all sulky and shit.  
(waves to bartender) Can I get two, please. thanks.

Kane shakes his head, trying to shake off the memory.

KANE

Yeah, nah, just... some shit on my mind. Bitter sweet type shit. You know Pops, my moms, Naj... Crazy shit. Aye you knew about your Pops & the couch?

GIO JR

*What about my pops and a couch? (drunken slur) Fuck you talking about man? Furniture bro?*

KANE

*Noth- Did you know your Dad bought all the shit i was selling?*

GIO JR

*What were you selling?*

KANE

*(deep breath)*

*G, I've been selling shit out of the house to pay off mortgage, bills and everything. We're broke, I'm broke. Aint shit barely left in that motherfucker beside our rooms man, and i don't know how long that can last. Its fucking with me G. My mom aint been out here for damn near a year since Pops got killed. Naj getting all these letters from colleges and schools, I dont know what the fuck to do. I dont know how to put a fucking 16 year old in college. I dont even now what the fuck Imma do with my life. Its just fucking ith me.*

*(rests his head in his palms)*

GIO JR

*Fuck. Damn bro. You got a lot of shit going on. A whole lot. (gets sincere) You ain't gotta go through any of that shit solo bro. Real talk, i don't know my Dad was doing all of that, truth be told doesn't sound like something he'd really do. But you gotta understand you dont have to take on this shit on your lonely, look the fuck around. You got a hella family here br, and we share. We share in celebration and we share in pain. You feel me. You've been a brother to me since their trips to Aspen... Those crazy trips to Donny Island and all bro. Believe that. So, we'll figure all shit out. Together 'cause you're not alone.*

KANE

Appreciate it bro. Thank you.

*(finishes his drink in front of him)*

GIO JR

*(in a drunken slur)*

I know shits been fucked up since your pops. But it's a celebration, Kane. To celebrate you, me and all the shit we went through these past years.

*(grabs drinks)*

Take this, to more money and long friendship. Cheers.

KANE

Cheers brother.

*(they take the shot together)*

GIO JR

I love you man. Locked in like a motherfucker.

*(they nod in understanding)*

After Kane takes the shot, he and Gio smile and laugh at each other as loyal friends. To Kanes surprise a pair of female hands come from behind, a female twin classmate and her twin sister, heavily flirting with GIO and Kane.

YVETTE

Hey, what up Gio nice party, I like how you do it.

*(touching Kane)*

Hi handsome, congratulations on Graduating.

YVONNE

Yeah.



KANE

Appreciate it Yvette. What's up Yvonne. Y'all too.

GIO JR

Thank you ladies. Nothing but last minute arrangements to make a miracle, glad you're both having a good time. Let me get y'all something...

*(waves to bartender for girls drinks)*

Last official function as a kid, enjoy while it lasts kids.

YVETTE

For real this is dope, even better you brought fine ass Kane out. Kane why we ain't ever seen u at any of the functions?

YVONNE

Yeah?

Kane

Y'all know, I stay out of the way. Y'all looking good though, enjoying the function I see.

YVETTE

Oh yes, we're having a good time.. But you see we came over here

*(steps closer seductively says in Kane's ear)*

Because we want to have a great time.

*(licks his ear, Kane's eyebrows raise up)*

YVONNE

*(approaching Gio)*

Yeah.

GIO JR

Shit, what yall tryna do.

YVETTE

Kane. *(now pressing up on him)*

*Lie and say you don't want good shit. (forces his hands to feel her body.)*

*I have been waiting a long time for this baby, you will most definitely like it. See?*

*(as she's rubbing his hands on the outside of her butt, she sneakily guides his fingers/palm up her skirt, uses his finger to insert her then licks his fingers. Kane observes and lets her as he stares into her eyes.)*

*You like the feel of that?*

KANE

*Yvette, chill. You showing out.*

YVETTE

*You know the vibes.*

*(does a 360 spin)*

*You act like you weren't trying to hit sophomore year. Don't act, Kane.*

YVONNE

Yeah.

*(as she inconspicuously rubs on Gio's dick through his pants, Gio is just soaking up all the attention as he's already drunk)*

KANE

*I'm good, love.*

*(kisses her on the forehead & leaves her, her Twin and Gio at the bar.)*

**Silent Action Scene:**

*Twin 1 is in disbelief of Kane, she looks over and sees her sister and Gio going at it. While Gio is making out with her sister, he signals for her to come join, she walks slowly to Gio and her sister. He then helps her to join the session of kissing. Then he leads the twins to the side room and closes the door.*

*Shot of Gio's uncle's reactions to his playboy actions. Some time goes by then Gio's aunt rushes over to the closet where they are, her hands are filing and waving, then the girls walk out disheveled and make up smudged, Gio emerges shirt off, covered in kiss marks as he's re-adjusting his pants. The uncles all cheer and round of applause the aunts all shake their heads. Gio gives a big smile.*

**CUT TO:**

*Naji, KoKo, Nicc and Ari emerge from a smokey side room, all coughing. Smelling like weed. They go straight to the food display table.*

ARI'S AUNTY

*Here.*

*(hands them all a piece of gum. In a whispered tone)*

*You & your friends, get your plates and go to the porch, before your mother comes down here and has a fuccing stroKe.*

*(Ari looks at her)*

*What, you think i'm dumb ass like your uncleS huh? Really Arianna, weed? You could wait could you eh?*

FADE OUT.

**Scene 6**

**FADE IN**

**EXT. HOTEL LOBBY- NIGHT**

*After the party everyone retires to their hotel room.*

*The once-lively atmosphere now carries a hint of exhaustion. The crew returns to their hotel rooms.*

NAJI

*Thank your dad for the party, Gio. Tonight was... needed.*

GIO JR

*LOVE YOU GURL! Anytime, Naj. You guys take care, I'll see y'all tomorrow... yeeeeeah*

*(excitingly and smiling hard; drunkenly with two other girls)*

*Everyone goes to their room.*

BLACK OUT.

FLASH SCENE

**Scene 7**

**INT. WILLIAMSON NEW YORK HOME- NIGHT**

*Mysterious Man's Phone Call:*

*Ron being entertained by women late into the night. Background is lavish and gangster. He picks up the call, the voice on the other end hesitant.*

*\*\*Female Voice on the Phone:*

*Fin's alive.*

*Ron lets out a deep breath, awkward silence*

*Female Voice on the Phone:*

*Baby you there?*

*He hangs up the phone.*

*Gathering at the Former Williamson House:*

*The scene shifts to the mysterious man swiftly gathering his belongings in what appears to be Williamson's former house; shot up paintings and pictures of the Williamson family as Ron packs a bag and gets his security guards. He then books a flight to LA on his phone, suggesting a sense of urgency.*

*Exiting the House:*

*The mysterious man and his henchmen walk out of the deserted living room, the door closing ominously behind them.*

## **Act 2**

### **Scene 1**

*Switch back to the hotel.*

*NT. NICK AND ARI'S HOTEL VILLA - MORNING*

*NICK and ARI wake up in their shared hotel room, surrounded by the aftermath of a wild night of celebration. Evidence of partying, drugs, and alcohol is strewn around. The room tells the tale of their revelry, and they share a moment of grogginess but exchange satisfied smiles, recalling the memorable night.*

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*INT. GIO'S LUX HOTEL ROOM - MORNING*

*GIO awakens in a luxurious hotel room, surrounded by the remnants of the night's indulgence. Two women lie beside him, and as one hands him a champagne glass, another mischievously emerges from under the sheets. The scene exudes an air of*

decadence and indulgence as Gio continues the morning with a playful demeanor.

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INT. NAJI AND KOKO'S ROOM - MORNING

ARI and KOKO wake up in NAJI's room, both shielding themselves from the morning sun. Their synchronized actions reveal the depth of their friendship. The room, though not their own, feels familiar and comforting. They share a moment of mutual understanding as best friends who aren't morning people.

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## Scene 2

INT. KANE'S UPSCALE HotelROOM - MORNING

KANE wakes up in a sophisticated and upscale bedroom, the contrast to the chaos of the graduation party evident. His sleepless night is apparent as he stares at the ceiling, lost in thought. Suddenly, he receives a text from his friend with benefits.

KANE goes downstairs, responding to the text, indicating a connection that goes beyond the graduation celebrations.

INT. KANE'S HOUSE - HotelROOM -

KANE and his FRIEND WITH BENEFITS (FWB) share an intimate moment, the room reflecting the upscale and sophisticated nature. The atmosphere is charged with a mix of passion and aggression, revealing Kane's chosen method of coping with his emotions. The scene conveys a complex emotional state, hinting at the internal struggles Kane faces.

The scene abruptly cuts to the LIVING ROOM area, where the afterglow of the love scene contrasts with the heavy atmosphere. Kane, despite the physical connection, remains emotionally distant. The tension in the room is palpable

KANE

*Here. (hands her a towel)*

ALEXIS

*(attitude)*

*Ok.*

*(shakes it off)*

*What are you doing this morning? Let's get breakfast or we can order in and turn this room out.*

KANE

*Nah, it's good. Go head and get yourself together, I'm about to dip in a min anyway.*

*Alexis: What? Unbelievable! I knew it, I fucking knew it. Why the fuck did I even come here, my dumb ass. Thought that just this ONE time.*

*(angrily getting dressed)*

KANE

*(unbothered, slightly confused)*

*What's all the attitude Lex?*

ALEXIS

*Fuck you Kane! I know I'm a bad ass bitch and my coochie fire as fuck!*

*\*\*Switch to scene in Ari and Nicks room:*

*Both their heads pop up at the same time, looking at each other hearing the muffled arguing in Kanes room.*

*\*\*Switch to Koko and Naji's room:*

*They both pull the blanket down, as they hear the commotion in Kane's room. They move in unison to mimic each other; they*

*look over to the shared wall with Kane, they share a frown and head twist. They look at each other and get out of bed.*

*Cut to gio's room:*

*Twins with gio, getting playful and frisky.*

*\*\*Switch back to Ari and Nick:*

ARI

*(mouthing)*

*You hear that?*

NICK

*Yeah. That Kane?*

*(Ari nods yes, they share a look then both rush over to the shared wall to hear Kane's drama.)*

*Switch back to Koko and Naji:*

*Both listening with a jar through the wall.*

NICK

*Yoo, that's Alexis*

*(loud whisper)*

NAJI

*uh uh.*

*(listen carefully)*

*Cut to gio's room:*

*Twins with gio, getting playful and frisky.*

*Cut to Ari:*



ARI

*(whispers)*

*Oooh he's fucking Alexis. Haha wow, okay Kane.*

*(excited by the funny information from her snooping)*

*\*\*Cut to Koko and Naji:*

KOKO

*I know that bitch voice ANYWHERE. Ha, so her and Kane huh, that's wild. I knew something was weird she always blocking bitches from taking to him too, girl told some chick he had polio just so she'd stop talking to him, and she can fuck on him. That bitch is mad weird, like a "you mine and mine only type."*

*\*\*Switch to Nick & Ari room:*

NICK

*Girl, that bitch so helpless. Poor thing, don't know when a nigga- mmm mm mm, she needs better friends.*

ARI

*Would you shh. I can't hear shit.*

*\*\*Cut to Naji and Koko;*

NAJI

*Would you shut up, please. I said please.*

*\*\*Cut to gio's room:*

*Twins with gio, getting playful and frisky.*

*\*\*Cut to Kane's room:*

KANE

*Fuck me? What's up? Are you mad?*

ALEXIS

*Nigga! You keep playing me and doggin' me out, and my dumb ass keeps coming back. Fuck you think, dummy. Fuck you Kane, I let you keep me a secret! I let you fuck on me when and however nigga! Do you know how hurtful this stupid shit is? All these bitches all on you, and I have to mind my business. When your dad died I came through and comforted you. I just keep showing you and showing you that I care about your dumb ass, and you dont care to see it. Fuck I at least thought you'd come to this revelation finally; graduation night but no. I couldn't even find you anywhere, then I hit you this morning, as per usual because God forbid you actually want to see me asshole! God forbid you actually want to hang out with me and get a fucking bagel!*

KANE

*Damn, Alexis. I don't know what to say. I'm-*

ALEXIS

*Fuck what you have to say Kane! I dont care anymore, you want to be some hardcore ass nigga treatin' bitches like trash, go do that but i'm not letting you do that to me no more. I'm done with bullshit ass motherfuckers like you, "maybe he needs some time...he just lost his dad... dickhead ass friends but whatever." Psh.I'm going to school in Atlanta. Find me a good chocolate man that appreciates me and all I can bring, your asshole of a self could never. And I got you a gift, but I'm keeping it hoe ass nigga. Fuck you Kane!*

*Kane is speechless.Alexis leaves Kane's room making a loud angry scene as she walks away.*

*INT. Hotel Hallway.*

*Ari and Nick are seen peeking from their room. Koko and Naji are also peeking from their room, and the friends share a laugh. Thumps can be heard from gio's room.*

*INT. Hotel Room- Kanes room*

*Kane in his room, bothered in deep thought, lays out on his bed gathering his thoughts.*

*\*\*Cut to Gio who's finishing his sexual escape with the twins and walks them out his room door, then shits it.*

### **Act 3**

#### **Scene 1**

*The friends are checking out, everyone gets in the car. Kane is the last one to walk to the car. Naji, Ari, & KoKo whispering to each other. Naji walks over to Kane as he puts his things in the car*

NAJI

*Oh shit its Lex!*

*(Kane turns quickly in the direction Naji is pointing, everyone starts laughing at him and mocking sexual sounds.)*

ARI

*"Every fucKing time Kane. Are you fucking serious?"*

*(over dramatic, mockingly)*

GIO JR

*Bro you're still fuccking on Alexis' thirsty ass? Ha. I told you to leave that girl alone, let her live her boring ass life... What, wasn't she in the book club on campus?*

*(Kane responds with a confused "Yeah, so?")*

KOKO

*Oh so, G has known all this... So uhhh Kane...who's hiding shit now huh?*

*Nicc is rolling in laughter as Naji is badgering her brother.*

KANE

Yall done?

*(everyone keeps laughing recounting the events that took place. Kane is unamused.)*

whatever fuck yall.

KOKO

Ahh shit Kane getting his little feelings hurt... What are you actually feeling, baby?

*(kane tries to ignore them)*

ARI

Ain't no way, not with that gnat you had under your arm at school.

*(laughing hard)*

I can't. I can't. She's so desperate for this fool! Same nigga that's allergic to cashews, wait

*(laughing)*

same nigga broke his collar bone from playin' duck-duck-goose in 2nd grade. Hahah, never will a man with allergies ever have me like that.. Hahah Ever..

NICK

OK bitch, relax... He may have had allergies but he probably had something else..

*(Ari get humbled by the comment from Nick)*

GIO JR

I'm tired yall. Can we go? I aint got no rest fuccing with the Riley twins.. haha

NAJI & KOKO in unison

We Know.

*(eye roll; Gio responds with a big smile)*

Everyone gets in Gio's truck.

### **Scene 3**

*Traveling scene:*

*They get food/coffee. Everyone is wearing shades looking tired. Fun moments and laughter is exchanged as they ride on the freeway. Gio pulls up to his house where Nick's car was left. Everyone gets out.*

ARI

*(climbs out care/looks at watch/ yawn stretches)*

*It's already 11: 20 am, damn. Are you still up for the fair KoKe's?*

KOKO

*11!? Fuuucc, my moms going to be on my ass when I get home, ugh.*

ARI

*Sooo...?*

KOKO

*Yeah, it only comes once a year, I'm going.*

ARI

*Naj you coming or what? Or do you still have that "thing" you won't tell me about?*

NAJI

*(haha)*

Yeah, I'll catch up to y'all. I just need to do something first real quick, unless you want to wait for me. But I know Koke's don't want to

*(says playfully, giving Koko the eye)*

KOKO

Got that right! You will be missed my sista'... But we gon' have to dip on that ass! I ain't been since the last time my daddy took me. Nah, we ain't waiting.

