

UNTITLED OAKLAND PROJECT

April 28, 2017

1

EXT. STREET - NIGHT

1

SLOW-MOTION ABSTRACT IMAGES

We're outside. It's night. And a MAN is on fire.

Scratch that. TWO MEN are on fire.

Arms flailing. Wild. Swinging.

We see pieces of a BROKEN GLASS BOWL flying in the air...

FRUIT CHUNKS bouncing off a sidewalk...

We go WIDE to REVEAL...

...one of the men is COLLIN. Black (35), in a long sleeve shirt. Hair twisted. His arm is a FIERY BLAZE.

He's PUMMELING someone on the ground, who is also on fire.

Behind them, a BLURRY FIGURE shouts:

BLURRY FIGURE  
GET HIM!

These SURREAL IMAGES may be hard to grasp at the moment, but be patient, they will make sense in time.

SMASH CUT TO:

2

INT. COURTROOM - DAY

2

The incident we just saw has led to Collin being in court.

We see Collin in a MEDIUM SHOT. He is center frame.

The JUDGE is stern, but going through the motions. We don't ever see him during this scene.

JUDGE (O.S.)  
*Now that you have completed your  
two month sentence at Alameda  
County Jail Santa Rita, in  
accordance with the remainder of  
your sentence...*

The Judge wonders if Collin is even paying attention.

JUDGE (O.S.) (CONT'D)

*Mr. Turner? In accordance with the remainder of your sentence, you'll proceed to a halfway house facility in West Oakland for your one year probation period. You will honor the 11:00 PM curfew, maintain employment, carry out assigned chores in the home, have zero altercations with law enforcement, and not travel outside of Alameda County under any circumstances. Any infraction results in case review.*

(beat)

*Give me a verbal confirmation that you have heard and understood these parameters.*

Collin looks into camera. He SIGHS.

COLLIN

Yeah.

CUT TO:

BLACK

**SUPER: 11 MONTHS AND 26 DAYS LATER - 4 DAYS LEFT OF PROBATION**

3 INT. DEZ'S CAR - NIGHT

3

The car is parked.

Collin's in the backseat, sitting in the middle. DEZ is smoking weed in the driver's seat. MILES is sitting shotgun. Dez is black. Miles is white.

Miles is Collin's best friend.

All three have fast food HAMBURGERS from KWIK WAY.

Miles takes his GOLD GRILL out of his mouth, to take a bite of the burger.

MILES

(mouthful)

*It doesn't taste the same.*

Collin holds up one of his fries, inspecting it.

COLLIN  
 Oh, they're wedges now.  
 (takes a bite)  
 I'm into that.

MILES  
 The bun's different!

Dez squirts some KETCHUP on his fries.

DEZ  
 What is Umami Ketchup?

Miles gives up on the burger and decides to eat the fries, but even they seem to be disappointing him.

MILES  
 This doesn't even look like a fry!

COLLIN  
 That's because it's a wedge!

DEZ  
 OK, real spit, this isn't the old  
 Kwik Way at all.

COLLIN  
 I like the wedges.

MILES  
 (to Collin)  
 You would!

Dez gets a text. Then they all get it. They all pull out their phones and look.

DEZ  
 Did yal just get Nak's text about  
 her work party on Friday.

COLLIN AND MILES  
 Yup.

DEZ  
 Yal tryin to go?

COLLIN AND MILES  
 Nope.

Miles drops a fry. He reaches down to grab it, and notices...

...a GUN nestled between the seats.

Miles picks it up. Super nonchalant.

MILES

Oh, what is this, bruh? Little yistol?

Collin sees the gun. *This isn't good.*

COLLIN

Uh, nope. Can I get out?

This is a TWO DOOR car. Collin can't get out unless Dez or Miles lets him out. He's basically trapped in the back.

DEZ

Got the better one in the glove.

MILES

Yeah?

Miles goes for the glove box, there is indeed another small gun. He pulls it out excitedly. Collin's getting more frustrated as he realizes what's happening...

This is a gun deal. He's in the middle of a gun deal.

COLLIN

I wanna get out.

MILES

Wanna let go of one of these? Let me hold somethin'.

Collin's getting more agitated. Tons of nervous energy. He's almost talking to himself at this point.

COLLIN

Three days Miles, I got three days. Let me out.

DEZ

Yeah, I sell you that one for 200.

MILES

I wanted something kinda... more western though. No disrespect. It just kinda look too cop-ish.

DEZ

Yeah, I mean I got like three more. One by each of Collin's feet...

Collin looks down. *Uh oh.*

DEZ (CONT'D)  
 (turns to Collin)  
 Collin, grab them right quick...

Collin reluctantly grabs the two guns near his feet, under the seats.

DEZ (CONT'D)  
 ...and one in the airbag thing  
 right there, plus the one in my  
 pocket...  
 (beat)  
 ...but you can't have that.

Dez and Miles grab the remaining guns from the locations Dez described. They're now all holding guns.

COLLIN  
 Nigga! Why are there FIVE guns in  
 the car, Dez?!

Miles turns, gun in hand, to look at Collin.

MILES  
 Oooh! Yours is dope, Collin!

COLLIN  
 It's not mine! Let me out! Don't  
 point that shit at me, Miles!

MILES  
 I'm not pointing it!

COLLIN  
 Stop pointing it at me!

MILES  
 Don't point that shit at me. I have  
 a child!

COLLIN  
 I have a life, nigga.

MILES  
 These aren't loaded.

DEZ  
 Those are *fasho* loaded.

Now Miles is freaked out. They are both pointing guns at each other and won't stop.

MILES  
 Stop pointing that!

COLLIN  
Pro-ba-tion, Miles! Let me out!

MILES  
(concerned)  
Oh, right. How'd your last check-in go today?

COLLIN  
It was coo. He just mentioned like a few reminders for until Saturday.

MILES  
Oh, that must feel good. That makes me really happy. What reminders?

COLLIN  
DON'T GET STUCK IN A CAR WITH TWO NIGGAS AND SIX GUNS, SMOKIN' ILLEGAL SHIT!

DEZ  
This is prescription.

COLLIN  
Oh, and I'll bet these guns are all registered?

MILES  
Fucked up part is even if we shot each other at the exact same time, the story would be, "Black convicted felon shoots white innocent father. White father self-defense retaliates in record time."

DEZ  
"Black man forces white man to wear gold teeth at gunpoint before kidnapping and murder."

COLLIN  
"Investigation into possible Jihadist motives behind black Muslim shooter in the self defense reverse racism murder case."

Collin sees the time. It's 10:30.