*(Gives Naji a big hug & friendly kiss on the cheek)*

NICK

Alright give me love too girls.

*(he gets hugs)*

I'll see y'all later on, KoKe you want a ride home?

*(she nods)*

ARI

Oooh Nicc, are you going home or to the gym?

NICK

The Gym betch. *(devilish smile, flexes his muscles)*

ARI

Great, I'm going with you. Getting my stuff.

*(Quick back and forth: with Ari and Nick with shots of Naji and Koko just on looking to them; fast talking of Nick trying to make excuses of why Ari can't ride with him, Ari counterarguments are why she can/should)*

NICK

But I have somewhere to be after..

ARI

OK, just drop me off after.

*(smiles it off and puts her things in his car.)*

Shotgun!

GIO JR

*Yeah, I'm done. I'm exhausted. You ready Naj?*

*(she nods and gets back into the car after giving the girls a hug. Then goes back into Gio's car w/ Kane in the front seat. They pull off.)*

KOKO

*(they give Naji a hug)*

*Call me later.*

*Nick, Koko, and ari pull off. Gio drops off Naji and Kane at their home.*

NAJI

*Back in hell. It was fun, at least for a night shit felt almost normal, at least pleasant. (shrugs and walks to the front door.)*

*Kane & Naji stand and staring at the home in deep thought, as they scan the huge house, they see his mothers curtain move. Rolls in eyes and goes into the house.*

#### **Scene 4**

*Int. Koko's mother's house*

*Ari and Nick drop Koko off at her home. Ari reminds her of the plans to go to the fair later with Ari's mom.*

KOKO

Oh uh uh, y'all better bring me around back. My feet hurt like fuck. Nick pulls around baaack. Thank you!

Koko walks into her home clock reads 12:47 pm. Koko is trying to be sneaky, her mother scares her.

ESTELLE

Oh 12, that's a record. Where the hell have you been?

KOKO

I graduated momma, I told you that. I'mma just go to my room

(tries to walk to her room, mother stops her)

ESTELLE

Sit you fast ass down. Coming in here like you pay bills around this motherfucker. Graduating, bitch you ain't told me shit. Me and your brother wanted some of his school people to come play; but your selfish ass left the living room and bathroom a hot ass mess. Just like a nasty ass. Go clean that shit up i have company coming over, give me something to wear one of them nice things

Koko reluctantly cleans up the mess, her mother's complaints echoing in the background. The weight of her responsibilities is palpable as she tries to navigate the strained relationship with her mother.

INT. KOKO'S MOTHER'S HOUSE - LATER

Koko finishes cleaning and brings her mother an outfit. Her mother eyes her critically.

ESTELLE

(snatching the outfit)

Took you long enough. You ain't the only one with shit to do.

Koko's mother heads off to get ready, leaving Koko alone with her thoughts. The doorbell rings, startling her. Koko



*cautiously opens the front door, revealing Ron (the Mystery Man). Fear grips her, but she manages to maintain composure.*

*The room seems to darken as their eyes lock. Ron ("The Mystery Man") smirks, a sinister familiarity between them.*

RON

*(smirking)*

*Long time, Koko. You've grown beautifully and full.*

*Koko's heart races, memories of a dark past flooding back. She swallows hard, trying to find her voice.*

KOKO

*What... What are you doing here?*

*(nervous and shocked)*

*Ron takes a step forward, invading her personal space. Koko instinctively steps back, her eyes darting nervously around the room.*

RON

*(chillingly calm)*

*Just checking on an old friend. You gon' invite me in or we are still talking through the door.*

KOKO

*Ron. mom- my moms here.*

RON

*(laughing) I know who you think called me, pretty girl.*

*(walks past Koko into the house.)*

*It's still the same here, nothing's changed much. Except for you, Little miss Kourtney all grown up. You look mighty fine and well-filled out, different from when I last saw you.*

*Koko obviously uncomfortable; Ron staring at her creep-like. her mother walks into the living room area.*

*ESTELLE*

*Ron! How are you? So good to see you! See when I was getting my hair done, and Gina said she saw you was in town, I 'bout turned around and slapped her!*

*(laughing)*

*I knew I just had to have you come over here; happy Donny still has the same number. Have a seat, Kourtney did you say hi Mr. Ron been a while huh?*

*KOKO*

*Hi Ron.*

*RON*

*(creepy smile)*

*Oh Estelle, you look fine as ever, per usual. Yeah I'm in town for a little while, glad we had time to stop by, yeah when Donny said it was you on the phone i just knew I had to see my favorite girl.*

*(takes look at Koko)*

*ESTELLE*

*Oh stop it! I was just cleaning up the house, I looked like a mess; these old rags. Can I get you something to drink? Kourtney get Mr. Ron a MANS drinks. Damn girl, do you know how to treat a guest?*

*Koko goes to prepare drink reluctantly*

*ESTELLE*

So Ron, what brings you to town? I know damn well you ain't here for the dumb ass fair. Or did you miss these Cali breezes that bad?

RON

Here on business, but these breezes are alright. Cool additive.

ESTELLE

I knew it! I knew you only out here because you were about to come up with some money.

Ron smirks

ESTELLE

Oh hell. Ron helped me out. You are this piece of shit house. Ever since Willy and you left the city, we have been hurting Ron. Hurting badly. Tanaji didn't answer any of my calls anymore; I had to get a job at the laundromat. All the shit i did with yall you'd think I can get a little something, right?

RON

You feel like you owe Estelle?

ESTELLE

No Ron, I appreciate everything y'all ever did for me, for us. I'm just saying its bad over here right now, and I need some help. I don't have a man here to help me with these kids. I'm all by myself, working these shitty jobs left and right. I'm at my breaking point if not past it, that's all, I just thought if I could just see and talk to you that maybe-

RON

Maybe I'd give you some money. Is that right?

ESTELLE

(starting to feel uncomfortable)

I'm sorry Ron I ain't mean to say it like that. I just thought we were still family...I don't mean disrespect. It's so hard out here Ron; with these kids and me on my own I have nobody to help me. But if you can't, that's fine, I just had to ask.

RON

Hold on bitch, don't forget who you talking to, aint shit i can't do.

Koko brings Ron a drink, Ron watches Koko walk away, Estelle watches Ron watch Koko.

ESTELLE

My bad Ron, you know I ain't mean shit by that. I just know you're the only one who can help me. You and your brother just looked out for us so good, there's always love with us right.

RON

Right.

ESTELLE

Let me earn something then. Ron, I'm not playing, I need money.

*(Gets up and hands him eviction notice)*

If I dont pay by the 10th, the house is gone. We'll be on the street homeless for real. I've been trying to stay afloat, I flipped the work you left me and I did all I could do with it but Ron it's all gone and now we're going to be put out if I don't pay these people their money. *(Estelle crying in Ron's lap, begging)*

RON

*(unbothered)*

You want to earn it huh. *(gives a thoughtful look)*

*Estelle assumes she read Ron's mind, attempts to put her face in lap but is blocked.*

RON

*Uh uh. Not you.*

ESTELLE

*What? (stares then puts it together)*

RON

*You heard me. I had enough of that from you, shit ain't THAT good no way. You want something from me that's mine, I want something from you that's yours. Simple. (devilish grin)*

ESTELLE

*Uhhh, ok, let me go see, wait here.*

## **Scene 5**

*Int. Koko's room*

*Estelle walks into Koko's room as she's getting ready to shower and head out for the day.*

ESTELLE

*Hey Kourtney... Could you come downstairs real quick?*

KOKO

*Mom, I have to hurry & get ready to go. Ari and her mom are picking me up to go to the fair, remember? Mrs. Ricci keeps asking if you want to come too?*

ESTELLE

*You know I don't do well with others. I need you to come downstairs real quick. Ron needs to tell you something real quick.*

KOKO

*(hushed tone)* I don't want to talk to that man. He's weird.

*Koko tries to continue what she was doing, Estelle grabs her arm in seriousness.*

ESTELLE

*(Stressed)* fuck Kourtney, can you stop thinking about yourself for once! Little bitch, we are going to lose the house. This house, your daddy's house, it's going to be gone if I can't pay the bank their money.

KOKO

What? Why are we going to lose the house? Mr. Willy setup-

ESTELLE

Damn it, do you hear me? It's gone!

KOKO

*(shaking voice)* Everything?

ESTELLE

Everything. Now unless you want to be a homeless little bitch, you'll get your ass downstairs talk to Ron. Do you hear me, now go downstairs.

*Koko is in a state of shock, with tears welling up.*

KOKO

So, everything... everything Mr. Willy gave me...is...

ESTELLE

Gone! Fuck Kourtney we dont have time for this. Put some clothes on and go downstairs.

*Koko is frozen in shock with tears forming to come down her face.*

*KOKO*

*No.*

*ESTELLE*

*What?*

*KOKO*

*No.*

*Estelle goes to try and pull Koko's hair to force but Koko evades.*

*KOKO*

*You took what Willy left for ME! For me! Not for you! We lost the house so what! Daddy's been dead a long time now all of a sudden you care. That was my money! Mine! He gave that money to me! This is what you do! You use and use people until there's nothing left. I'm your daughter and you stole from me! From me! When I do everything and anything you ask. No momma. No.*

*(crying)*

*we lose the house then we lose it. I don't need to talk to anybody about anything.*

*(Walks past Estelle to the bathroom, filled with tears).*

*Koko's Living room*

*Ron and his bodyguard are sitting waiting, eavesdropping on Koko and her mothers fight. Ron's a little amused.*

*ESTELLE*

*So she won't come down right now. But I'm right here for you baby. I can do a lot more, Ron , you know that, baby.*

*(Ron's expression doesn't change)*

Maybe you come back later and-

RON

*Fuck that. You want some money now, I get what I want now.*

*(The bodyguard shows a backpack of money set on the coffee table by the guard; they look at Esteel for a response; she's frozen at the cash, mesmerized.)*

*You know what, forget it, we out Bugg get the bag.*

ESTELLE

*Wait, wait, wait.*

*(thinks)*

*She ain't coming downstairs Ron what you want me to do? I can't drag the bitch. Please just help me out, you know I'm good for it.*

*Ron rolls his eyes motions for Buggs to grab the bag and go, they stay to walk out.*

ESTELLE

*(loud whisper) Wait.*

*(Quick Flash to KoKo preparing for the shower crying hard)*

*(she walks over to them, past them and out the door closing it behind her)*

RON

*(smirks)*

*That bitch always been a roach.*

*(laughs to self) Wait here Biggs. (guard nods)*



Ron walks upstairs, security Guards biggs is wearing a puzzled/angry look as he watches Ron go upstairs scene switch between him and Koko as she prepares to shower as the tears continue to run down her face.

**Silent/ Thriller scene:**

Ron approaches the closed steamy bathroom door; scene switches to Koko getting in the water. Ron slowly opened the door to the bathroom. Koko, unsuspecting of Ron in the bathroom, is crying in the shower. Ron pulls back the curtain scaring Koko; she screams briefly then is muffled by Ron. Shadows move angrily as the other moves in defensive positions. Hearing items drop, the scene goes down stairs to Buggs who's holding his head down as he puts the money on the table.

(Switch to Estelle who's going for a walk while smoking a cigarette. She's waving to her neighbors bearing a smile and friendly demeanor.)

Switching back to the bathroom door, Ron is exiting the steamy restroom fixing himself; he's wet. Koko, still dripping from the shower, wears an emotionless expression.

**Scene 6-**

**Flashback:**

AT KOKO'S MOTHER'S HOUSE; Younger koko. Estelle is hysterically crying, Willy, Ron and some crew members are present.

ESTELLE

Nooooo! Why? Why? Why? You said he'd be safe! You promised me!

Ron awkwardly lets Estelle hit him out of a fit of rage and sadness. KoKo doesn't fully understand what's going on, she's watching from the staircase. Crew members try to console her to no point. Willy's the only one who notices KoKo in the midst of chaos.

RON

Y'all knew what the fuck it was. Get this bitch off me man.

ESTELLE

Fucc you! Jonathan! My Jonathan!

KOKO

Daddy? (Willy & Ron notice the child onlooking)

Uncle Ronnie, where's my Daddy?

Estelle is still in a fit state. Ron speechless trying to pry Estelle off him with help of his crew. Willy picks up little Koko gently and father-like, turning his focus on her especially.

WILLY

(wears a saddened affectionate look)

Did you eat sweetheart? (she shakes her head no)

No? Are you hungry? What you like, uncle Willy will get it now anythin-

(she asks where's her daddy).

Kourtney, you're a big girl right?

(she nods her head)

oK and big girls are strong and powerful right?

(nods her head) and you know uncle Willy loves you right?

(nods her head, Estelle is still heard to be having a meltdown in the background)

WILLY

Something happened today. Something happened to your daddy.

KOKO

*Is daddy oK? Why is he not here? (occasional audio of Estelles fit)*

WILLY

*Your Daddy was in an accident, baby. Your daddy's gone.*

KOKO

*What do you mean, gone? When is he coming back?*

WILLY

*(voice trembling slightly) I mean... he's passed away, honey. He's not coming back.*

*KoKo breaks down in his arms, Willy holds back tears, holding her tight.*

WILLY

*I'm here for you baby girl, hear me. Always no matter what I'm here for you. I'll protect you, support you, and be there for you like always, because you're family. I got you baby, whatever you need, whatever you want; you come to Uncle Willy.*

*Willy holds the crying child in an embrace as chaos continues in the living room, Ron eavesdropping on Willy comforting the child, he wears a disgusted and annoyed look.*

*Willy's Thought:*

*Fuck Jon, I told your ass to stay away from this shit! Tell your dumb ass, always have to prove a point. I got you Jonny, I got your baby man, she gon be good. I got your baby. I got you.*

*(RON going to look for Willy, overhears the comfort he's giving to KoKo.)*

*[Flash back to the Bathroom;BACK TO present time]*

RON

*You're still sweet. Can tell you dont be fucking, hmph.*

*INT. KOKO'S MOTHER'S HOUSE - LIVING ROOM - CONTINUOUS*

*Estelle reenters the house, the cigarette in her hand. She eyes the bag of money on the table, a silent acknowledgment of the dark bargain. Ron descends the stairs, a twisted satisfaction on his face. Biggs stands by, his imposing presence adding to the ominous atmosphere.*

*RON*

*(to Estelle) Next time you call me over, have your shit together.*

*Estelle, visibly shaken, nods in reluctant agreement.*

*EXT. KOKO'S MOTHER'S HOUSE - DAY*

*The door slams shut behind Ron and Biggs. Estelle, left alone, smoking, realizing the cost of dealing with the devil. The ominous silence lingers as she watches them disappear from view.*

### **Scene 7**

*INT. KOKO'S MOTHER'S HOUSE - KOKO'S ROOM - LATER*

*The disheveled bathroom mirrors the chaos that has just unfolded in Koko's life. Water droplets cling to surfaces as Koko, her eyes heavy with restrained tears, washes herself violently. She exits the bathroom cautiously, leaving the water running as if it could wash away the stains of betrayal.*

*In Koko's room, she dresses with a sense of urgency. The door is locked, not just guarding her privacy but futilely attempting to shut out the harsh reality that has crashed in. Betrayal hangs in the air, an invisible weight that clings to every corner of the room.*

*INT. KOKO'S MOTHER'S HOUSE - LIVING ROOM - CONTINUOUS*

*Estelle mechanically finishes Ron's drink; the ice clinks against the glass like a somber melody. She sits on the sofa, her eyes vacant, attempting to distance herself from the dark reality she willingly entered.*

*EXT. KOKO'S MOTHER'S HOUSE - DAY - LATER*

*A honk shatters the fragile facade of normalcy. Ari and her aunt wait outside, unaware of the storm brewing within. Estelle, forced to put on a mask, greets them at the front door.*

*ARI*

*(smiling)*

*Hey, Mrs. Ahmir! My aunt and I are here to pick up Kourtney.*

*ESTELLE*

*(forcing cheerfulness)*

*Great! She's looking forward to a fun day. That is your aunty Gigi?*

*She waves towards the car, feigning normalcy.*

*ESTELLE*

*Just give Kourtney a moment; she just got out of the shower. I'll have her come to the car in just a second, okay?*

*Ari heads back to the car,*

*INT. KOKO'S MOTHER'S HOUSE - KOKO'S ROOM - CONTINUOUS*

*Estelle enters, her face a mask of seriousness,*

*ESTELLE*

*(sternly, her voice strained)*

*Fix your face and go have a nice time with your little friends. They went through all this trouble, so don't ruin*

the day with all of that. Don't be runnin' your mouth about our visitor either, because I don't have time for them to be looking at you crazy. They already think you fast, so hell. I don't want to hear shit about it.

Koko, putting on a brave face, nods mechanically as she walks up to her friend's car waiting outside. As the car pulls away, her smile crumbles, revealing the silent devastation within. Ari turns up the music

### **Scene 8**

*Int Ricci's Car- Driving*

Koko puts on a brave face, trying to act as if everything is normal. The weight of the recent events lingers in the air.

ARI

*(excitedly)*

Hey, Kourtney! Ready for some fun lady bug?

Koko forces a smile.

KOKO

Yeah, let's do this.

ARI

Naj, and everybody's going to meet us up there. Remember, today's her big tryout day, hope she makes it. Our little genius is out to take over the world.

*(laughs as she turns a-right in the front seat)*

Koko wears a somber, fake content face as she thinks hopeful for her friend in her own turmoil.

## **Scene 9**

Ron travels on his way to the new Williamson home. He's very vigilant and on the lookout. Driver pulls up to the house and appears to look run down, unmanicured

## **Scene 10**

### **Flash Back:**

WILLY

Bro you think they gon' love it?

RON

Fuck, for the price and all the trouble, they better.

WILLY

No for real Ron. I'm not just seeing this spot. I'm buying it. Today.

RON

OK, yeah I figured you were gon' replace the spot in Michigan and Ohio... because that was a big risk moving them places. I don't know why we had to come all the way here to stash shit but... you boss.

WILLY

*(smiles, and laughs)*

No little brother. This is home.

RON

Fuck you mean, home? Are you moving out here?

WILLY

*We. We're all coming out to the West Coast, the whole crew of Lieutenants and Captains. We are moving on up! Shit, you've been seeing how good things have been since connecting with my boy and his family. Touching some real money.*

RON

*(eyes squinched in irritation)*

*We were making real money in New York too. What do you mean the whole crew and lieutenants and shit? We linked up with your fuckin Italian white boy just for that one time, so we could pay bacc Esteban. So when y'all start "connecting" because i damn sure aint know.*

WILLY

*Why are you so mad?*

*(playful)*

*You gon' pop a blood vessel. Chill, we needed help, and my boy Gio came through extra strong. Thank god he did; or you and me would both be dead.*

RON

*Whatever nigga.*

WILLY

*Nah, you fired up. Why did we need to call the motherfucker in the first place?*

*(Ron silent/looking away)*

*Why Ron?*

RON

*Small mistake then you stole my spot. Showing out for Esteban.*



WILLY

No because you can't ever do shit right and risked us all over some pussy and a wet nose. Fucc you talking about. Estaban asked me nigga I aint had to take shit. Trying to save our ass' , cause as usual, ol Fuck it all up Ronnie put us all in a situation where niggas dodging bullets every which way.

*(Ron Still silent looking at him)*

Shit would it kill you to show some gratitude to the family that fucks with me and saved your life. Lucky me and Gio tight enough for him to make calls. Ungrateful ass, even if a nigga save your life, jump in front of the bullet itself your not satisfied. We are in the best position we've ever been in. Ever. Work all fucking over, to where we and our people can come somewhere fresh and live; let the money make itself.

RON

Alright Willy, chill I don't want you all upset bruh. Temperature all up and shit.

WILLY

Fuck that. It's already up. You mad Esteban saw me as a better fit to run HIS business? Cause he wants me to move HIS product? Nigga are you blind? Do you not see the watch you have on? The fucking jet we came in? Did you see it, did you feel it, was it real to you nigga?

RON

Yeah I know, I see my shit.

WILLY

Yo shit dumb off my fucking back. Nigga you wasn't touching nothing close to what we doing, not by far. Never was you or anybody else on your shit able to move their family out of the projects into some good shit. Nigga, everyone under my leadership are all rich and made ass men. Fuck is you talking about.

RON

Your crew? Last time I checked this was just my old crew not too long ago. Now, your crew?

WILLY

Yes, my crew. The crew I bought homes, got they kids in private schools 7 shit, street niggas having LLC's, businesses and shit... Yeah my crew, you could never level these niggas up, let alone yourself. Shitty if you even got a spot! I made room for your ass nigga! I created space for you because you fucked up the space you had. You got fucking' nerve talking shit to me, buying this shit , doing this shit. I'm always taking care of your dumb ass, looking after you nigga.

*(sarcasm laugh)*

It's funny, all these years & your ass not once ever showed some damn gratitude or a thank you. Some bullshit.

*(Willy walks past him and strongly bumps his brother in which Willy gives him a daring look and leaves his brother.)*

AGENT

Oh there you are! Lovely yard. You mentioned you wanted vast luxury and space; I made sure to show you this lovely estate to respond to your requests. I do hope you've been finding things to your liking. Also the heating flooring out-

WILLY

*(Cutting agent off)*

I'll take it. Cash. Today.

AGENT

Oh nice. I'll begin the paperwork and processing so we can get you a closing and move in date.

WILLY

Fuck all that. Here. I move in thursday.

AGENT

Well, Mr. Williamson, I appreciate your enthusiasm but the Thursday is 3 days from now. there's a process in place for these things. This could take up to months, weeks maybe.

WILLY

*(hands her the bag)*

Make it happen. Keep what's left over. I move on Thursday, I'll get you in contact with my designer.

AGENT

Your designer?

*(impressed facial expression)*

WILLY

Yeah, my wife is big on decor. So, I have to set her up right.

AGENT

I'll certainly have them readily available; appreciate your generous business. First the properties over on the east side, now this beautiful estate, if you don't mind me asking are you coming on a capital venture?

WILLY

No. See you Thursday for the keys.

*(agent watches him in a lusting envy as Willy walks off.)*

FADE OUT.

**Act 4**

**Scene 1**

**INT. KANE & NAJI'S HOUSE - LIVING ROOM - MORNING**

*The once lavish house is now a mere shell of its former glory, filled with the remnants of wild nights and hazy memories. Kane and Naji, still in their pajamas, navigate through the disarray, their faces reflecting the aftermath of a night that lingers too long.*

*A loud knock startles them, pulling them from their sleep-deprived haze. Kane opens the door to reveal Ron, his late father's brother visiting from New York.*

KANE

*(rubbing his eyes)*

*Awh, man, I didn't know you were in town, Unc. I would've got the place nice for you, my fault. But what brings you out here? Ain't seen you since Pops' funeral...*

*Naji, with a sly grin, interjects, her tone a mix of sweetness and sharpness.*

NAJI

*(smirking)*

*Hell, I didn't see you much there either.*

*Ron chuckles, acknowledging the truth in Naji's words. Naji leaps up, embracing her uncle with genuine happiness, a brief escape from the chaotic reality that surrounds them.*

NAJI

*(excitedly)*

*Uncle Ron! What's good? You just gonna show up unannounced like this?*

*Ron pats Naji on the back, returning the hug.*

RON

*(smirking)*

Gotta keep y'all on your toes. Figured I'd drop by, see how my favorite niece and nephew are doing.

*Kane, now more awake, gestures to Ron inside.*

KANE

*(welcoming)*

Well, come on in, Unc. Excuse the mess. We weren't expecting company.

*Ron steps inside, taking in the chaotic scene of the house. The camera captures a quick flash of Tanaji, zombified and lost in his drug-induced haze, offering a glimpse into the current state of everyone in the house.*

RON

Damn, nigga. What happened to the house? Aint shit in this muhfuckah.

*(kicking loose items)*

KANE

*(shrugs)*

Had to pawn off some of this shit so we could survive. With Pops gone I have been trying to take care of the family and keep us afloat.

RON

*(looking around)*

Nigga you drowning. Where's your money at? You damn a Williamson son; boy get money or make it. But we don't live like this. Where's your moms?

*Kane and Naji share a look with raised eyebrows.*

NAJI

*She is upstairs.*

RON

*Yeah? It's late to be sleeping... What y'all finna do with your day, already fucked off the morning.*

KANE

*We just got back not too long ago, my boy, Gio is about to swoop us up to hit the fair. About to get dressed and ready, good thing you woke us up.*

RON

*Gio? Ricci's son? You still fuck with him?*

KANE

*Yeah.*

RON

*They are over here too?*

KANE

*Nah. You see this place, ain't nobody coming here until shit makes sense again. He is coming to swoop soon.*

*(Ron wears a thoughtful look as he looks at Kane before he can speak, Naji glances at the time)*

NAJI

*Oh shit! I got somewhere to be, real quick! Catch you later.*

*They both watch her leave, they look at each other.*

RON

You know what nephew. Fuck them plans you had. Get you some fresh air and shit, you rollin' with me, Williamson men business. So call your boy, tellem' you cancel nigga.

KANE

Damn Unk i wish i would've known, but me and Gio tryna-

*(Ron cuts him a look)*

Alright.

He goes off, texts Gio "can't go, family stuff"

Gio responds with "ok nxt time"

Kane goes to pack a bag of clothes. Ron goes upstairs without saying a word else. Naji dresses in a new outfit and runs past him. Ron just shakes his head at his niece and continues on.

FADE OUT.

## **Scene 2**

Ron walks through the trashed home, up the stairs, Ron walks into Tanaji's room without knocking.

RON

*(hmph)*

So this is what the baddest bitch of New York looks like huh.

Startled, Tanaji tries to shield herself in shame..

RON

Fuck is all this Tanaji? You basin now? What the fuck.

*(looking around in disgust)*

TANAJI

Ron what's up baby. You ain't call or nothing. When you get in town?

RON

I been callin'm you but looks like you been too busy fucking everything up.

TANAJI

Shut up talking to me like that Ron; you don't know the hell I've been through since all that shit went down. Everythings already fucked anyway..

RON

And what do you mean by that?

TANAJI

Nigga look around you. That glitz and gold shit turned real rusty, nigga.

*(Ron looks around)*

TANAJI

Shit, since Will and that shit; ain't nobody been looking out for me. Hell I aint even see you at the funeral; your own brother, that's a cold piece. (lights a cigarette) All them fake bitches handing me money, sending notes, and gifts acting like they'd keep their promise. Where the fuck they at? Where the fuck you been at huh?

RON

If you were hurting on money, why didn't you call me?

TANAJI

I did call you Ron. I Kept calling YOU. Over and over. I called when they kept shutting off the water, I called when I had to sell the cars just to pay for this piece of shit house, I called you when the kids had tuition and groceries, and I



called you when they shut off the heat. Sorry ass wouldn't pick up the phone because of your own shit. So if noone else gives a fuck why should I?

*The room is filled with tension as Tanaji hits her cigarette, the smoke swirling in the air like a silent accusation.*

RON

*(sarcastically)*

Aight, you got your point across. But I ain't got time for the sob story though.

TANAJI

*(bitter laugh)*

Sob story? Nigga, this ain't a story; it's my life. You may be "Mr. New New York," but you ain't Willy nigga remember that. Never will be.

RON

*(leaning in sinister)*

Sure ain't, Tanaji. I'm breathing, rich, & livin'.

TANAJI

*(snorting)*

Here you go with this shit. That's all you care about. You and your little empire. Meanwhile, I'm here drowning in bills, barely keeping this place from falling apart.

RON

*(defensive)*

I told you, you should've called me.

TANAJI

*(mocking)*

*Call you? Ron, you're so damn high and mighty in your own world that you forgot where you came from. I've been calling, crying out for help, but you were too busy with whatever you have going on.*

RON

*(angry)*

*The fuck? What, you think this shit is easy? You think I ain't got my own struggles?*

TANAJI

*(sarcastic)*

*Oh, please. Your struggles? Cry me a river. At least you got your empire, your reputation. I lost everything when Will died.*

RON

*(quietly)*

*It ain't easy for me either, Tanaji.*

TANAJI

*(bitter)*

*Save it. You chose. You left me alone to deal with the mess. You forgot family, loyalty. You forgot what you "did it" for. Guess that never mattered.*

*Ron, unable to meet Tanaji's accusing gaze, looks away.*

TANAJI

*(stubbing out the cigarette)*

*You know what, Ron? You can walk out that door and never look back, just like everyone else. But remember, when you needed*

help, when you needed family, I was there. Now look at us, you came up on that shit! Not us!

RON

*(looks with seriousness, discreetly closes door, whispers hard)*

You better chill the fuck out Tanaji! I aint come up on shit and keep your voice down. Aight.

TANAJI

Fuck all that, *(very emotional)* you promised me! You fucking promised, then you left. I ain't heard shit from you Ron. Nothing for years! Now you're back. What the fuck for? What's even left? You forgot about me, you never gave a fuck about me. Like your damn brother. All about yourself, the game, and money. Fuck you Ron.

*(pulls on cigarette)*

Pay the fuckin' piper, nigga. Where's my money?

### **Scene 3**

### **Scene 4**

**EXT. NEW YORK WILLIAMSON HOME. ROOF TOP-NIGHT**

#### **Flash scene:**

Naji's a little girl in New York. She's on the roof of their apartment late at night. She is watching the stars. She decides it's time to go but as soon as she starts to get down the latter falls, trapping her in a small space, she's scared now. Willy is on his small balcony smoking and watching the stars, something falls off the roof, he looks up to see naji in a silent panic with tears in her eyes. He springs into action and climbs the fire escape to his baby. She sees him coming.

NAJI

*(crying in a whisper, she's petrified.)*

Daddy!

WILLY

*I'm right here baby hold on*

*(he's climbing up to her using the fire escape and pulling himself up.)*

*Baby, how did, you get up there? (he asked in heavy breaths as he pushes through)*

NAJI

*(still crying)*

*I wanted to see Canis Major and the connector to Orion.  
(Will's still climbing)*

WILLY

*Oh baby. (as he's getting closer)*

*Did you see it? (she answers yes.)*

*Good, my genius girl. Whew. Ok baby, I need to jump into my arms ok.*

NAJI

*JUMP!?! (she starts crying harder)*

*No, no, no, I can't! Come get me!*

WILLY

*Baby the latter fell. I need you to jump, I'll catch you.*

NAJI

*You promise to catch me.*

WILLY

Promise.