COLLIN (CONT'D)  
Curfew, Miles!  
(yells at Miles and Dez)  
LET ME OUT OF THE FUCKING CAR!

Miles turns to Dez and calmly asks:

MILES  
200 for Collin's gun?

COLLIN  
IT'S NOT MY GUN!

Dez's phone beeps in his lap.

DEZ  
Yup. Now get the fuck out, I got a  
Uber pick up.

MILES  
Tight. Wait, this an Uber?

DEZ  
Money every way I can get it,  
nigga.

MILES  
In-Deed!

Miles puts the gun in his jacket and pays Dez.

Collin and Miles exit Dez's car. We go WIDE to REVEAL...

4 EXT. KWIK WAY - PARKING LOT - NIGHT - CONTINUOUS 4

They were doing a gun deal in a busy fast food parking lot.  
Inside a brightly colored car with giant rims and tinted  
windows. There are tons of people walking to and fro. There's  
a large banner celebrating the "GRAND RE-OPENING."

The Kwik Way is an Oakland staple, recently purchased and  
restored to appeal to the new influx of young people.

Miles throws his HALF-EATEN BURGER on the ground. He angrily  
YELLS at the discarded food item:

MILES  
YOU'RE NO KWIK WAY!

Collin looks at the wrapper at Miles's feet.

COLLIN  
Oh, you got the vegan burger too.  
That's why--

MILES  
I didn't order a vegan burger. YOU  
ordered a vegan burger?

COLLIN  
You have to specify meat.

MILES  
I have to *specify meat*?!

COLLIN  
Feel like this can be a truck  
conversation.

MILES  
Okay. Okay. Onward. Make way for  
the Scorpion King!

Scorpion King is a nickname Miles has for Collin, but based  
on Collin's reaction... *it doesn't seem like he's into it.*

They begin walking, leaving the parking lot.

5 EXT. DOWNTOWN OAKLAND STREET - MOMENTS LATER

5

Collin's still carrying his leftover bag of food. They make  
their way down the middle of the street, walking towards  
their car.

Miles lights up a joint and blows smoke away from Collin.

COLLIN  
Why the hell'd you get that gun?

MILES  
Someone come breakin' down my door  
at 2:00 AM. I got my girl there. My  
three year old. Can't hit them  
with some potato "wedges."

Collin begins to rap:

COLLIN  
Grand opening of the new Kwik Way /  
wish I knew a quicker way /  
headed through the bay  
whips is sweet,  
gettin tooth decay /  
lookin at all these candy cars /  
look like they belong to fancy  
stars but--

Collin gets stuck. Miles chimes a set up for Collin.

MILES

...but just some mothafuckas pull  
up from the boulevard /  
Oakland city--

COLLIN

Oakland city /  
Pity /  
if you new to the view bet this all  
a bit dizzy /  
Gillespi, Paid on the blade like  
Gretsky

MILES

Yessssss!

COLLIN

Paid OFF of blade like Wesley-- /

MILES

Yas, come on! Got 3 more days 'til  
he free tho--

COLLIN

Got 3 more days 'til I'm free tho /  
then I'm movin up /  
hope I move enough /  
money in my pocket we get paid just  
for movin' stuff!

MILES

Eyyyyy!

COLLIN AND MILES

Money in my pocket we get paid just  
for movin' stuff!

We suddenly realize their car isn't a car at all...

They get into a GIANT EZ-LIFT MOVING TRUCK.

This is their job. Miles and Collin are movers.

6 EXT. OAKLAND STREETS - NIGHT 6

The EZ-Lift truck drives through West Oakland. It's a ghost town at night. Streets are empty except for their truck.

7 EXT. MILES'S APARTMENT - NIGHT 7

They pull up in front of Miles's apartment building. It's across the street from RIVER NILE MARKET AND LIQUOR.

8

INT. EZ-LIFT MOVING TRUCK - CONTINUOUS

8

Collin puts the truck in park. Miles wraps up the conversation and starts to get out. They slap hands.

MILES

We really need cars, eventually.

COLLIN

Ey. If you have that gun on you, don't tell me. *Plausible deniability.*

Miles pulls out the gun.

MILES

You mean THIS gun? HA!

COLLIN

Yes, I don't wanna be caught concealing a deadly white person concealing a deadly weapon.

MILES

THIS GUN!? RIGHT HERE??!!

Miles waves the gun out the window. No one's around but it's still reckless. Collin reaches over and opens Miles's door. He begins pushing Miles out of the truck.

COLLIN

Alright, get the fuck out.

9

INT. EZ-LIFT MOVING TRUCK - LATER

9

Collin takes a bite of his Kwik Way burger, and hates it. He pulls up to a red light, and looks at the clock.

It's 11:03pm.

Uh oh. Collin is super anxious. He taps the wheel...

...staring at the RED LIGHT.

COLLIN

(mumbling)

*Come on... Come on... Come on...*

10 EXT. OAKLAND STREET - SAME TIME 10

We are following behind a BLACK MAN running frantically, we hear heavy breathing and arms running wildly. The street looks similar to the area Collin is in.

11 INT. EZ-LIFT MOVING TRUCK - SAME TIME 11

Collin is humming along to the song, which feels oddly happy and poppy for him. He looks around and contemplates running the red light.

12 EXT. OAKLAND STREET - SAME TIME 12

The black man is running towards an intersection. We hear someone behind him yell...

AUTHORITATIVE VOICE  
STOP! STOP!

He glances back, we barely get a look at his face. He bolts towards the intersection. It is frantic and shaky.

13 INT. EZ-LIFT MOVING TRUCK - SAME TIME 13

The light is still RED. Collin takes another glance at the clock, and decides to gun it through the light. As he's about to take off--

There's a COMMOTION down the street, and suddenly--

Collin's POV: A BLACK MAN, about Collin's age, runs through the crosswalk, and as he passes Collin's truck...

SLOW-MOTION: *Collin and the man lock eyes.*

One thing is very clear...

The man is scared and running for his life.

...the man SLAMS his hands on the hood to brace himself, and bolts down the street in the direction Collin came from.

Collin sticks his head out the window to see why the man is running, and then suddenly...

...a uniformed COP appears on foot, and...

COP  
STOP!

**The cop draws his weapon--**

BLACK MAN

Don't shoo--

**--and opens fire. One LOUD GUN SHOT rings out, setting off a CAR ALARM across the street.**

Collin falls back into the truck, taking cover.

*He watches the rest of the scene play out in the side mirror.*

**The cop fires THREE more times.**

It's raw and brutal. The man falls to the ground.