*(she thinks about it, then gets scared all over again and starts to hut the pole.)*

*I got you baby, trust me, daddy will catch you. Breath then let go. Copy me.*

*(does breathing exercise)*

NAJI

*(attempts breathing)*

*Daddy I'm scared, I don't want to die.*

WILLY

*(in confidence)*

*Naji, jump.*

## **Scene 5**

### **FAIR SCENES:**

*Naji then stops crying, takes a deep breath and jumps with her eyes closed in full confidence her father will catch her. Flash back into the present time at the competition. Naji takes a deep breath, then she quickly defeats the virus by returning to its owner, however she turned it up so powerful the other person's computer. A well dressed man who's over looking behind a mirror takes interest/notice of Naji, he gives a smirk in pride. Naji, though underestimated by her components and even some staff, turns out to win the competition. She takes the contacts of the orchestrators as she gets a text from Ari while they're at the fair saying "Koko's acting funny, wya," then she replies "on my way." She excuses herself from the dark web masters; they are left in intrigue and interest in her humbling attitude. When she leaves they go into an office and the bidders get into an argument over her working for them. Mr. Ricci Sr, walks from*

out the room that was hidden by a double sided mirror and he says with a smirk and pride. "She's mine." Quick snaps of her getting an Uber by the host and giving her a final goodbye that someone will be in contact with her. She arrives at the fair and joins the crew with a bubbly attitude but doesn't share her victory. Ari is relieved she's there, Gio starts teasing her playfully.

The fair is in full swing. The group (Gio, Ari, Nick & Koko) walks through the vibrant lights, colorful rides, and the lively sounds of laughter. Koko tries to immerse herself in the festivities, but the heaviness in her heart is palpable. Ari, sensing something is off, pulls Koko aside.

ARI

*(whispering)*

Koko, what's going on? You're acting funny, you good?

KOKO

*(holding back tears)*

It's nothing, Ari. Just some family shit. Let's enjoy the fair.

They continue through the fair, the scenes intercut with Koko's internal struggles, memories of her father, Ron, her mother and the recent betrayal. The juxtaposition of the joyous fair and Koko's emotional turmoil creates a poignant atmosphere. Naji joins the group.

GIO JR

*(teasing)*

Finally she shows up. Fuck you been big head?

MELANIE RICCI

*(pops GIO JR in the back of the head)*

*Mouth your, you're just like your father. (GIO JR smiles it off) Hi sweety*

*She hugs Naji & kisses her cheek, Ari hugs her giving her raised eyes and eyebrows, Naji just signals at her to wait for later. Gio is still wearing the expression on his face waiting for Naji to respond.*

*NAJI*

*Nowhere, mind your business nose boy.*

*(She lightly pops him in the head too. Gio looks at her with a puzzled look but shakes it off, as she bites his food out of his hand.)*

*What you got? Gimme some- (as she walks up to Koko, who's in her own head) Kourtney?*

*KOKO*

*(Koko stunned out her daze notices her friend staring at her concerned)*

*Yeah?*

*NAJI*

*Damn, can I get some popcorn? (she offers, Naji grabs)*

*I aint gon drop your fucking popcorn, greedy. (Mrs. Ricci pinches Naji's arm, Naji yells)*

*MELANIE RICCI*

*Mouth, just like your father. (Gio laughs, Naji gives him a look)*

*EXT. FAIR CONTINUED- NIGHT-*

*At the end of the night, Ari and her mom drop Koko off at her mother's house.*

*Estelle greets them, putting on a facade of normalcy.*

ESTELLE

Thanks for taking her out, Ari. I know you girls always have a good time! Thank your mom for me too. *(Waves at the car)*  
Thanks Mel!

ARI

*(concerned)*

I don't think she's feeling well, barely went on the carousel. Barely rode or ate anything. If she needs anything just hit us up, my dad or one of the guys and get her whatever she needs.

ESTELLE

*(forcing a smile)*

Of course, dear. She's so lucky to have a friend like you.

*After they leave, Estelle turns to Koko.*

ESTELLE

Go clean that bathroom you left it a fucking mess, fucking up my good shit.

*(Kourtney walks off with fire and betrayal in her eyes, she silently goes to clean the bathroom)*

FADES OUT.

## **Scene 6**

*Int. continued scene in Tanaji's room*

RON

What?

TANAJI

"What?" What nigga, where's my money? Or did you forget that too? Sure, forgetting a lot of shit with Willy gone.



RON

*Fuck are you talking about?*

TANAJI

*Nigga I helped you! I helped YOU! You wanted their damn throne, you wanted all the shit, and I gave it to you. You wanted to go to war. I helped you. You wanted to take over. I helped you. Nigga I been helping you since day one, still helping you by keeping your little secret. Bet you aint forget that shit huh, you think you are the only muhfucker with connections and "associates" huh? I'm the queen of Game, and know how to play nigga.*

*(drags cigarette)*

*If you don't give me what you owe, oh yeah, hell yeah. You'll get a response first. So, where's my money at nigg-*

*Ron starts choking Tanaji out.*

RON

*You junkie hoe bitch. Forget you were turning tricks for me bitch? Everyday, every week, every hour. You think you can threaten me, bitch? Money, bitch you dont have any fucking money. Oh yeah, nah nah keep talking that big shit. See that's where you always fuck up and i have to REMIND YOU who the fuck you playing with. I'm not that nigga Will, all that talk gon' get you fucked up everytime with me. You ain't no queen, no diva, or top bitch. You are just another run-through bitch with no destination.*

*(releases Tanaji, shes gasping for air)*

*How about next time you greet a nigga respectfully, with my dick in your mouth and you JUST might get a hit.*

*Ron fixes himself, then kicks her.*

RON

Now that I have your attention and your silence. We have a problem, and if I would've known how strung out you were I wouldn't have wasted the trip. Stop all that coughing and shit. What do you hear about Fin?

TANAJI

*(trying to catch breath, holding her throat)*

The nigga's dead. You know that.

RON

You see that's exactly what I said. Like I know for sure the bullets went through him and all; so many that I just know a person can't survive that shit.

TANAJI

*(silent, scared, holding throat, listening)*

RON

So, imagine to my surprise getting a call saying this nigga's still alive.

TANAJI

*(terrified look, raspy recovering voice)*

Fin? no , he can't be alive. There were too many bullets for him or Willy to survive that. Are you sure about your source? Or you are paranoid of a dead man.

RON

*(shoots her a look and Tanaji looks down in fear)*

No. He's alive.

TANAJI

So what are you telling me for? Aint got shit to do with me.

RON

*Bitch this got everything to do with you. You dont think Fin and all them damn white ass Italian muhfuckers ain't trying to find out, how the Yosenos knew about the meeting?Matter of time before every crew from New York all the way through the west coast gon' be put on freeze. I never understood what Will and the vampire ass fools ever had in common, always them damn Ricci's. Fucking mafia muhfuckers and their codes, when one their own goes down its a fucking Ice age, world war three until the family is satisfied.*

*(Ron gets lost in thought then snaps out of it)*

*But I came to let you know in hopes we could fix this shit together again. They find out you or I had anything to do with what went down, it's going to get real bloody.*

TANAJI

*I did my part. I'm done. I'm out of all that.*

*(goes to smoke again)*

*I can't he-*

RON

*You don't have to do much; just need to find out some information. Be my eyes and ears like back in the day. If I recall well you said you loved it.*

TANAJI

*I just don't want to be a part of that no more. I can't Ron.*

RON

*Humph. So when it came time to collect residuals you were all right. Gave up all his shit easily. His codes, locations, all that. Now the shit blowing back and you want to say "nah" "I can't", fuck that noise. We in this shit like it or not, Fin's gotta be finished.*

TANAJI

*(turn away to smoke)*

*Then do it yourself, I'm not dying for you or any other muhfucker. Fin is a crazy ass muhfucker too, i know the Ricci's but the Belguli's are something else. Good luck nigga, better wear a vest 25/8;becuase like I said I'm out and I can't hel-*

*Ron rushes her, in a tackle. Switch to Kane and Naji getting dressed in their rooms, hearing a couple of thuds and muffles, but think nothing of it. In Tanaji's room, Ron is on top of Tanaji, overpowering her.*

RON

*Bitch you got me in this shit. (whispers in her ear)*

*You think I wanted to kill my brother? You made me do it. Now you gon' help me get out this shit, or I'll put you in the ground with him.*

*Tanaji wears a terrified expression.*

*Black out.*

## **Scene 7**

*Int. Hotel lobby/cafe*

*Ron, Kane and Biggs leaving Tanajis house. They pull up to the hotel's cafe where Biggs was staying to grab a quick bite, Ron walks into the cafe Biggs is right behind him Kane trails after.*

*Ron notices a tip that was left on the table and quickly grabs it as he strolls by the table and slaps it down to place his order.*

RON

*Lemme get the three cheese pasta and garlic bread to go.*

BIGGS

*(thinking to self clenched jaw)*

*The definition of a rich ass scandalous muhfucker, nigga got so much money yet this nigga stealing tips off the table.*

*(Biggs heading straight to the bathroom.)*

*This nigga gotta go. it's coming to the point where I'm gonna have to put this nigga down sooner than soon. I should have put a bullet in his head and bitch bass Estelle. The Nigga really had me hand money over to a bitch who sold her own daughter. I gotta kill this bitch ass nigga! Fuck. The nigga still hasn't paid me. I feel like this nigga is trying to playing me. I ain't his bitch. ti. And speaking of bitches when the fuck did he start fucking around with Willy's bitch, and thirsty bitch Estelle, this muthafucka don't honor no codes and got my money tied all up in this shit. WILL WTF MANN, why you bring a nigga like this in. Even if that is. Your brother you know that nigga is foul. As soon as I get back from Jersey it's over for this nigga...*

*(walks back into dining area)*

*Kane sensing something's off with Biggs, he looks stressed. Ron doesn't notice.*

RON

*Are you hitting that party later on tonight?*

BIGGS

*(keeping it short)*

*Nah man my stomach fucked up, plus I gotta be up early for that flight to Jersey to bust that move.*

RON

*(laugh)*

*'aight soft ass nigga we out out. You call me ass as soon as that shit is done.*

*(Ron yells)*

*Come on Kane!*

*Biggs heading towards the elevator*

BIGGS

*(Walking away Biggs says under his breath)*

*Nigga you don't even know how close you've been to a bullet, hmp soft.*

*Blackout.*

## **Act 5**

### **Scene 1**

*Flashback:*

*New York 2 years before the move to Cali; MODEST BROWNSTONE BUILDING, LOUD LIVELY OUTSIDE; CHILDREN PLAYING IN THE STREETS, CARS AND HORNS BLOWING; ITS BUSY.*

TANAJI

*Yess girl, my man got me this fur when he went to Aspen with his business partner... I ain't wanna go cuz, you know, cold weather and this hair don't mix. Ohkay*

*(goes to high five her girlfriend).*

FRIEND 1

*Ooh you have a good one, I wish Lamar would buy me some good shit like that. Hell if he'll buy me anything. Girl you are so lucky!*

*(Tanaji soakin' it all up, passively boating)*

FRIEND 2

*Right! For real though Willy takes good care of you bitch. I need to find one of those.*

*(high fives other friend)*

TANAJI

Too bad because he's all mine.

*(ladies snickering and having a good time)*

*\*\*Camera Travels through the brownstone home; modest, with bougie/luxury decor, goes through the back door. Naji, Kane, Gio, and Ari are all sitting on a stone wall smoking a blunt, laughing.*

ARI

*Y'all gon' quit basin' on me. I was the flyest at that block party.*

*(takes a hit)*

*Show me ANYBODY who can pull off the lime green leather & the ruffles? Yeah.*

NAJI

*She swears, she ate.*

*(burst into laughter, joined by everyone else; Ari passes to Naji)*

*Girl bye, uh uh.*

*(Ari hands reefer to Gio)*

GIO JR

*Yo Ari you looked like if the Hulk and Batman had a baby... haha That concert was fire tho, when Future came out, everybody lost it.*

*(passes to Kane)*

KANE

*That shit was lit as fuck! Nah when 'bad girl Riri' made the stage... That was everything. (Kane & Gio share a moment of remembering how good Riri looked)*

ARI

*(looks at them annoyed)*

*Pass the blunt boy, babysittin'.*

*They share another laugh, then the ice cream truck starts to come down their street. Naji sees it first.*

NAJI

*Oh! I'm getting a chocolate bar. Bye.*

*(jumps off wall, Ari rushes to follow she gives Gio blunt)*

ARI

*Wait for me! Get me something!*

*(the boys see them take off and notice the truck coming; Gio passes blunt to Kane before taking off behind Ari; Kane tosses blunt then follows his friends to the ice cream truck. They get ice cream, as they eating 3 black cars pull in front; the car has very dark tint and parks directly in front of the house)*

*Slow motion: Naji turns facing the cars as she's eating her ice cream, she breaks into a huge smile.*

NAJI

*Daddy! What's poppin 'old man?*

*(Willy slowly emerges from the back seat of the car wearing a huge smile as he sees his daughter running to him. And greatly embraces her, Gio SR then emerges from the vehicles, Ari greets him in the same manner, he kisses the top of her head. Ari then playfully jumps on Uncle Willy's back as he plays*



around with Naji. Gio SR instructs the workers of what to do, before joining Willy in the house. Gio and Kane give head nods to their fathers and follow suit.)

TANAJI

Baby!

(all the women gawking and admiring Willy; she prances up to him and kisses him)

Naji, Ari stop all that, yall play way too much.

(sips her drink & sparks a cigarette)

Y'all break my shit, I'll break your asses. (turns to her friends)

These damn kids, chile. Oh look at this, Willy got me these two christmas' ago.

Naji & Ari roll their eyes, get off Willy and go into the other room; Gio walks in, greets the ladies and goes straight up stairs.

WILLY

Alright, girls, I have to get to work. Go play, maybe later we'll hit the arcade. I'll ask your pops if you and G can slide.

(Willy gives a smile then follow sGio upstairs to his office)

FRIEND 1

Oh damn, Tanaji, you even got fine white men up here.

FRIEND 2

Did Willy get you that too? I want one.. Matter of fact, I'll take two!

(they laugh at the tease, Tanaji playfully throws a piece of snack at her, they laugh it off)

## Scene 2

*Int. Willy's New York Home.*

*Willy and Gio walk into the house, kids announcing their return to the home. Tanaji and Gio's wife greet them with affection. Then the men go upstairs alone to discuss detailed business.*

GIO SR

*So that's the last of it. We're completely set. Fin's just finishing up some stuff in London, we're live. Whew! Are you ready to be a rich man?*

WILLY

*What I always tell you, man. I'm already rich.*

GIO SR

*Ok. Filthy disgusting rich. We are doing big league shit.*

WILLY

*True shit. Alright here (writes and hand Gio Sr a note), that's the code to the safe box on 5th. The other wires from Jersey and Oklahoma should be cleared by now. We'll meet at the fields? Or when does Fin want to finalize?*

*Gio SR- Well that's the surprise brother... (uses hands for imagination) California.*

*(Willy poses a confused face expression, Gio trying to get him enthused.)*

WILLY

*What you talkin' bout G?*

GIO SR

*We are taking big business to Cali baby. We have to be out there running shit; right by the border, the ports and*

everything. San Diego. Time to trade in these loud streets for some green palm trees eh. *(claps his hands in excitement)* It's happening. What's up?

WILLY

We just aint talk about leaving New York for good. I mean, more travel yeah, but moving.. the deal closes tonight. That means I only have a week to uproot everything I've built and leave my city. Who the fuck thought of this, you or Fin?

*(Gio SR attempts to respond but it cuts off from Willy as he expresses his racing thoughts)*

The kids? What I'ma tell Tanaji? My crew? Fuck they gon' think shits getting weird; like I'm changing on them.

GIO SR

Haha, well my friend. See you underestimate me and think I'm some sort of schmuck huh? I knew you'd have these things to say. When has G never come through?

*(Willy looks at him with raised eyebrows, Gio brushes it off & pull out brochures/business card)*

Here's the realtor for you, here's the realtor for your peoples, this is the access code for the re-building fund, best schools, and the location and address of your new commercial office.

*Gio spreads them in front of Willy on the table. Willy looks with wide eyes, he inquires of the cards and learns GIO has everything covered, Willy is more relaxed with the California decision. Ron walks into the office carrying duffel bags, he goes to empty its contents into the safe; while trying to view the drop. Gio notices Willy's brother trying to power their business and gets irritated. So he starts to leave.*

GIO SR

Alright, Willy-Bobby, I'm outta here. Look, call these numbers we can be out there tomorrow, be ready by next week. You let me know.

*(walks past Ron & innerly shakes his head)*

RON

*(in a cold manner, goes down stairs.)*

Ari! Jr! Let's go.

Ron is coming down the stairs going to the kitchen, to put away the bags in the basement. Tanaji is pouring wine for her friends as she hosts. She sees Ron going to the kitchen, she asks him to bring her new bottle from the basement; Ron looks back at her, sucks his teeth and turns around to continue what he was doing. She curses to herself and decides to get it herself, as she's cursing under her breath. Gio stands as he waits for his children to come to the front of the house from the back, near the kitchen.

GIO SR

Ari! Giovanni! We go now!

*(still no response)*

Tanaji walks down in the basement where Ron is.

He's standing there looking seductive at Tanaji.

TABAJI

Nigga what? Psh. Move. *(she says in a playful manner)*

### **Scene 3**

#### **Action Scene:**

Moves him out the way to get the new bottle. In a delayed motion Ron suddenly grabs Tanaji from behind. Tanaji's erotica-panting refusals but not fighting back as she appears to be getting into it. Ron lifts her dress to remove her panties, Tanaji is not refusing, he's doing so slowly, as to indicate this is not their first time. He turns her around, they fiercely kiss and make out, and have an intense sexual encounter.

*Gio is walking toward the kitchen. Light thuds are heard but not noticed. Gio's cell phone rings, he answers.*

*GIO SR*

*Hey Mel. Just got here to Willy's-*

*Flash to Tanaji & Ron downstairs. They are in the midst of being intimate, Tanaji hears Gio from the basement. In a panic she silently warns Ron, Ron continues ignoring her panic and discomfort; She rushes to push Ron out of her, and fix herself. Ron, still in mood for lusting wears a confused look as to why she stopped, rolls his eyes then fixes himself. Tanaji grabs a bottle and goes up to the kitchen.*

*GIO SR*

*(still on the phone)*

*Getting the kids and on the way. Yeah. Alright, alright. Yeah, love you too.*

*(he hangs up; sees Tanaji coming from the basement)*

*Gio! Ari! Get your asses in here, or get your own ride home. Kids eh.*

*(Tanaji nods trying to avoid eye contact as she rinses out glasses, she tries to hurry back to her friends leaving the glasses, he notices she left the glasses, says nothing.)*

*Gio Jr & Ari run inside to their father, so they can leave.*

*Ron emerges from the basement slightly disheveled, and rearranging himself. GIO Sr sees him from the cover of his eye, he turns to him and notices his pants are unfastened. Gio tells him to put his zippers down in a joking manner. as he's ushering his children to the front door to leave. Ari & Ron meet a stare in which he fixes his zipper and smiles at Ari. Thinking nothing of it, Ari just frowns at him and leaves with her brother and father. Gio Sr shows a facial expression of thoughts and reflection but doesn't say anything, he's in deep thought about something.*

*BLACK out.*

**Scene 4-**

*Int.Fins Recovery room-*

*In an elite makeshift private home hospital, Fin lays with tubes all attached to him. His exhausted grieving wife by his bedside holding his hand endearingly. Dr and nurse come in.*

DOCTOR

*Oh Hello Mrs. Michiatti. I didn't know you were here. I was just- apologies, we'll return later.*

*(Dr ushers his following nurses)*

FIN WIFE

*(without taking her off her husband)*

*No, don't leave. Come do what you have to do. Take the best care of my love. My soul. (she brings his hands to kiss it tenderly as soft tears fall.)*

*The doctor silently examines Fin as he lays unconscious; his black nurse goes to syringe a liquid into Fin's IV.*

FINS WIFE

*What are you doing here? What the fuck are you trying to give him?*

*(Nurse startled at sudden attention to her, she freezes with hands up; she starts to stutter.)*

*Doctor- its liquid nutrients. Just liquid nutrients while your husband is in this induced coma.*

*Fin's wife peers at him letting him know she's not playing around.*

DOCTOR

*Your husband had approved all my staff ma'am. Each one has been fully cleared.*

*(Finn's wife repeats her question)*

*I'm sorry I may be confused, but what's the problem?*

*FINS WIFE*

*The fucking problem is my husband was shot and fucking left for dead after dealing business with those niggers.*

*(doctor motions for nurses to leave room)*

*I told him not to trust them; now look what happens. All about new ventures, you can't venture like this baby. Fuc Finney why did we even come here?*

*(she has a spiraling meltdown or anger, sadness, and frustration)*

*I need him back to me; not all these bullshit tubes. Come back to me my love. Doctor made him come back.*

*(The doctor comes over to console Finn's wife.)*

*DOCTOR*

*Mrs. Macchiati, rest assured your husband is progressing very well. Despite being in this coma state, we've been closely monitoring him and nourishing him through vitamins and liquid injections.*

*(she continues to cry stating how she just needs him back and that this is too much.)*

*It has been a trying year but he's made wonderful healing. The bright side was Mrs. Machiatti, when he finally got to me he lost so much blood, clinging to life, he was severely wounded, it looked hopeless. But sure enough God had another plan and he's alive and continues to thrive. Just keep praying for his recovery.*

*(he says encouraging words for her to leave.)*

*Fin's wife leaves, the doctor is left with him for the night. As the doctor is in his office in the next room doing work he suddenly hears monitors going off, he rushes to Funs side to a surprised view of FIN sitting up and ripping the wires from himself in a panic until he sees the doctor. Cut.*

*Gio SR is in bed with his wife, he answers. He acts immediately, shot of Airplane taking off. Gio lands in a mountainous place, gets chauffeured to the big makeshift hospital on Fins private estate. He rushes into a room to Fin awake and wounds being repatched.*

*BACK OUT.*

*Scene- opens with Gio in shock of finding out Ron was behind the whole hit on Willy for his status & plug, they make a knowing joke saying little did the motherfucker know Gio & Fin were the plug, making remakes of his greed and digits of how low a man he had to be. Cut. They're on the private jet talking about business, everything's been. I've since the shootout. Fin & him make brief comments on Tanajis and Ron's relationship. And closeness, insinuating at an affair; quick images of Tanajj and Ron combining up from the basement, his pants unzipped, then another time of him and Tanaji coming from outside while there's a party going on inside; Gio st and fun conclude that Tanajiband Ron been fucking; fin makes the last comment of wouldn't be surprised if one of the kids were his, leaving Gio thinking deeply. Fin makes the statement that they have to go to New York. They tell the pilot and get rerouted. Cut black.*

*GIO SR*

*(in total shock)*

*So Ron did all this shit? Just to cross willy out? His own brother.*

*FIN*

*He's a snake. Gave no fuck about this brother or his crew, or anything. Snakes get their heads stepped on. Dumb ass try to ex out his own for the plug. Little did that stupid fuck know, the family is the plug.*



GIO SR

*That slimy motherfucker. I knew I never felt right around him. But how could he even pull some shit like this off? He had help?*

FIN

*Probably that materialistic siddity bitch, Tanaji.*

*(Gio SR is caught off guard) Wouldn't be surprised they were fucking, her whore ass was more than lucky than him when she met him, plus it was right after that shit with Rain.*

GIO SR

*Rain.*

*(closes his eyes in sadness)*

FIN

*Mother fucker wouldn't listen, told him.*

GIO SR

*Who?*

FIN

*Fucking WHALE. Told him that bitch and Streak were fucking around on him. He got mad and didn;t believe it. Or maybe he didn't care, we both know he loved those kids more than that bitch anyway. Hell they were the only things keeping her above ground.*

*FLASHBACK:*

*GIO SR in thought has flashback images of times Ron and Tanaji were too close, being too playful, them coming up from the*

*cela all dishelves, Tanaji forgetting the bottle that one time in the house, late nights when him and Willy would be working Ron and Tanaji would pull up from a night out together, disguising it as brother/sister bonding. Then at Willy's funeral Melanie, Naji, Koko and Ari break down in tears, Kane and Gio JR holding hard faces with tears falling. Tanaji is in a trance but more worried about the money being gifted to her from Willy's former supporters. She avoids eye contact with GIO Sr and his family. Ron is looking at the funeral services from afar. GIO Sr sees him in the distance but thinks nothing of it, as he's grieving for Willy, the children, his children, his family, his cousin, and himself as he lost a very close friend.*

GIO SR

*Not anymore.*

*Fin gives his cousin a look.*

GIO SR

*Look Fin I'mma go, i got a lot of shit yo do. And even more shit to get. Get your rest, feel better, I'll be back by Wednesday.*

FIN

*Fuck that.*

*(starts ripping the wires out)*

*Gimme some pants and a jacket, we're going.*

*(struggling to stand)*

Gio SR

*Can you stand?*

FIN

*I can shoot.*

GIO SR

*For the Whale, Giovanni. (Gio gives him nan understanding look)*

BLACK OUT.

## **Scene 5**

*Ext. Airport*

*Biggs, Ron's main security guard, arrives back in New Jersey for some business; his cousin picks him up from the airport, cousin gives him the update of what's been happening in the streets.*

*BIGGS COUSIN pulls up alongside him at the airport pick up area*

*Yo' Cali boyyy*

*BIGGS*

*(familiar with the voice and not the car he. Looks into the car and replies)*

*You wildin'! I ain't no fuckin Cali boy, I'm from Newark nigga. You hear me. When you get this bad bitch though! (refers to car)*

*BIGGS COUSIN*

*I can't tell nigga*

*(laughs)*

*your ass is always over there. And this bad bitch right here, last month.*

*BIGGS*

*Okay, okay lil nigga hit another tax bracket huh*

*(THEY DAP EACH OTHER)*

*BIGGS COUSIN*

A lil somethin' not like yall niggas though, I'm on my muufuckin' way tho' .Sup with you though, how's business anyway I know yall touchin' astronomical numbers.

BIGGS

*(thinking about his disgust with Ron and getting his money)*

Looking out the window he replies , business is great and it is about to get better.

BIGGS COUSIN

Aye you slidin' to this get-together- tonight it's gonna be fulla' hoes.

Biggs

Naw I got work to do. And then I gotta head right back out.

*(distracted by deep thought)*

*\*City Montage of New Jersey\**

Fade out.

*INT. RICCI'S NEW YORK FAMILY ESTATE- In home hospital*

*Biggs goes to see his family the next rising. And spend the day.*

*Biggs has a ptsd moment upon spending time with his daughters.*

*(Flashes back to Ron coming from upstairs with Koko.)*

GISELLE

What's wrong with you, you alright?

BIGGS

*(shakes it off)*

Yeah.I'm good.

*Giselle gives a knowing look.*

GISELLE

Erica, Emony go get washed up for dinner, almost done.

*(the girls excitedly and giggle out)*

Terelle, you've been out of it since you've been here. Now you can lie to everybody else, but what the fuck is up with you?

*(she looks at him, he avoids eye contact)*

It's Ron isn't it. Yep it is, same shit from months ago, huh?

*(he doesn't respond)* I don't know why you even agreed to contract with him; we were good with the Ricci family for years, money wasn't an issue.

BIGGS

You know it's now about money, Giselle. You know what its about.

GISELLE

He's gone. He's not coming back. It wasn't your fault. Drug deals go bad all the time, thank god you weren't there. You would've been dead too, no one, not one survivor from that blast. Willy was a good man, we loved him, he loved us. But you can't keep punishing yourself baby. You can't. Now Ron may not be Willy in any way but he pays. That's all we want from him. Those girls need their daddy, you hear me.

*Biggs nods and pulls himself together and gets playful with her. Biggs throws the kitchen towel at her.*

BIGGS

Dont worry about me, worry about me, worry about that shrimp, we wanna eat shrimp pasta, not rubber pasta.

*(Biggs laughs at his own joke)*

## Scene 6

Next day. His cousin comes to pick him up from his home, for the business ordeal. Cousin pulled up in another vehicle from the day prior. Biggs, not recognizing his new car, starts to get impatient as he texts him he's here.

BIGGS COUSIN

Aye! This way!

(he yells out the window getting his cousin's attention)

Comeon Cali sh-money!

(says jokingly, Biggs sees the new car, approaches while he nods)

BIGGS

Shiit Okhay. I see you, bringing out the big shit, that's right.

(he smile sand gets in the car)

BIGGS COUSIN

Yeah you know, slight work. Come on let's get over to these damn Ali-Baba Taha muhfuckas, get this bread. While it's out here.

(says in a teasing manner, Biggs rolls his eyes and lets out a deep breath and looks at his cousin silly)

Biggs- Shit, the bread is nice. But aint shit like peace of mind.

(has a small insightful/reflective moment)

Jumped to facilitate this deal, just to get away from that muhfuckah... This Taha shit feels like a vacation.

BIGGS COUSIN

No for real though. The fellas being talking, wondering why you ain;t popped that nigga yet, anyway. Yeah, yeah. I know the money tied up and shit, but for real tho, Shit if it was me nigga would've been gone yesterday.

*(imitates a gun shooting)*

Real shit, even more with the shit been going down the past week.

*(lets out an exhale)*

Yooo.

BIGGS

*(looks at him confused)*

What's been going on the past week?

BIGGS COUSIN

What, you ain't heard? Nigga, your ol' boy Ricci and his peoples got everything on ice. Nigga caused an Ice Aget, nothing moving in or out, up or down, word on the street he suit it down all the way to OKC. Shits crazy, so you know me and my crew checked in mando cause I know them niggas dont tahafuck around. So, I don't know how much of a meeting you are having with the Tahas but the weather man stopped the snow mid fall.

*Biggs wears a deep concerned look on his face as thoughts rush into his mind.*

BIGGS

You know what for? They say

BIGGS COUSIN

Hell nah, and I wasn't gon' ask. None of my business, shit. They are crazy as hell. I just made sure me and my folks good; so I checked in to show the nigga his respect and shit.

*(Biggs is listening intently, holds an investigative look, he wears a facial expression that searches for a plan, he immediately pulls out his phone, searches through contacts, he sees Gio Ricci SR. number and calls it, while still in the car with his cousin)*

*Biggs calls Ricci in order to check in, as he finds out Ricci has put out a drought order on the streets until he knows what happened with Fin and Willy, in that situation. Ri*

*Switch:*

*Gio in his home office talking with his men/security, looks down and sees Biggs number calling him on his phone, his facial expression scrunches in confusion, he answers.*

*Silent.*

*Switch:*

*BIGGS*

*G, its Biggs. Checking out the weather, I heard aint shit falling from the sky. Weather man's out, tryna see where the strom ate free bye bytes in a minute and I can't find the link to it lol I can't find it anywhere a, or at least get a nigga a coat.*

*(Silence on the other end) G? Hello?*

*Switch:*

*GIO Ricci SR*

*Fuck yeah, closed the fucking clouds. Not a drop of rain gon' hit this motherfucker, until I say so.*

*(angrily. irritated) Funny. Haven't heard shit from your side for a while, now you tryna "check", because you "heard". The fuck you hear?*

*Switch:*

*BIGGS*



*(wearing an introspective look)*

*I heard enough, it's too cold out here. Let me get a 4.3.4.*

*Switch:*

*GIO Ricci SR*

*2 hours, bring a jacket.*

*(hangs up the phone)*

*FADE OUT.*

\*\*\*\*\*

## **ACT 6**

### **Scene 1**

*Ext. Graveyard. Naji and Kane sit side by side at a headstone. The sky is overcast, adding a somber tone to the scene. Both siblings look worn, the weight of their world evident in their expressions.*

*NAJI*

*What you think he is thinking right now, Kane.*

*KANE*

*Nothing. Dead people don't think.*

*NAJI*

*You know what I mean. What you think he would think of all... this shit. Mom, the house, money we don't have... all of it. For real Kane.*

*KANE*

*I don't know Naj; everything's fucked up. That's what he would think, and that's what he would say. It's all fucked. Mom's going through her whatever the hell she's going through.*

Uncle Ron dippin out on us then all of sudden back but aint doing shit. Live in a shit house. Got Gio, another man taking care of us. He'd hate this shit, Naj.