We hear other cop cars on the way. SIRENS.

Collin is still looking at the mirror when--

--he locks eyes with the COP! It's extremely tense.

The cop is in shock. Collin is horrified. The cop quickly looks down and away.

Two other cop cars arrive. Red and blue lights flood the scene, as we hear other cars approach and screech to a stop.

The CAR ALARM is still ringing loudly over all this.

A SECOND COP suddenly appears at the EZ-LIFT truck window--

SECOND COP

MOVE!

Collin doesn't need to be told twice. He puts his foot on the gas and speeds off into the night.

14 EXT. STREET NEAR COLLIN'S HALFWAY HOUSE - NIGHT 14

Collin locks the truck and walks down the street. Still stunned and in horror.

He approaches the front door of a TWO STORY VICTORIAN HOUSE.

15 INT. COLLIN'S HALFWAY HOUSE - NIGHT 15

The lights are out. Collin steps inside, and walks down the hall. There is a small light over a chore-board. The top of it reads SECOND START HALFWAY HOUSE, with a grid of names and chores. We focus on it as he passes, still in pure shock.

16 INT. COLLIN'S HALFWAY HOUSE - COLLIN'S ROOM - MOMENTS LATER 6

Collin closes his door and locks it.

His room is not much bigger than a prison cell. The space between the bed and the wall is only a few feet. He sits on the edge of the bed and stares blankly.

KNOCK. KNOCK. Someone aggressively KNOCKS on the door.

Collin jumps but doesn't blink or move.

JAMES, the halfway house manager who we will meet later, yells through the door.

JAMES (O.S.)  
*11:00 PM is a required curfew, Mr. Turner!*  
 (beat)  
*It is 11:09! And you have bathroom duty this week!*  
 (beat)  
*Is that understood? Verbal confirmation, please!*

Collin is completely tuned out and staring blankly.

The faint sound of an AGGRESSIVE ALARM CLOCK can be heard.

At the last moment, we see him turn his gaze to the door and snap out of it just enough to prepare to answer.

SMASH CUT TO:

BLACK

**SUPER: TWO DAYS LEFT OF PROBATION**

We hear the sounds of the final moments of the shooting. Feet running, "STOP" yelled by the cop, and then a GUNSHOT finally startles Collin awake--

17 INT. COLLIN'S HALFWAY HOUSE - COLLIN'S ROOM - MORNING 17

We are close on Collin's eyes jolting open. The sound of the alarm clock gets louder. He turns it off and sits up, distraught and unrested.

Collin looks over at the map of the east bay on his wall. Alameda county is outlined with a marker, showing where he can and can't go. On his bedside table are travel books full of bookmarks. Collin grabs his hoop shoes and headphones.

18 EXT. STREETS OF OAKLAND - DAY 18

Collin FREESTYLES to himself as he jogs up from Telegraph Ave. over to Piedmont Ave. He rounds the corner where we reveal...

THE KONA CLUB

We'll see more of this place later. Collin takes note of the doorway. As he passes, there's a LOUD BANG. Collin flinches and spins around.

He sees nothing. It must have been a car backfiring. He is relieved. Not a gunshot. He keeps running until he reaches...

19 EXT. THE MOUNTAINVIEW CEMETERY - CONTINUOUS 19

Collin runs through the cemetery. He looks at the headstones. He's shook, remembering what he saw last night.

20 INT. MILES'S APARTMENT - LIVING ROOM - DAY 20

SEAN (3, black) runs through the apartment. It's somewhat shadowy despite the amount of sunlight through the windows. Kids toys pepper the floor.

ASHLEY (29, black) is barefoot, in shorts and a t-shirt. Her hair is still wet after a shower. Miles grabs Sean to put on his jacket. Miles is in jeans and shirtless, he is covered in small, scattered tattoos.

Collin is standing in their kitchen.

COLLIN

I saw the cops kill a nigga last night...

MILES

(covering Sean's ears)  
What do you mean you saw it?

COLLIN

Over by Broadway and 51st. He ran by the truck, then the cops showed up and shot him.

ASHLEY

Who got shot?

COLLIN

I don't know.

MILES  
But he's definitely dead though?

COLLIN  
Yeah, they shot him like four  
times.

Hearing this, Miles and Ashley groan.

MILES  
I mean he coulda lived. It ain't  
like they shot him 14 times like  
that Milwaukee dude. What's his  
name?

ASHLEY  
Miles, not helpful. Are you okay?

Collin SHRUGS.

COLLIN  
Yeah, I'm good.

Sean starts punching Miles like a boxer over and over again.

MILES  
Ey, ok ok lil' man, I get it. It  
wasn't about you for a moment, you  
ain't gotta KO me! Show Collin them  
hands, boy!

Miles puts his muscles up like Popeye.

MILES (CONT'D)  
I'm a tough guy!

SEAN  
*I'm tuff guy!*

MILES  
I'm the toughest mothafucka in all-

ASHLEY  
Miles!

Miles points at Collin, and tells Sean to...

MILES  
Get him! What the hell was dude's  
name...

Sean runs over and starts trying to box with Collin. Collin immediately goes into play mode with Sean. They pretend box, and run into the living room together.

Miles and Ashley have a quiet conversation in the kitchen:

ASHLEY

No, it has to be Centro Vida preschool in Berkeley!

MILES

It's 200 more per fuckin week!

ASHLEY

That's because it's the only bi-lingual pre school that I can get to on the train.

MILES

Why he gotta be bi-lingual? He already bi-racial!

Ashley looks at him not entertained and irritated.

MILES (CONT'D)

Ok! I got it, ok, he will go to casa vida, then he can translate for us when *the Mexicans* take California back.

ASHLEY

Use that mouthpiece, get us fancy pre-school money.

Miles and Ashley realize they're alone for a brief moment...

MILES

Oh goodness - My hands are QUITE cold this morning' and I need them for moving things. So I'm just gonna warm them up... on... your... booty.

Miles puts his hands into Ashley's shorts and down her underwear like he is warming his hands on a fire. He kisses her face while he does it.

ASHLEY

HA! Excuse you! Ah, COLD! Your hands are so cold!

His hands land on her butt, and he squeezes with relief.

MILES

Much better. Thank you kindly. Bye.

They give one big SMOOCH and Miles reaches for his jacket.

21 EXT. RIVER NILE MARKET AND LIQUOR - DAY 21

Collin and Miles dap up a few regulars standing outside the liquor store, and then walk inside.

22 INT. RIVER NILE MARKET AND LIQUOR - DAY 22

The CLERK rings up a customer as Collin and Miles walk in.