NAJI

Yeah

*(sad)*

Daddy always said, a man's job is to take care of his kids.

*(grows silent, almost bursting into tears)*

I miss him so much, Kane. So much I didn't tell him, so much he didn't tell me. What am I supposed to do? I feel... I feel... dead inside.

*(bursts into tears, her brother goes to comfort her immediately)*

KANE

*(Holding his sister tight as she weeps)*

He may not be here no more Naj, but I am. I got you little sister. Look at me, we gon' get through any and everything as long as we have each other.

*(comforting his sister)*

I wish I could take all the hurt away sis. Remember pops always said as long as we are together, we'll always have him. Please stop crying Naj, you know I can't stand it.

NAJI

*(Wiping her eyes)*

I know, I know all that. I feel lost, Kane. I feel so empty without Daddy. Real talk man.

KANE

Look at me. Naj. You gon' be alright, you got a plan bout what you gon do, aint shit changed but the circumstance. You got the school gig, you gon' be great. Go in there, do what you do, with your Eistein self, and make Daddy proud as you always do.

*(tries to cheer her up)*

We gon be alright.

NAJI

What about your mom?

KANE

OUR mom made her own bed. We have to look out for ourselves. No matter what, you get me.

NAJI

*(looks to him with a serious and summing look)*

Nommater what big brother.

*They sit there leaning into each other looking at their fathers grave, They stand together and walk away together.*

FADE OUT.

## **Scene 2**

*INT. PRIVATE RESTAURANT - NIGHT*

*The restaurant is dimly lit, with a few secluded tables spread out in an intimate setting. Biggs sits alone at a table in a quiet corner, nervously fidgeting with his glass of water. The tension in the air is palpable as he waits. The door opens, and Gio SR walks in, his expression stern and unyielding. He heads straight for Biggs, who stands up to greet him.*

BIGGS

*Gio, thanks for meeting me. I knew it was serious when you put all business on freeze.*

GIO SR

*(Ignores Biggs's gesture to shake hands, sits down)*

*Cut the crap, Biggs. Why are you really here?*

*(Biggs sits back down, confused by Gio's hostility.)*

BIGGS

*I'm here in good faith. I know when you shut everything down, it means something big's going on. I wanted to talk, to see if I can help.*

GIO SR

*(Eyes narrowing)*

*Help? You think you can help? You got some nerve. What the hell do you know about what's going on?*

BIGGS

*(Genuinely puzzled)*

*I don't understand, Gio. I'm here because I respect you. What did I do to piss you off?*

Gio SR

*(leans forward, the intensity in his eyes making Biggs uneasy.)*

*The fuck you know about what went down that day. Where it ends with Fin shot and Willy dead.*

*Bigs wears a confused yet cautious look. Unknowing to Ron there is a suspected shooter waiting the signal from Gio to take the shot, Gios hands are placed gracefully and strategically on the table; he's holding 2 fingers which means 'hold'*

BIGGS

What do you mean? The drop on the deal?

*Gio Sr facial expression is stealth.*

GIO SR

*Fuck that my deals dont have drops, motherfucker. This is dealings of a fucking rat, a roach. So tell me what the fuck you do know.*

BIGGS

*I don't know what you are talking about. All I know was that day me and my squad were told to do some shit over on the east side. Willy wanted us to wait after the deal was done then transport the money to the spot while he stayed back with our people. All I know shit was tight and solid that day. Everybody was where they were told, ordered.*

Gio SR

Who was giving orders?

*(Gio prepares the signal, the shooter raises the gun.)*

*You were Willy's detail, before him you were head of my detail. You have been around a very long time, damn near grew up with us all. I'm asking a last time, who the fuck gave YOU the order to be AWAY from YOUR boss on the day he catches fucking BULLETS.*

BIGGS

*Ron. somehow he convinced Willy that having too many of us could fuck things up so we went to the eastside to rejoin.*

*(in that instance, Biggs puts it together.)*

He set up his own brother?

*(says in disbelief)*

*Gio, I didn't know. I swear, I didn't know anything about that.*

GIO SR

*(Coldly)*

*And I'm supposed to believe you had nothing to do with it? You were always close to Ron. How could you not know? Waiter.*

*(he holds up the two fingers in a fake signal to the waiter, who knows not to really come, the gunman takes it off safely and has finger on trigger.)*

BIGGS

*(Desperation in his voice)*

*Gio, listen to me. I had no idea. I came here because I know what the family means, for everyone. Willy, William, was a fucking good man. Man wasn't perfect worth shit, but he was a real nigga. A real boss. I killed for him, would have died for him. Ain't no way i would have let this slime shit happen.*

*Gio SR sits back, considering Biggs's words, but the anger doesn't leave his face. He flips his hands in a motion, then relaxes, signaling for the shooter to abort. The gunman sees the signal and puts the gun away.*

GIO SR

*Why should I believe you?*

BIGGS

*(Leaning in, earnest)*

*You know me, you know how I get down. I ain't no sucker and damn sure aint a snake; and i'm no one's bitch. That foul nigga Ron is a low life pice of shit. Fucking with young girls, fucking up the money, doing all type of wild shit. Me and my folks tried to get from this lunatic, but he got my shit tied up in his bullshit. I just want my shit, fuck him.*

*Gio SR glares at Biggs, the silence stretching. Finally, he takes a slow sip, his eyes never leaving Biggs.*

GIO SR

*If you're lying, Biggs, I'll make sure you pay for it. But if you're telling the truth, we need to act fast.*

BIGGS

*(Nodding)*

*I'm telling the truth, Gio. We take Ron down together. I'm with you all the way.*

*Another long silence. Gio SR finally nods, the anger in his eyes replaced by a grim determination.*

GIO SR

*Alright. But know this, Biggs—one false move, and I'll take you out myself. No second thought.*

BIGGS

*(Firmly)*

*Understood.*

*They sit in silence for a moment, GIO gives a signal to the shooter to put the gun down. Biggs notices the move he just gave and lets out a sigh of relief. They raise their glasses, a toast to their uneasy partnership.*

GIO SR

*To the Whale.*

BIGGS

*Willy the motherfucken Whale.*

*They clink glasses, the sound echoing softly in the secluded corner of the restaurant. As they drink Biggs notices the*

gunman coming down and leaving the restaurant with a duffel bag attached to him. He gives Gio a knowing look, coming to know that he was very close to being taken out himself.

BLACK OUT.

**\*Scene 3\***

INT. Shopping Mall

The mall is bustling with shoppers, bright lights, and a lively atmosphere. Mrs. Ricci enthusiastically holds up a dress for Ari.

MELANIE RICCI

Ooh, Ari look at this one! Tres chic!

ARI

Tres Not, put that back. Oooh This is more my flavor. Ladies?

(turns to naji and Koko; Koko is looking off mentally not present.)

NAJI

Ooh that's banging. You gon be the flyest one on the fence.

Melanie Ricci rollsher eyes playfully at the girls, then goes off to find Ari a dress. Ari gives Koko a concerned look.

ARI

Girl, you know there ain't any real fences right? I know you are all in the books, sports ain't really your thing.

NAJI

Yeah, don't play me. I know what hell fencing is. Shit talkin' Ari in the buidling.

(rolling her eyes)



*Both girls laugh, but Koko is still distant.*

ARI

*Aha, your sensitive ass*

*(friendly teasing)*

*Koke, get your girl, because she needs more help than i can give. Ohkay.*

*(laughing trying to get Koko engaged, but she's in a day dream in her own thoughts, Ari is doing more shopping and asking her friends opinions)Koko? Kourtney? (Koko shocked back into reality)*

*Koko sees a reminder of Ron and has a flashback to the attack.*

KOKO

*Huh? Oh, sorry, I was just... What were you saying?*

*Flash scene of Mrs. Ricci snatching many items off the rack, in a excitement of shopping*

ARI

*You okay, Koko? You've been a... off lately for real, now you know Imma keep it real. (saying as she browses through clothes in the rack)*

*You aint want to get on any rides at the fair, barely played your favorite games, your losing weight*

*(Naji looks at Koko, with a surprised expression, when she too noticed; Flash scene: of Mrs. Ricci Shopping)*

*I noticed you started back wearing your older clothes. You hate wearing old shit. So yeah. You good?*

*(she says nonchalantly/unphased but this is her being genuine and caring; however like her mother she's a shop-aholic and is focussed in her mall trip.)*

NAJI

*Damn, I'm just noticing too.*

*(Concerned, steps closer to Koko)*

*Yeah, Koke, what's up? You haven't been yourself damn near all week.*

KOKO

*Would y'all just cut it out.*

*(Avoiding eye contact)*

*I'm fine, really. Just thinking about some stuff. That's all, why it gotta be all that.*

*Flash scene: Mrs. Ricci is shopping violently*

ARI

*Stuff? What kind of stuff Koksters, me like to know, hunny bunny?*

*(she talks as her back is toward her friends as she continues to browse. Naji is now facing her ultimate bestfriend Koko as to further understand the implication)*

KOKO

*You know just... school and family, you know. Nothing big.*

ARI

*Girl bye. School? You ain't give a damn about school since forever... So miss me with that bull*

*(she says as she still browses and turns over to read her friends body language.)*

*Mm, and family, what trifling ass Estelle got you doing now? Taking care of her and your brother is a fucking enough, Psh. Thats just fucking foul.*

NAJI

Ohkay Ari, we get it.

*(Still suspicious)*

Kourtney, you sure? You know you can talk to us, right? Ari may be being a bitch but you know she loves you.

ARI

All very true. Muah.

*(as she still browses)*

KOKO

*(Forcing a smile)*

Yeah, I'm sure. Let's just focus on finding Ari the perfect dress.

ARI

*(turns around with a content look)*

I like the sound of that. Ok, so look at these?

NAJI

*(Nods, but remains silently suspicious of Koko)*

Yeah that's fire. But for real-

*(Koko cuts her off, by acting engaged with the group)*

KOKO

Oh yes that might be the one!

*(fake smiles, and giggles with her friends)*

KOKO

*(thoughts to herself)*

*Keep it together, bitch. Do you want to lose them? Fuck. I can't. AHHH*

*(so many racing thoughts, as wears a disingenuous smile)*

MELANIE RICCI

*Girls!*

*(out of breath, she holds a beautiful dress for them to see. )  
I found it, but wait!*

*(she then pulls two mini dresses that match and complimenting the main dress)*

*It's a fucking deal, quick go try them on.*

*The girls emerge from the changing rooms, smiling and complimenting each other. Mrs. Ricci is overly dramatic about how beautiful they look. She buys the dresses. As they walk out of the store with big shopping bags, Ari and Koko are now laughing and giggling. Naji, however, is lost in thought about Koko*

*FADE OUT.*

#### **Scene 4**

*INT. Hospital*

*Busy hospital, sounds of monitors and many conversations being had. Camera comes to the reception desk where 2 nurses are gossiping and smacking on chewing gum.*

*NURSE 1*

*Girl, get out of here. I didn't know they were sleeping together.*

NURSE 2

*Giiirl, these bitches are way trifling. If you like the doctor on nurse shit, girl I got even bigger tea. Hmph, but you know I'm not one to gossip, so Imma mind my business.*

NURSE 1

*I know that's right. I like to mind my business and that's that because, I got enough drama in my life, ok. I don't care what's going on with Sam, Pam or Paul. (they high five in agreement. Nurse #2 opens her snack and starts snacking, smacking too)*

NURSE 2

*But you heard about Cheryl right?*

NURSE 1

*Which one? Not Richardson I hope, that woman is a saint, plus her daughter keeps Adrian for me on the weekends.*

*(does a little freaky dance)*

NURSE 2

*No girl. Little- miss- i-didn't- finish-my-rounds- but-I'm-leaving early.*

NURSE 1

*Get out of here, Cheryl? They're finally catching on to that wench, mmm. You know she had the nerve to ask me to cover for her, like what, after she left me hanging LAST week doing the same shit. She got caught this time?*

NURSE 2

*She got caught alright, but from what I hear it aint shit to do with leaving early.*

*(a nurse comes up to get papers nearby, they become silent and stare at her.)*

*Hmph nosey ass, come to find out old' girl been tuckin' script.*

*(Nurse #1 mouth drops in disbelief) Yep, I heard Kevin talking to Stacey this morning; girl they tryna have the whole get down for her ok!*

NURSE 1

*She need to be looking for a lawyer instead of some coverage*

*(they share laughs)*

*As they share a laugh, through the door Cheryl emerges into the room ready to start her shift. They straighten up while giving each other silent conversation/facial expressions.*

CHERRYL

*Good morning.*

*Both Nurses- Good morning.*

*(both wearing a smile)*

*Cherryl is on her way to the lockers. Her superior sees her and calls her over.*

MEDICAL DIRECTOR

*Cheryl I'm glad I'm finally able to catch you. Could we talk in my office?*

CHERRYL

*Well I have to get to my station. Karissa's waiting for relief.*

MEDICAL DIRECTOR

*Oh this won't take long, come on.*

*They get into the office, moments pass where no words are said, which confuses Cheryl.*

CHERRYL

*Frank, I have patients, what is it?*

MEDICAL DIRECTOR

*What's going on Cheryl?*

CHERRYL

*What do you mean?*

*(he pulls up his laptop and shows footage of her entering and leaving his office on the monitor. He looks at her waiting for a response.)*

*The fuck is this?*

MEDICAL DIRECTOR

*This is a serious matter ,prescription pads of mine have gone missing these past months, there was an investigation conducted; then this footage was discovered, along with many more.*

*(Cheryl is silent)*

*Do you have anything to say?*

*(Cheryl's phone goes off on the screen it says Ronny Baby. She looks up at her supervisor, she misses the call.)*

CHERRYL

*I have to use the bathroom.*

*(her supervisor wears a confused look, then reiterates the severity of the situation)*

MEDICAL DIRECTOR

You can go to jail, Cherryl. Prison. I had to call the internal-

*(without any more words she just gets up, and calmly walks out of his office, she walks past the gossiping nurses, she pulls her phone out and calls Ron back as she's walking to the bathroom.)*

CHERRYL

Hey baby, it's not a good time my boss is trippin'. Huh? You're where?

*(she says as a smile emerges)*

But what about ... .Oh ok, every detail huh. Good because I definitely need to get out of here. Bet.

*(hangs up, Cherryl continues walking past the bathrooms, out the door, to the sight of Ron waiting on her in a beautiful; vehicle. Kane is sitting in the back unimpressed with what's going on at the moment.)*

RON

Let's get the fuck outta here baby.

*(with a big smile, she giggles and kisses Ron)*

CHERRYL

Let's go.

*(he pulls off, her boss then comes out as if he was looking for her and chasing her but he just missed them)*

BLACK OUT.

## **Scene 5**

*Silent scene; Ron, Cheryl and Kane travel to the cabin.*

*Kane narrating: Not everybody likes uncle Ron, Dad used to tell me the stories of him punk everybody not to mess with*



him. He rarely brings anybody around, but this lady is acting really familiar; kissing and shit, so, Ron got a little hottie out here who woulda thought. Since he's been back, I swear like I'm meeting him for the first time.

Calming scene of road trip to the Cabin.

FADE OUT.

## **Scene 6**

EXT. PRIVATE AIRSTRIP - NIGHT

A sleek private jet, marked with the emblem of the Ricci family, lands smoothly on the runway. The door opens, and Biggs steps out, followed by a few trusted men. They are all dressed in dark, inconspicuous clothing, ready for a covert operation.

INT. SUV - NIGHT

Ron drives through the winding mountain roads, with Cheryl and Kane in the backseat. The car is silent, the tension palpable. Cheryl occasionally glances at Ron, worry etched on her face. Kane stares out the window, lost in thought.

INT. PRIVATE JET - NIGHT

Biggs sits in a plush seat, typing furiously on his phone. The screen shows multiple missed calls and messages to Ron, all unanswered. Biggs curses under his breath, frustration evident. He then remembers something and quickly types a message to Kane.

INT. SUV - NIGHT

Kane's phone, buried in his backpack, buzzes with a new message from Biggs. Kane is oblivious, still staring out the window.

EXT. PRIVATE AIRSTRIP - NIGHT

Biggs and his men get into waiting black SUVs and drive off, their faces set with determination.

EXT. VARIOUS LOCATIONS IN LOS ANGELES - NIGHT

The SUVs split up, each heading to different locations known to be Ron's hangouts. Biggs directs his men via phone, his frustration growing with each negative report.

INT. ABANDONED WAREHOUSE - NIGHT

One of Biggs' men enters an abandoned warehouse, flashlight in hand. The place is empty, save for scattered debris and old equipment. He reports back to Biggs, shaking his head.

INT. LUXURY APARTMENT - NIGHT

Another man checks a high-rise luxury apartment, finding it deserted. He makes a call to Biggs, delivering the same disappointing news.

INT. SUV - NIGHT

Biggs, now alone in his vehicle, recalls a secluded cabin only he and Ron know about. Just then, his phone rings. It's Kane.

### **Scene 8**

EXT. MOUNTAIN ROAD - NIGHT

Pulling into the cabin, regaining signal. Kane, holding his phone, finally notices the missed messages from Biggs. He calls Biggs, looking worried. Biggs answers the call.

BIGGS

Sup Kane, you good man?

KANE

Hey Biggs, yeah I'm good. Aye, when you get back in town could you check on Naj and moms for me; we're on a trip, but i know sometimes Naj be buggin' out at night over pops, you know. I tried hitting my friends but you know how Naj gets.

BIGGS

*Sure thing, kid. A trip huh? Where at? With the Riccis?*

*KANE*

*Hell if i know, I just needed to get away. We're up in the mountains now about 15 mins from the cabin finally. Riding with them been weird as fuck.*

*BIGGS*

*Them?*

*KANE*

*Yeah, Unc don' picked up some lady, Sherry or something.*

*BIGGS*

*(under his breath)*

*Cherryl.*

*BIGGS*

*Alright young buck, you know I got the family kid. Don't worry . Go have a good time, call me if you need me.*

*KANE*

*What would I need you for?*

*BIGGS*

*(playfully yells into the phone)*

*Them bears when they eat yo ass LIL' nigga!*

*(hangs up)*

*Kane smiles as he looks at his phone, Ron and Cherryl emerge from the store with a basket of items and they all get in the car to drive off to the cabin. Biggs hangs up, a determined look on his face. He turns the SUV around, heading directly to the cabin.*

FADE OUT.

**ACT 7**

**Scene 1**

EXT. MOUNTAIN ROAD - NIGHT

The SUV carrying Biggs cruises through the winding mountain road, the headlights cutting through the darkness. Biggs, tense and focused, surveys the terrain ahead, his mind fixed on his target.

INT. CABIN - NIGHT

Cherryl stands by the outdoor oven, checking on the food cooking inside. The aroma of a hearty meal fills the air. Meanwhile, Ron sits at the table, nursing a beer while engaged in a heated video game battle with Kane.

RON

*(ignoring his buzzing phone)* Nigga, you gon' dowwwwn!

Kane glances at Ron's vibrating phone.

KANE

You gonna get that, Unc?

Ron brushes off the question, annoyance flickering across his face. Finally, unable to ignore it any longer, he snatches the phone from his pocket and strides to the other room to answer it. As Ron steps away, Cherryl exits the cabin, drawn by the fresh mountain air. Kane follows her, closing the door behind them. Kane notices Ron's slightly ajar door and the muffled sound of his conversation with someone on speakerphone.

INT. RON'S ROOM - CONTINUOUS

Ron speaks into the phone, his voice low and tense.

RON

*Bitch i told you dont ever fucking call me. The fuck you think you are doing, stupid bitch. I should whoop your ass.*

*ESTELLE*

*(drink)*

*Fuck you Ron. You still owe me nigga. You know what you did, I want all of it.*

*RON*

*Who the fuck you think you talking to?*

*ESTELLE*

*(drunken slur)*

*You don't want me no more. When Jon was alive couldn't even get you off me. Fucking everywhere, every way.*

*(hiccup)*

*I did that shit for you. Jonathan. Even fucking Kourtney's ass, for you.*

*RON*

*Bitch you're drunk, take your dumb ass to sleep. Don't want to hear that shit.*

*(he tosses the phone on the bed in a drunken manner, his bracelet falls to the ground, Kane is watching him through the crack of the door, observing the way he and Estelle spoke to each other. His uncle is facing the mirror, pouting his back at the door. Estelle is still going off on how she let him get away with it.)*

*What do you mean by "get away" ? I dont get away with shit. I dont what the fuck I want including that fine ass Kourtney. Hell she is as much as mine as she is yours.*

*(laughs to himself, as he stumbles drunk)*

*Estelle cursing him out on the phone in anger over being cheated over the exchange, Ron is mocking her, Kane's face is in total utter shock, then his facial expression turns into anger, then a contemplative look. Ron hangs up on Estelle while she's ranting. Ron turns to start walking out the room, then looks back in the mirror to admire himself.*

RON

*Say Nephew, you out here playing all these video games... Need to be getting ya dick wet. All these fine bitches walking around.*

*(laughs to himself.)*

Kane? Aye Kane?

*(Ron walks into an empty living room, Kanes remote still plugged in. He walks outside where he sees Cheryl still cooking by the fire, enjoying herself. Ron sees Kane driving off in his car)*

*Motherfucker!*

CHERRYL

*It's all good baby. I let him take the truck.*

RON

*The fuck for?*

CHERRYL

*He needed batteries for some game or something, so I let him take the car so he could do just that...Comen let the boy live, damn.*

*(Ron sucking his teeth)*

*Look at me, that boy is the only way to survive this. Because when the Ricci family knew it was me that told you about Fin; that boy might be the only thing that could keep a bullet from going through our brains. So if i have to let the brat joy*

*ride to the store then go ahead. Hopefully he dont kill himself with the windy roads before we get the use we need out of him.*

*Ron looks out to see the brake lights as Kane drives away.*

*FADE OUT.*

## **Scene 2**

*-SILENT/ACTION SCENE*

*Kane driving down a curvy road. Having flashbacks of him & looks like they're he at a house party in the background, she falls crying on Kane, him & Gio Jr are carrying her out with sad faces. Flashes of Koko having cry outburst in friend group settings. Flash of uncle Ron when he first arrived, he was kind of wet and had minor scratches on his neck as Kane envisions his memory. Kanes cursed himself, blaming himself saying I did it again. Suddenly in his emotional internal struggle, a mountain lion appears in the middle of the road. In a panic Kane swerves to a stop, he's breathing heavily from the near miss. He looks back and there's nothing in the road. Then in a moment of seriousness he regains focus, he then flashes back to Gio jr & himself carrying koko to the ricci's home hospital, then a handsome dressed up Willy comes in wearing a lion coat wearing a worried concern look. Image of Willy & Gio Sr going in the room with the doctor and a broken Koko. Back in the car, Kane regains himself, wears a focused look then drives off.*

## **Scene 3**

*Int. Ricci Home- Home Gym- at the Ricci lavish in-home gym & boxing ring Gio Sr & Gio Jr are sparring in boxing. In walks Gio Sr right hand man.*

*RICCI GOON- BIZI*

*Boss.*

*(they continue sparring)*

*Boss.*

*GIO SR*

*Can it wait, Bizi?*

*(He said out of breath)*

*RICCI GOON- BIZI*

*Biggs is on the line.*

*Gio Sr stops, Gio jr gets him in the face but his father isn't moved by it. He just gives Gio Jr a look and gives him a warning. Gio Sr gets the phone*

*(Phone scene switching:)*

*GIO SR*

*Yo.*

*BIGGS*

*339 oaks way.*

*GIO SR*

*Is it there?*

*BIGGS*

*Right here.*

*GIO SR*

*Is it alone?*

*BIGGS*

*Nah.*

*GIO SR*



Well, Well, looks like you're going lion hunting.

BIGGS

Yep

(hangs up)

Biggs gets his automatic gun, removes the safety and gets out of the car quietly in the dark night. Cheryl is still outside tending to the fire and cooking outside. Ron is inside the cabin smoking, turning off Kanes game and looking for a movie to watch.

#### **Scene 4**

Ext. Cabin location- Outside

Dark Night, cold, partly cloudy/foggy. Biggs waits in his car as he loads and prepares his silent pistol. Cheryl is oblivious to the danger that awaits her, Biggs creeps up on her. She turns around.

CHERYL

(frightened)

Oh shit!

(holding her chest, out of breath)

You scared me. When did you get here?

(she smiles)

Biggs is still silent.

Switch:

Ron in the living room watching porn on his phone, hears her scream.

RON

*Don't be burning yourself out there! Haha!*

*Switch back to Cheryl:*

CHERRYL

*(rolls her eyes)*

*Your boss is so impatient, right.*

*(yells back)*

*I'm good, just-*

*She is silenced by a fatal shot to the head. Biggs has her body fall lightly. Hr continues on toward the cabin.*

*Switch to Ron:*

*(sitting on couch watching disturbing pornography, he's smiling in enjoyment)*

RON

*Hurry up, woman, before that boy comes back I'm trying to wear you out to these videos. (silence, Ron says under his breath)*

*Bring Kourtney's ass up here too.*

*(he begins to touch himself in erotica, thinking of Koko. He grows impatient)*

*Come take care of me, that damn food got enough attention.*

*(silence)*

*Come suck my dick, jabber jaws...*

*(silence returned again)*

*Cheryl? (irritated) This bitch.*

*Ron gets up to go outside; walking out the door.*

RON

*I know you hear me.*

*(looking around)*

*Cherry?*

*Ron walks over to the cooking food, it's very dark outside. As he walks, he unknowingly trips over Cheryl's dead body, which he discovers to his horror. In panic he goes back inside.*

*(Switch to a view in which Bigs is watching Ron the entire time for a good angle)*

*Silent/ Action Scene:*

*Bigs sees Ron try to retreat back into the cabin. He shoots. Ron dodges the bullets. Bigs shoots up the cabin terribly, overly. Ron manages to escape barely with his life as he manages to outsmart Biggs by making the cabin catch fire as a distraction to escape. Biggs, satisfied with the view of total destruction, packs his items and begins to leave. Ron is running through bushes to get back onto the road. Ron sees headlights coming, he hides in fear, he sees the license plate and driver and recognizes Biggs. Ron wears a furious facial expression.*

*FADE OUT.*

## **Scene 5**

*Int. Koko's house.*

*Night time, street lights are on outside. Koko is in her room watching tv, no one's home with her. All the lights are off in the home. She sees headlights pull into her driveway.*

KOKO

*(mocking voice)*

*Oh that's a record. Hmph, Bitch.*

*(rolls her eyes, gets in bed to prepare to fake sleep.)*

*Knock at the door. Koko ignores it.*

KOKO

*She can use her key.*

*(she continues to stay in her bed)*

KANE

*(yelling through the door) Kourtney! Kourt!*

*(Koko shoots up as she recognizes who's at the door, she hesitates to get out of bed but decides to sneak down the stairs. Trying to hide/ act as if it's no one's home.)*

*Come on Koko I know your home, its fucking Thursday. Estelle at the casino. Come open the door man.*

KOKO

*(talking through the door)*

*I'm really tired, Kane. I got shit to do in the morn', I'll hit you later.*

*(trying to brush him off)*

KANE

*(starts talking softly, growing impatient)*

*Something going on with you, we need to talk. Please just open the door. Let me in.*

KOKO

*I'm uhmm, already in bed Kane. I'm good, for real I'm good. Go on, I'll see you later dude. (she starts to walk up the stairs, he hears the steps creaking)*

KANE

*(grows impatient, but desperate for the door to open)*

*I know what happened with Ron.*

*(Koko freezes on the first step)*

*Come on open the door please.*

KOKO

*(in a fit of frustration she goes to open the door in anger)*

*What the fuck do you know Kane huh? What about Ron? Nobody gives a fuck. You come here for what, to ask me shit? To laugh at the slut? Oh, or another broken piece you want to fix? You came here for what? All y'all want is to use me!*

*(Koko is spiraling in a fitful rage)*

*Everytime around you. You did this Kane, it's your fault. Fuck you Kane. Fuck you...You said it wasn't happen no more. He said he'd protect me forever.*

KANE

*(goes to comfort his friend, each time she pushes him off violently he comes back to hold her, he's holding back tears. Flash images of Kane finding Koko half naked unconscious in a closet, another flash of Gio and Kane carrying her limp body out the back to Gio Sr's personal doctors, and another flash of Willy and Gio caring for Koko at the hospital. Flashback to present, Koko is in Kane's arms.)*

*I'ma get that nigga, for real, and that bitch ass Estelle.*

*(he's rocking her in comfort and reassurance)*

*The Whale is gone, he can't protect us any more.*

*(he goes to lift her head so she can meet his eyes to see his seriousness)*

But you got a shark behind you, and right here with you. Just like I took care of them, Ron will be taken care of; and any motherfucker who thinks they can will answer to me.

*(Koko tries to get up acting if she'll be fine, Kane readjusts himself)*

Uh uh, you're not ok. I'm not leaving you alone.

KOKO

*(Laying on him, still sniffing)*

I'm not talking Kane, so fuck off. You get on my damn nerves.

*(rolls her eyes, gets comfortable when she sees he's not moving)*

KANE

Yeah, love you too.

*(says sarcastically, motions her to get comfortable, she gets more comfortable, she's calmer, as he rubs her hair)*

You don't know Koke, but since that night... I can't take... I don't know how...

*(lets out a deep breath)*

I meant it when I said I wouldn't let anything happen to you. I... I'm sorry I wasn't there... Again

*(his voice is cracking in pain/tears; he quickly wipes them)*

Shits foul. It's wrong. He shouldn't have...i should've...

KOKO

*(listening without looking at him)*

How'd you know?

KANE

*(wipes tears, regaining composure)*

Heard Estelle bitch-ass on the phone wit'em. They was talking like they was real familiar type shit, something they aint ever did before especially this nigga. She was going off about some money or some shit; then she mentioned you. Then it made sense. Last time we went to the fair it was all of us; Riccis, you me, Naj, your dad, my dad

*(Koko is holding back tears)*

Shit, we used to mob it to the fair 'member, shit was lit as fuck. The fact you wasn't fucking with it, i just need confirmation i wasnt trippin', shit you dont think Naji and Ari know when you not right. They know.