Miles notices the TV on behind the counter. It's the local news covering the police shooting from the night before.

ON SCREEN:

**"RECENTLY RELEASED FELON DIES IN STANDOFF WITH POLICE"**

MILES

This what you saw? No shit. Oh  
yeah, he's definitely dead.  
(beat as he listens)  
You see this cop?

Collin looks up to see the Cop's face on the news. We go in close up to hear--

NEWSCASTER

The officer involved has been put  
on leave while details of the  
shooting are reviewed, which has  
become standard when...

Collin stares at the image of the cop on the screen.

COLLIN

Yeah. I saw him.

MILES

(reference the cop photo)  
Why he wear his hat so low, ha!  
...This cop see you?

COLLIN

Yeah.

The Clerk finishes ringing up the customer in front of them.

MILES

(to Clerk)  
Ey, bro. You got my square.  
(to Collin)  
--and then you just left?

Miles pays the Clerk a dollar for a single cigarette.

COLLIN

It was after 11, you know James  
always has something to say.

MILES

They didn't wanna talk to you? You  
not gonna be a witness?

COLLIN

Hello, police? I want to report a  
murder you did.

(beat)

I was there after curfew.

(beat)

Yes, I'm on probation. Yeah.  
Convicted felon.

(beat)

Back to prison? Sure, tomorrow is  
good for me.

Miles notices a display case full of hand-bottled healthy  
"GREEN" JUICES. They look out of place in a liquor store full  
of junk food and cheap booze.

MILES

What the hell is this green shit?  
Bro!

Miles holds up the green juice.

CLERK

It's a local artisan protein  
something or other. Good for you,  
help you live longer.

Collin grabs one.

COLLIN

How much?

CLERK

Six dollars.

COLLIN AND MILES

WHAT?

MILES

Is it the blood of Jesus?? What the  
hell in this that it's six dollars?

COLLIN

Lemme get one.

Miles looks at Collin.

## MILES

WHAT?

23 INT. EZ-LIFT MOVING TRUCK - DAY 23

They're on the way to work. Music is blasting. Collin is driving and FREESTYLE RAPS about what they see.

Outside we see a montage of gentrification in full effect...

24 EXT. STREET - DAY 24

Young women walk dogs through groups of Black men.

25 EXT. STREET - DAY 25

GRAND OPENING signs on a remodeled cafe.

26 EXT. STREET - DAY 26

A street sign spinner almost hits an affluent-looking older couple.

27 EXT. STREET - DAY 27

An Asian man in a button up waits for an Uber car next to a Black man in a hoodie standing with his Pit Bull.

END MONTAGE.

28 INT. EZ-LIFT OFFICE - DAY 28

Collin and Miles enter a small shop. Just a front desk and a door leading to the back locker room for employees. There's SOOTHING MUSIC playing. Miles and Collin pick up their assignments for the day from...

VALERIE GUTIERREZ (27), a Filipino woman wearing workout clothes. She's pretty. Clearly built tough. Tattoo on her shoulder. Tight ponytail, hair-sprayed down. She is burning incense in the lobby and reading a textbook of some kind.

VAL

Good morning.

MILES

Namaste, Val. Your aura is really transcendent this morning.

(MORE)

MILES (CONT'D)

Did you cleanse your spirit of that superiority complex?

Val stares blankly at Miles like he is scum, then looks at Collin as if to say: *Yet another example of why Miles is an idiot.* She notices the green juice in Collin's hand, and just flat out ignores Miles's fake question.

VAL

Oh is that a green juice?

Miles grabs their assignment clipboard and starts reviewing the moves for the day.

COLLIN

Oh this? Why, I guess it is a green juice, huh? It's just, you know, part of my regiment. Little green juice, little... what's that class you take?

VAL

SoulCycle.

COLLIN

Yeah. Little soul cycling. My soul is...

He takes a sip of his drink and exhales. COUGHING.

COLLIN (CONT'D)

Healthy.

VAL

Ah hah. Well, glad you're taking care of yourself.

COLLIN

Oh, definitely. How's the final stretch going?

VAL

Finals are going to kill me, and every time I complain, my Mom says, "nursing school is much easier. Look at Jessica and Tita Rachel"

COLLIN

It IS the family business.

VAL

Yeah well...not everyone just does what the people around them do.

Val side-eyes Miles as she says it, then looks back at Collin. Miles hears what she says and fires back.

MILES

Collin was involved in a shoot out  
last night with the police.

Collin spins around to face Miles.

COLLIN

(mouthing silently)  
*What the fuck?*

VAL

What?? Who were you OUT with??

Collin grabs the clipboard.

COLLIN

NO!, No. He's... I was NOT ... he's  
just fuckin with you, babe.

She quickly turns her attention to that fact that he called her "Babe." And freezes up.

COLLIN (CONT'D)

...Sorry. Val. Front desk girl. uh  
Front desk person.

Irritated, she just wants to get back to work.

VAL

Get going.

29

INT. EZ-LIFT LOCKER ROOM - MOMENTS LATER

29

Miles and Collin are getting ready at their lockers. There are a bunch of OTHER MOVERS getting ready for the day, including TEL and YORKIE. Yorkie's Brooklyn accent makes it very clear this guy is a recent transplant to Oakland.

MILES

Fuck Val.

LITERALLY THE WHOLE LOCKER ROOM

HEEEEEYYYYY!

MILES

She disloyal. She uppity. And she's  
permanently in downward bitch pose.

Yorkie gestures towards Collin.

TEL

Bro, that's his ex-girl. STAP.

YORKIE

You buggin, Miles. She got that nigga a job and lets you both take the truck home. Get out his head.

COLLIN

Thank you, Yorkie -

MILES

She HAS to let us take the truck or we can't come to work. That's just a smart business choice. She's plenty smart. I'm just saying it's a shame she only applies that intelligence towards being a particularly high caliber of bitch.

COLLIN

SIMMER. BRUH.

MILES

Val pussy probably taste like a vegan Kwik Way burger.

Everyone bursts out LAUGHING. Collin shakes his head, and looks at Miles.

COLLIN

Too far.

Miles laughs even harder.

30 EXT. PHOTOGRAPHY GALLERY - DAY

30

The boys pull up in front of a small boutique gallery in the Old Oakland district. Collin rings the intercom buzzer.

We cut back and forth between the boys outside, and an ECU of a MOUTH YELLING into an intercom inside on the other end. This is PATRICK, who we will see in the next scene.

PATRICK (O.S.)

I have another 24 hours!

COLLIN

It's EZ LIFT!

PATRICK (O.S.)

Read the lease, it ends tomorrow at 3pm, you vultures! GO AWAY!

COLLIN  
It's EZ LIFT!

PATRICK (O.S.)  
Who??

MILES  
It's EZ LIFT GODDAMN IT!

Long pause... the blinds open for someone to peak through.  
Then back to the intercom.

PATRICK (O.S.)  
Oh.

We hear the BUZZER for the door, and they go inside.

31 INT. PHOTOGRAPHY GALLERY - DAY

31

Miles and Collin are packing up everything inside the small gallery. PATRICK, an odd older man, gingerly helps them place frames in boxes. Miles and Collin are a little careless in the process. Patrick is being extra careful with his packing.

PATRICK  
Ok that's Teresa, Rodney, Oscar.  
Where is Vivian... She is such an  
evasive little firecracker.

He sees Miles putting two photos in a box facing each other.

PATRICK (CONT'D)  
Ohnonono! Don't have Marissa and  
Kathy facing each other! They do  
NOT get along.

Miles slowly pulls a photo back out and spins it around to satisfy Patrick's odd request.

COLLIN  
So you're really into portraits?

PATRICK  
Well...

There is a long pause. Collin looks up.

PATRICK (CONT'D)  
See there? You looked for my eyes.

COLLIN  
Yeah, I'm talking to you.

PATRICK

We look into eyes when we want to better understand. To love. YET, it's impolite to stare. Why? And when we're ashamed, what do we do? We look away. Hmm.

MILES

(stares at photo)  
I'm not ashamed of how I feel about you.

PATRICK

My work hopes to make people fall in love.

COLLIN

With a photo?

Miles stares at a picture of a beautiful woman, as he takes it down off the wall.

MILES

It's workin, Patrick.  
(looks at the name tag)  
Hellooooo Tina.

Collin begins to pack another frame, and this photo is of trees, superimposed over street corners in the city.

COLLIN

So then... I love... trees?

PATRICK

That's from the last exhibit. I superimposed photographs of Oak trees over the neighborhoods and corners where they used to grow.

Patrick pulls a few pictures of superimposed trees out of a box and shows them to the boys.

PATRICK (CONT'D)

To remind people they used to be EVERYWHERE, but were cleared out to build the city. Now they're only on the damn street signs.

Miles looks back up at the girl portraits on the wall.

MILES

Well, I see why you switched it up. The trees weren't as photogenic as Viveca here. Does... she...

(MORE)

MILES (CONT'D)

live around here? I'm helping a friend get over this wicked bitch of an ex.

Patrick, seemingly not paying attention to Miles, stares at the photo of Viveca. Patrick spins Miles around to look at Miles's name tag.

PATRICK

Miles. She IS an Oak tree, and she too is gone.

The boys react like she died.

PATRICK (CONT'D)

Lives way out in Antioch now.

They react as if it's worse, she lives in Antioch. Patrick points up at one wall still filled with photographs of faces. He gestures grandly.

PATRICK (CONT'D)

These are all people who were forced out, for the NEW Oakland. Oh boys, they are cutting us down! That's why faces, eyes! To stare is to SEE!... Here look, come here, come here...

Patrick grabs Miles and Collin and faces them towards each other.

PATRICK (CONT'D)

Just stare at each other a moment.

MILES

Oh, we're good. I see enough of him. We're practically married.

PATRICK

It's not sexual.

MILES

NOW it is.

PATRICK

It's just about finding the soul.

COLLIN

Yeah, man. Find my soul.

MILES

Oh I left my cycle for it at home.

PATRICK

Shhhhhh. Look into the soul of each other. SHH. SHH. SHH. Look. Deep. Look, deep. Connect. Understand...

There is a long pause. They both twitch uncomfortably. It seems like they are going for it, taking the suggestion seriously...

...then we see Miles's hand float into the frame as he pinches Collin's nipple.

Patrick laughs in resigned disappointment.

MILES

Patrick, you're a swell mothafucka and I dig *everything* but this part.

PATRICK

Well, maybe that's why no one came. No one's ready to take the closer look. Come now, let's finish up with these boxes.

32

EXT. PHOTOGRAPHY GALLERY - DAY

32

The boys load the final box from the art gallery into Patrick's truck and close the door. A few photos remain resting outside the boxes, the people in the photos stare out the door as the boys slam it closed.

COLLIN

You making room for a new show or something?

PATRICK

No. No. I sold the Gallery. It's going to be a ...Pet hotel.

Patrick seems uncomfortable and saddened by sharing that news. The boys look confused.

PATRICK (CONT'D)

It's a resort for dogs to get.. Spa day sort of thing. For Animals. Anyway. Thank you boys for your help today, Miles and...

MILES

Oh this is Collin, nice catchin' your vibe bro.

Miles walks away. Patrick takes a long look at Collin. Collin looks at Patrick.

PATRICK  
Are you alright?

COLLIN  
Yeah, I'm.. yeah.

Patrick attempts to stare reassuringly into Collin's eyes.

PATRICK  
It's alright if you're not.

Collin looks away uncomfortably.

COLLIN  
Uh, I'm good.  
(hands Patrick the  
clipboard)  
Sign here.

Patrick gets in his truck and walks away. They walk back to their truck a few cars down. Collin climbs into the cab, while Miles stands in the street and lights a cigarette. We start to hear faint music approaching. Collin's phone rings.

33 INT. EZ-LIFT MOVING TRUCK - CONTINUOUS 33

He pulls his phone out of his pocket and answers.

COLLIN  
Hey, Mom.

34 EXT. EZ-LIFT TRUCK - CONTINUOUS 34

MILES  
Oh no, Capoeiristas.

A bunch of young white people wearing loose white pants and white shirts start pouring out of a capoeira cafe a few doors down from where the truck is parked. They are barefoot, some of them playing traditional Brazilian instruments. They start to form a circle in the street, singing and clapping, about to begin a Capoeira Hoda. Two people begin playing a game in the middle, kicking, rolling and flipping. They are blocking the entire street. They sing:

GROUP  
*Paranaue, paranaue parana!*

INT. EZ-LIFT MOVING TRUCK - DAY

COLLIN

Well, I got the truck, so Miles and I can move it out of there right now. We're over by the parkway.

35 EXT. EZ-LIFT MOVING TRUCK - DAY

35

MILES

No! Ey, we gotta get through, move out the way.

GROUP

*Paranaue, Paranaue parana!*

Miles sings along with the song but changes the lyrics.

MILES

*Get out the wayyyyy! Get the fuck out the wayyyy of our truck!*

Miles walks right into the middle of the circle. They think he is playing and try to play with him.