*(Koko shoots up)*

KOKO

They know? What do they know?

KANE

*(confused and surprised at her quick response)*

They know something's off with you. Now they'll understand why, that's all.

KOKO

No, Kane. They don't need to know about this, and I don't want you telling them either. Anyone

*(she says looking straight in his eyes)*

KANE

What? Why? They love the fuck out you, we want to be there for you. I want us to be there for you.

KOKO

No, that's not for you to decide Kane; and neither is telling them MY shit to anyone else. Especially Naji, this would kill her. I can't do that to my friend. I got this. I can handle this. It'll blow over. Just forget about it. I already knew how he is...so, that's on me.

*(spiraling again, on verge of tears)*

KANE

You didn't do anything. This is him. He did that, not you. You...

KOKO

*(covers his mouth, with a struggling voice to plead with her friend)*

Please. Don't tell them. Naji can never know about this.

*(she nods her head yes to lead him to agree, he agrees in a nod, Kane is broken in the eyes at seeing how broken Koko is. He goes to hold her again)*

KANE

Ok, I won't say anything, but soon you will need to. For you.

*(Koko shakes her head 'yes' in a way of letting go and trying to put it past her; they share a moment of silence as they embrace, Kane observing and admiring her strength and resilience to be strong. As he rocks her in comfort he notices how beautiful she is even in such a ugly, dark moment.)*

*Koko feels eyes on her, she slowly raises her eyes to his gaze, they share a moment into each other's eyes as if they're saying words without words. Koko lets out a saddened smile trying to convince Kane she's alright. Kane continues to look*



*into her introspectively as he studies her. Suddenly the sound of distant screeching from a car's sharp turn is heard softly, then 3 large black SUVs speed up the street passing Koko's home in the direction of Kane's home.*

*(Kane's eyes flicker to the window, catching the headlights. The sound of engines grows louder. Kane in curiosity goes to look out Koko's window in the direction the lights went. Kane notices the vehicles by the last car's license plate.)*

KANE

*Ricci's?*

*(he whispers under his breath. Koko confused at Kane's statement gets up to view what he saw)*

KOKO

*Boy it is too late for the Ricci's to be out... Unless somebody is in trouble. Probably some dummy out being stupid.*

*(rolling her eyes, she gets out the blinds, shrugs her shoulders to mind her business; Kane returns to keep observing, then notices they are going directly to his home.)*

KANE

*The fuck. They are at my crib?*

*(Koko looks confused with raised eyebrows at Kane and gets back up to look out the window. Kane wears an expression of overwhelming thoughts. They see many shadows get out the vehicles, then a trunk is popped.)*

*We got to hurry up and get over there. Kane quickly rushes out the house.*

*(Koko is struggling to keep up)*

KOKO

*(out of breath)*

*Nigga you acting like they gon do something. Hold on damn.*

KANE

*Naj is there.*

KOKO

*Mr. Ricci wouldn't hurt her. Fuck slow down.*

KANE

*Fuck that. You don't know that.*

**KANE then hears his uncle voice in his head:**

*Soft ass you think, you think everybody is your friend huh. Like everybody looks out for each other, haha. Friends, soldiers, family; they turn on you.*

*Kane takes off running, while Koko is close behind struggling.*

## **Act 8**

### **Scene 1**

*Int.- The home is mostly empty except for some smaller furniture items; Naji is coming down stairs in her pjs to pop some popcorn. As she passes the foyer, she sees shadows coming up the stairs then the doorbell rings. Naji goes to answer. Gio Sr., his men, Fin, and his men enter the house. Naji lets them in, recognizing Gio Sr.*

NAJI

*(surprised but cheerful)*

*Oh! It's late. What y'all doin' on this side of town?*

*(She hugs everyone as they walk past, each gangster giving her a kiss on the forehead. Gio and Fin are last.)*

NAJI

*(excitedly)*

Uncle Finny!

*(She runs to hug Fin, who embraces her with a smile, hiding his pain.)*

FIN

Ooh, my not-so-little Jiji. Look how big you've grown, so beautiful. You still coding?

NAJI

Still have the manual you got me. I missed you so much. No offense, Uncle Gi.

*(She shoots Gio Jr. a smile and a wink.)*

FIN

That's my girl. Hey, where's Tanaji?

NAJI

Where else? In her room, she never leaves.

FIN

*(glancing around at the disarray)*

Kane. Where's your brother?

*(Naji's phone buzzes with texts from the hacking competition, saying she's been hired. She beams with excitement.)*

GIO SR

What's that? Why are you all smiley and shit?

NAJI

*(excitedly and secretively)*

What I was talking about earlier, but that's for another time. Omg. I gotta call the girls! (She walks back to the kitchen, not thinking about them anymore, typical teenage behavior.)

FIN

Whew, I thought that was going to be harder than it was.

GIO SR

Not when you two get to talking about that cyber computer shit.

(He starts upstairs, signaling the others to follow.)

FIN

Haha, what can I say? Give genius kids some black market items and a chemistry set; boom, you'll be their favorite uncle for life.

(He pats Gio Sr. on the shoulder, pulls out his gun, and they all walk upstairs, confident and unfazed.)

\*\*Switch:\*\*

Naji's in her room, half-dressed, high, holding a picture of Willy as a child. She's crying and mourning. Gio Sr. and his men burst into her room.

TANAJI

Fuck, Giovanni. You scared the shit outta me. What are you doing here so late?

GIO SR

You fucked up. You have seriously fucked up, Tanaji Simone Cayman... Williamson. I fucking told him over and over. "Don't marry that materialistic bitch." "Throw that trash on the streets." "You want me to drown her?" Every fucking time... "Naw, the kids this...", "the kids that..."

(Tanaji starts to get scared)

*I don't know why my dear friend always wanted to clean up messes... always taking shit and wanting it to turn to gold. I mean, look at you. From a common low-dirty whore, to the WIFE of one of the world's largest and most profound businessmen ever.*

*(He struggles to hold back his anger to get his point across.)*

TANAJI

*W- wait. Gio. What's this all about? What will Willy do?*

*(Gio hits her 2x violently, she falls to the ground.)*

*\*\*\*\*Switch\*\*\*\**

*Naji downstairs she's into her phone. She sees out the window two figures runnin' up the street toward her house; she's squinting her eyes to get a clearer view, and notices it's Kane and Koko. She wonders why they're running to the house, she thinks nothing of it and goes to her room to continue her night. looks up in response to the thud, from upstairs. She*

*\*\*\*\*Switch back\*\*\*\**

GIO SR

*You dirty bitch.*

*(Picks her up by the hair)*

*Set up your own husband, fucked his brother, and took his empire... Fucking snake ass piece of shit.*

*(he gives her a blow to the face, she starts bleeding; Tanaji is now in tears.)*

TANAJI

*What the fuck G? I SWEAR I didn't do anything.*

*(she says in a whining voice, holding and covering her bloodied mouth; suddenly with eyes wide in fear Tanaji sees Fin walking into the room. She's lost for words.)*

*Flash images of TanAji and Ron exchanging information as they prepare for the set up ambush they're planning.; cut back to current time.*

*FIN*

*Oh hi. Tanaji. Long time. You don't look too happy to see me. Why? Do you see a ghost?*

*Tanaji is now riddled with fear and nearly shaking.*

*FADE OUT.*

*\*\*\*\*Switch\*\*\*\**

*Naji, in her room upstairs, starts to unwind like an average teenage girl. She sends a text to Ari.*

**MESSAGE FROM ARI**

*ARI*

*I knew you'd get it! What a bitch tho, I still cant believe u made the computer make lmao*

*NAJI*

*She sent a virus. I sent a pandemic lamo iykyk.*

*Wth you aint say Fin is back in town. #haterrrr*

*ARI*

*???                   What you talking about*

*NAJI*

*Ur dad & Fin just pulled up idk*

*ARI*

*Now?*

*(Naji thumbs up)*

NAJI

*TTYL about to jump in the shower. Check on Koke.*

*(Ari loves the message)*

**Scene 2**

*Int. Ricci's home. The home is down for rest. Melanie is downstairs watching the news and smoking a cigarette; dressed in elegant silk and rollers in her hair. Gio is coming up from the in home gym to go upstairs to his room. Ari in her room with slow tunes on the radio. Ari walks out of her room with phone in hand.*

ARI

*Dad?! Daddy?*

GIO JR

*(as he walks past his mother to the staircase upstairs)*

*You're daughter's being annoying again.*

MELANIE RICCI

*(rolls her eyes)*

*Your father's out sweetheart.*

ARI

*Where?*

GIO JR

*Nunya.*

*(laughs. Melanie ignores the kids)*

*Ari, still wearing an introspective look follows her brother as he goes to his room.*

ARI

*I know, you know. Where's dad?*

GIO JR

*(undressing with his back to her)*

*Business little sister, business. Why don't you just get to bed huh. Close the door while you're at it.*

ARI

*(squints her eyes)*

*Naj just texted me and said Dad's at her house. And Fin is with him?*

GIO JR

*(is shocked)*

*At Kane and Naji's house? With cousin Fin? Where did you hear that from?*

ARI

*Naji.*

*(Gio is searching in his mind, appearing to be in deep thought)*

*Junior what is it? When did Fin get back in town?*

GIO JR

*(wears a worried/concerned expression/introspective)*

*Bizi came in, me & pops was shooting, he got on the phone then left quickly I assumed it was business. Something about lion hunting... What Naji say? Where's Kane?*

ARI

*Hunting?*



*(Ari wears a puzzled look on her face, Gio Jr plays back his father reactions in his head, he notices his father was fuming)*

GIO JR

*(starts to grab his clothes, and keys)*

We gotta go. We gotta go over there.

ARI

Why? You know something.

GIO JR

Dad was very very angry on the phone. Knowing pops, it's not a lion but a person hunted. *(they share a dreadful look)*

ARI

You don't think he'd... Hurt Naj right? He could do something like that.

GIO JR

When he's mad... you said cousin Fin...

*(they share a knowing look)*

*They both rush out the door; Melanie unmoved and still watching her show.*

MELANIE RICCI

Fuck that bitch.

*(she hits cigarette)*

miss you Will.

*(she looks over to an older picture of younger Gio Jr & Willy with their fathers in an old school car, continues to smoke & watch Tv.)*

FADE OUT.

### **Scene 3**

*Interior- Williamson home-- Night*

*Cut to: Naji's Room*

*Naji is sitting on her bed, snacking and scrolling through her phone. She hears a faint noise from her mother's room but dismisses it, thinking nothing of it. Glancing out the window, she sees Kane and Koko running down the street toward the house, out of breath.*

NAJI

*(muttering to herself)*

*What the hell are these fools doing?*

*Suddenly, a loud and violent bang followed by a crash echoes through the house. Naji drops everything and bolts upright. She cautiously makes her way towards the noise, heart pounding. As she reaches the door, she sees through the cracked door of her mother's room.*

*Interior - Tanaji's Room*

*Gio Sr. and Fin are violently beating and torturing Tanaji. Naji's eyes widen in fear, and she covers her mouth, but she can't look away. The interrogation continues.*

GIO SR

*You better start talking, Tanaji. About Ron, Willy, the whole shit.*

TANAJI

*(sobbing, bloodied)*

Okay, okay! I knew Ron was going to set up Willy, yes I knew all about it. I linked him with the Taha crew in Jersey, and he gave them a little money. He told me everything—how it was going to go; but Willy wasn't supposed to die. Just take the business, not his life.

FIN

*(interrupts Tanaji with a strike to the face)*

Fucking Wiley, James, Keeny, Aaron, Tommy all of them dead, becuse of you.

*(his anger building)*

Then that motherfucker came and shot Willy himself.

*(Tanaji is stunned and shocked at this new information, still crying)*

Yeah. Ron pulled the trigger on Willy, right to the head, up close. I know because I was there fucking riddled with bullets from you. Ungrateful bitch.

*(goes to strike her again but restraints, and looking fiercely in her eyes he holds her face tight and strong, with shaking anger.)*

TANAJI

It got too far and I couldn't do anything about it, to stop it. I wanted to stop it but...

*(started crying harder)*

I-I fell in love with him, and I hated Willy for loving the kids more than me. Always the trips, the cars, jewelry, all that wasn't for me. It was for them, and he'd always remind me in his own way, it felt like he hated me.

*(she pauses, gasping)*

But when we came to California, I saw how much he loved me. I understood my husband for the first time. Loved him for the

first time. It was too late—Ron had already rallied the Tahas for the hit. Everything was already in place. Then Willy was dead.

*Naji, frozen in shock, listens to her mother's confession. Tears stream down her face as rage builds within her. She hears the front door open and closes her eyes, trying to steady herself.*

**FADE OUT.**

#### **Scene 4**

##### **Interior - Foyer**

*Kane and Koko burst into the house, panting. They are met by Gio Jr. and Ari, who rush in behind them.*

KANE

What y'all doing here?

*(Koko looks to Gio Jr & Ari for a response)*

GIO JR

*(out of breath)*

We need to hurry. Dad's here with Fin. Tanaji might be in danger.

ARI

We came as fast as we could, worried about you and Naji.

*They all share a look of confusion. Suddenly, loud bangs, yells, and Naji's scream pierce the air. Everything goes black for a moment.*

#### **Scene 5**

**Interior - Tanaji's Room** *Naji in a silent yet bubbling rage, she grabs an old elegant letter opener, she bursts into the room, passes Fin, Gio Sr, and their men and she attacks her mother violently with the letter opener. She's screaming and*

going super hard, Fin and Gio Sr try to act swiftly by getting Naji off of her mother.

Naji, in a silent yet bubbling rage, grabs an old elegant letter opener from a nearby desk. She bursts into the room, her eyes locked on her mother. She charges past Gio Sr., Fin, and their men, violently attacking Tanaji.

(Tanaji's confession is heard over flashbacks of happy family moments. Naji's face transitions from confusion to sheer rage. She grabs a letter opener, her hand shaking with fury.)

NAJI

(screaming angrily, growling)

You did this?! Is it all your fault?! How could you betray us?!

(whispers in her ear as Tanaji gargles her blood, Naji takes a moment to look her mother in the eyes)

You never deserved him.

(Tanaji takes goes limp, the men are in shock)

She stabs her mother repeatedly with the letter opener, blinded by rage and tears. Gio Sr. and Fin react swiftly, trying to pull Naji off her mother.

GIO SR

Naji! Get her!

FIN

I got her!

### **Scene 6**

Switch. The friends are running up stairs and they see light from Tanaji's room from the open door, as they rush to the room they are all met with the gruesome view of a butchered Tanaji and shocked/silent Naji drenched and covered in Tanaji's blood, while being held by Gio Sr, Fin is trying to help his men not let the scene be so gruesome. Kane is in total shock.

**Interior - Staircase**

*Kane, Koko, Gio Jr., and Ari race up the stairs, hearing the chaos. They see light spilling from Tanaji's room. They rush in and are met with a gruesome scene.*

**Interior - Tanaji's Room**

*Tanaji lies butchered on the floor, a bloodied Naji standing over her, drenched in blood. Gio Sr. holds Naji back while Fin tries to control the scene, attempting to minimize the horror.*

*Kane stands in the doorway, frozen in shock, unable to process the sight before him.*

KANE

*(whispering)*

Naj...

*(Everyone wears a shocked expression)*

**Cut to Black.**

**End.**

**Credits.**