36 INT. EZ-LIFT MOVING TRUCK - CONTINUOUS

36

Collin continues to watch from the cab, and narrates for his Mom.

COLLIN

Uh oh, some people just started playing capoeira around miles - yeah the brazilian.. martial art dance thing.

(beat)

Of course it's all white people.

37 EXT. EZ-LIFT MOVING TRUCK - CONTINUOUS

37

MILES

Ey, go do your mock slave revolt dance show somewhere else!

One of them dances around Miles. He play kicks at Miles and lands a foot on his chest softly. Miles pushes his leg away and gets really angry. He starts walking towards the dance-fighter but stops when someone else does a cartwheel in and switches places with the guy. Miles is so angry and confused. He keeps getting spun around by legs and flips.

MILES (CONT'D)

Collin!

(to Group)

Soon as one of yal stands still I'm  
knockin yal back to Portland.

38 INT. EZ-LIFT MOVING TRUCK - CONTINUOUS 38

Collin decides it's time to intervene. He rolls his eyes as if this happens a lot.

COLLIN

Sigh. Mom, I gotta go.

Collin gets out of the truck.

39 EXT. EZ-LIFT MOVING TRUCK - CONTINUOUS 39

Collin gets out of the truck and walks over to help Miles.

As Collin enters the circle, he puts his hand over the instrument and stops the music.

COLLIN

(on phone, to his Mom)

Yeah, see you soon.

(to Miles)

Come on bruh, let's go.

When he interrupts the instruments, a few people walk up to him. One of them tries to get Collin to leave.

CAPOEIRISTA #1

Hey man, don't disrespect the  
space, man!

The man comes from Collin's side and grabs his arm, just like at Kona. Collin, caught off guard, quickly snaps and grabs the guy with his full strength and jerks him around. He is suddenly intimidating and aggressive.

COLLIN

Ey, don't fuckin touch me!

Miles goes into fight mode as well. He pushes the guy hard.

MILES

Who the fuck are you grabbin?!

Everyone gets alarmed. Collin immediately lets go, catching himself before he hurts someone.

He pushes Miles back as well, stopping him from escalating the situation. They try to settle it with the Capoeiristas.

COLLIN

We got to get to work, go cartwheel  
in your dojo.

CAPOEIRISTA #2

We have a permit to perform in the  
street from the city!

MILES

Well you asked the wrong city then,  
cuz we didn't sign shit for you!

Collin grabs Miles before he gets fired up again.

COLLIN

LET'S GO!

The boys get back in their truck. They turn on the engine and start pulling through the group. They honk the horn while the group shouts and scoffs at them. A few yell things like, "Get out of here!" "hurry up!" "Leave!" People bang on the side of the truck.

Collin honks and drives through. Miles is flipping them off and taunting them.

COLLIN (CONT'D)

Why the fuck you always gotta take  
it there?

MILES

The man. Put his FOOT on me.

40 INT. EZ-LIFT TRUCK - DAY 40

Miles and Collin freestyle with each other about things they see. Miles sets Collin up with a line, and Collin raps until he can't think of anything else. Miles helps again to start him up, and then Collin keeps going.

41 INT. COLLIN'S MOTHER'S HOUSE - LIVING ROOM - DAY 41

JIMMY, 7-YEAR-OLD ASIAN KID sits on a fluffy couch with an AFRICAN PRINT BLANKET thrown over the back. He's playing a very violent game similar to CALL OF DUTY. Jimmy shoots a soldier in the head.

Miles and Collin stand in the front doorway, confused. Jimmy stops playing to look at them.

Collin and Jimmy exchange a long stare down. Jimmy reaches for his CUP OF JUICE sitting next to him.

MILES

Who is lil' homie drinking out of that dinosaur mug you made in 5th grade?

COLLIN

My "Mugasaurus."

Jimmy pauses for a moment, as if aware of Collin's disapproval, and then takes a sip from "Mugasaurus."

COLLIN (CONT'D)

Mom!

Collin charges through the house, Miles in his wake.

COLLIN (CONT'D)

Mom!

NANCY (O.S)

I'm in the bathroom, Sir!

MILES

Who is this?

Miles is holding the Jimmy up in the air.

COLLIN

You didn't have to pick him up, that's Marty's son!

MILES

I got questions!

Collin and Miles peek around the corner to see Collin's old room full of little kid stuff and a bunch of drums.

COLLIN

Wait WHAT? He lives in my room!! Really???

NANCY (O.S)

Miles, put Jimmy down.

COLLIN

I'm moving home in two days!

MILES

How the hell she know I was holdin' the...

Miles looks over to see that Jimmy has texted her.

MILES (CONT'D)  
Quick hands! You techy snitch!

COLLIN  
What is happening right now!

42 INT. COLLIN'S MOTHER'S HOUSE - KITCHEN - DAY

42

The kitchen is full of African art. Black history. Colorful. Little sculptures, artifacts. NANCY, Collin's Mom, is wearing an African print shirt, jeans and natural hair.

NANCY  
Marty moved in, so we needed a room for Jimmy.

COLLIN  
When were you gonna tell me you gave away my room?

NANCY  
Boy, that is not YOUR room, that is my guest room that you once lived in. You really couldn't find an apartment? The whole damn city got a FOR RENT sign on it!

COLLIN  
"Have you ever been convicted of a felony? If so, what was the nature of the crime?"

NANCY  
Well... I just assumed you'd be here for a little bit and then eventually... you and Val would...

COLLIN  
What?? -- I don't wanna talk about Val, Mom.

NANCY  
You don't like talking about her, she doesn't like talking about you-- I do not understand you two.

COLLIN  
How often are you talkin to her?

NANCY

I took her to get her car at  
Mercer's, we get our hair done  
together, and she came over a few  
days ago to borrow--

COLLIN

Mom, we're not together right now!

NANCY

OK! ok. Well Jimmy and all my drums  
live in guest room "A" now. Clear  
out the last of Shanai's stuff off  
HER old bed and you have the room  
for a bit. But it's not your  
bedroom, it's my guest room "B."

MILES

Where IS your sister now?

Nancy goes to the couch side table to get a pamphlet.

NANCY

Oh, Shanai's in Bali! Teaching non-  
eurocentric beauty techniques to  
girls in underdeveloped nations,  
right on right on. Cosmetology  
degree is a success, turns out.

She hands the pamphlet to Collin.

NANCY (CONT'D)

Give this to Ashley please when you  
see her. Tell her it's from me.

We don't get a good look at the pamphlet now, but we see  
Collin look at it, and put it in his pocket.

COLLIN

Okay.

MILES

What's that?

NANCY

Something for Ashley, and you'll  
just lose it.

MILES

You're not wrong.

MARTY gets home, comes in and kisses Collin's mom. He's a  
middle-aged Chinese man who spent his whole life in Oakland.

MARTY

Hey, baby. Hey, look at this good  
lookin' man. How are you, brotha?  
Stayin' out of trouble?

Marty gives Collin a quick hug and a pat on the back.

COLLIN

What's up, Marty? I'm good man.

Miles walks away to investigate what's in Shanai's old room.  
Marty looks closer at Collin.

MARTY

You sure?

COLLIN

...Yeah, why does everyone keep  
asking me that today?

Miles comes back in the room carrying a box of flat irons.

MILES

Hey, can we take these?

NANCY

Ain't nothin but a bunch of  
Shanai's old flat irons. What you  
gonna do with those?

43

INT. BEAUTY SHOP - DAY

43

Miles and Collin enter a beauty shop filled with BLACK WOMEN  
getting their hair done. Some young. Some old. All skeptical  
of the white guy with the flat irons and his hood friend.

Miles immediately switches demeanor to that of a trustworthy  
salesman. Collin leans up against the front desk, chatting  
with the RECEPTIONIST.

MILES

FLAT IRONS. Top of the line, alloy  
metallic based, heat absorbent...  
Metal. Variety of different grips  
and heat sensitivity for  
different... *hand dexterity.*

COLLIN

(to Receptionist)  
This is going to be a show...

WOMAN #1

Oh hell no!

COLLIN

And we're off!

MILES

We have ceramic and titanium, a number of different colors. They all heat up in under two minutes, some for home some for travel, fit right in the glove box, wide plates for long weaves, short plates for those thinking about going all natural.

WOMAN #1

They look old.

COLLIN

A quick observation by the home team!

MILES

Came from the cosmetology school after one class, out the box but not outta gas. They only use the best, to teach the worst to become the best, now I got the best in front of me and best is what you deserve, so let go of the rest, ya heard, come on!

COLLIN

Winding up now!

WOMAN #2

How much?

COLLIN

He got them talking numbers. Can he take it home!

MILES

How much was the one you are holding?

WOMAN #2

140.

MILES

Oh my goodness, I would never - these are half whatever you got in your hand, and hand to god I'll bet they work better.

WOMAN #2

Okay. Who the hell is this white boy?

COLLIN

Final play, he slidin' into home.

MILES

West Oakland home grown bay boy  
bout his town business - Matter of  
fact one hundred percent of our  
profit today from these barely  
used, multi-colored artisanal flat  
irons, supports bi-lingual  
education for youth of Oakland, and  
helps support men transitioning out  
of incarceration for strong second  
chances, which we know our  
community needs, am I right, my  
brotha?

He turns to Collin, who has his hands in his face laughing.

COLLIN

FACTS!

WOMAN #3

...How do we know they work?

COLLIN

Oh, it's a wrap, he's bout to sell  
every one of them damn things in  
that box. The boy got the  
mouthpiece like a mothafucka I'm  
tellin' you. I don't even  
understand how he...

Collin looks up to see the entire room staring at him.

COLLIN (CONT'D)

What? Why is everyone looking at my  
hair?

CUT TO:

44

EXT. MILES'S APARTMENT - NIGHT

44

Collin's hair is freshly pressed. Miles and Collin are  
sitting on the front steps of Miles's building. Miles counts  
his new cash.

MILES

I think it looks good.

As he digs in his pocket for more loose cash, Miles's gun falls out of his pocket.

He quickly grabs it and puts it back.

COLLIN  
Oy. Plausible deniability ruined.

MILES  
It ain't like I'ma shoot someone. I just like to be prepared.

Collin SIGHS.

COLLIN  
What'd you make?

MILES  
We made 600... so you made 300.  
Here, bro.

COLLIN  
Nah, that's all you. For La Raza day care.

MILES  
You're gonna make it two weeks with your new Asian roommates so consider this rent money towards your own apartment. Plus, no such thing as "all me."

COLLIN  
Ha! Thanks man.

MILES  
Family over everything. It's good.

Ashley walks up. Sean in one hand, shopping bag in the other.

MILES (CONT'D)  
Hey, baby.  
(to Sean)  
What's up, tough guy?!

Ashley pretends to help Sean hold his muscles up.

ASHLEY  
Well hello, Collin's perm!

COLLIN  
Yeah... Collin loves the kids.

ASHLEY

Well whoever did that perm does not love you, that looks fuckin' terrible. You should go wherever your Mom and Val went. Your Mom's hair looks great.

MILES

What you talkin to Val for?

ASHLEY

*Calmate!* I didn't break the picket line, I just follow her on the social medias.

COLLIN

Everybody can still be friends with Val. It's fine, go ahead I mean, Val's a great person!

MILES

No she's not. Fuck Val.

Ashley shakes her head, and starts to head upstairs. Collin pulls out the pamphlet his mom gave him and hands it to Ashley as instructed.

COLLIN

Oh, my Moms told me to give this to you.

Ashley glances at the pamphlet.

ASHLEY

Oh, ok... So Collin, how bout a little celebration dinner here tomorrow night for the end of your ... probation stuff. I could do like grilled salmon, sautéed spinach, mushrooms--

Miles pretends to throw up, Ashley notices.

ASHLEY (CONT'D)

--and a fatty hamburger for this unhealthy full grown adult.

Miles nods in approval and gives a thumbs up.

COLLIN

Sounds great.

Ashley and Sean start to walk up the stairs.

ASHLEY

Miles, help me with him please.  
 (to Sean)  
 Say "goodnight Collin's perm."

SEAN

Goonite cowlin pern.

MILES

Night, bruh.

45 EXT. MILES'S STREET - NIGHT - MOMENTS LATER 45

Collin is heading towards the truck. He catches his reflection in a car window. His hair needs to be fixed ASAP.

Pulls out his phone and looks up Val's number. He hesitates for a moment. Should he call?

46 INT. VAL'S PLACE - NIGHT - CONTINUOUS 46

She's home, wearing sweats and a hoodie. We see takeout next to her homework. She's making FLASHCARDS.

Her phone RINGS. It's Collin. She hesitates.

47 EXT. MILES'S STREET - CONTINUOUS 47

Collin anxiously waits to see if she'll answer. Then--

VAL

Hi.

We begin to INTERCUT between Collin and Val.

COLLIN

Hey.

(beat)

I... I had to take my hair out today for somethin', and now I need to get it braided back again before tomorrow.

VAL

...ok?

COLLIN

And you're the only one who can do it under two hours.

VAL  
Why does it have to get done in two hours?

COLLIN  
Because...  
(sighs)  
...the 11:00 PM thing

VAL  
Right. Why did you take your hair out?

COLLIN  
It was... profitable to do so. I'm not tryin' to make it an *us* thing. I just really need my hair braided.

This feels over the line to her. Val pauses for a while...

VAL  
Let's do it at your mom's house then ok? I have to return a bowl anyway. And you have to help me memorize some stuff. This is my study time, and it needs to actually be study time. Okay?

COLLIN  
Yeah, I get it. Thank you.

48 INT. COLLIN'S MOTHER'S HOUSE - NIGHT

48

Collin's sitting on the floor with his back to Val, while she twists his hair back into braids. She's most of the way done already. Collin has her textbook and flashcards on his lap. She focuses on his hair as he reads FLASHCARDS:

COLLIN  
"The tendency to judge the strength of arguments based on the plausibility--"

VAL  
(quietly to herself)  
*Oh! Jawsin... is...*  
(then answer)  
Belief Bias effect.

Collin shuffles to the next flashcard.

COLLIN

"The tendency to attribute one's own actions - "

VAL

(quietly to herself)

*Oh - Blamegamin'... you blame the game... oh...*

(she answers)

Actor observer bias.

COLLIN

What are you sayin' before the answers?

VAL

Oh. Ha! You'll love this. This is for sure your fault. I made up slang words to like, help me remember.

COLLIN

You out here innovatin'? She is still town!

VAL

I'm very town! Who said I wasn't town?

Collin turns the page and there's a picture of a SILHOUETTE OF A VASE.

COLLIN

What's this vase one?

VAL

Oh, you see a vase?

COLLIN

Why'd you say it like that?

Collin looks at the picture again.

COLLIN (CONT'D)

Oh, I see it. It's two faces.

VAL

It is also that. I haven't made a word for that yet, but it's... unconscious inference?

COLLIN

Yup!

VAL  
Read it to me?

COLLIN  
"The formation of unconscious judgments. The results of which are so impervious to conscious control, so resistant to contradiction that the effect of them cannot be overcome."

VAL  
Read under the image.

ANGLE ON: The page. We see Collin is now reading the caption beneath the image.

COLLIN  
"Rubin's vase: The image is fundamentally ambiguous. People perceive a vase or faces, but not both at the same time."

VAL  
So apparently you like vases.

COLLIN  
How about... "Facevasin?"

VAL  
Nah, it's gotta be something you'd actually SAY. It gotta still be like how slang is, enough to stick in my head.

Collin tries to change the subject.

COLLIN  
So... you know I'm a free bird tomorrow...

Val hesitates for a moment, then politely responds.

VAL  
Yeah, I know. I'm glad. Next one please. I have to learn these, ok?

She points to the book. Collin sighs and starts again.

COLLIN  
The bias of hearing a--

49

INT. COLLIN'S MOTHER'S HOUSE - NIGHT - LATER

49

Collin walks Val to the door. Val pulls her keys out of her purse and begins the process of a very awkward goodbye.

VAL

I got a complaint today that one of our trucks disrupted a dance class - they said some black guy with dreads pushed someone.

COLLIN

That's bullshit, a guy put his hands on me and I--

Val begins to shake her head.

VAL

It's all in your control, Collin. Take some responsibility for--

COLLIN

I didn't deny it I just said that someone ELSE put...

Val shrugs and looks away. She doesn't want to have this conversation.

VAL

I know you're trying. At least you don't wear that fucking grill anymore.

(looking at Collin's hair)

Now you just need to cut this hair off and -

COLLIN

Heyyyy...this is me though

VAL

"Not the haaiirrr."

It gets quiet. Collin, trying to help her out of the discomfort, puts out his arms for a hug. Val hesitates for a moment, then goes in for a two arm hug. Val closes her eyes.

Collin re-adjusts, SQUEEZING tighter.

She taps his back. Time for the hug to end.

When they separate, Val's wiping a tear away from her eye.

VAL (CONT'D)

I...This is just why I don't wanna--

Suddenly, Collin's Mom interrupts, YELLING from the kitchen:

NANCY (O.S.)  
 COLLIN, IT'S 10:45 BABE, YOU NEED  
 TO GO, NOW! SORRY TO INTERRUPT,  
 BUT...

VAL  
 Yeah.  
 (yells)  
 THANK YOU, NANCY! GOODNIGHT!

COLLIN  
 Okay... Thanks again.

VAL  
 Yeah.

There's a lot unsaid between these two.

50 INT. EZ-LIFT MOVING TRUCK - NIGHT 50

Collin drives the truck by himself. He arrives at...

...the RED LIGHT. The scene of the crime.

Collin stops the truck. Waiting for a green. He looks down.

A SMALL SHRINE where the man was murdered. Some CHALK  
 MESSAGES are written near it. A group of 30-SOMETHING  
 TRANSPLANTS walk over it casually.

The light turns GREEN.

Collin drives away.

51 INT. MILES'S APARTMENT - NIGHT - LATER 51

Ashley and Miles are watching the news. Sean's on Ashley's  
 lap as she drinks a bottle of GREEN JUICE and reads the  
 pamphlet from Collin's mom.

ANGLE ON: THE PAMPHLET. "THE TALK." It's got a picture of  
 police on the front, and a young black teen. It's a guide for  
 talking to your kids about what they should say and do if  
 they run into the police. On the inside, is a picture of  
 someone with their hands up, with a voice bubble that says  
 "Don't shoot!" "I'm unarmed!" And other proclamations.

Sean is sipping the Green juice, watching the TV.

MILES

Please tell me you aren't feeding  
my son that now.

ASHLEY

Lemon. Carrots. Ginger. Cucumber.  
Apple. Celery. Kale.

MILES

Two years ago "kale" didn't even  
exist. Now it's the goddamn savior  
of humanity.

On the screen, we see the news report of the shooting Collin  
saw. They flash the official police photo of the cop and a  
mugshot of the victim.

MILES (CONT'D)

Oh, the cop gets his work photo?  
Use bro's work photo!

ASHLEY

I'm always baffled with how, on  
your diet, you have any energy at  
all, let alone enough to move  
things all day. At least with  
Collin, he's running and eating  
better.

MILES

He doesn't run, and he's just  
eating like that to prove something  
to Val cuz she drinks shit like  
that.

ASHLEY

Why? *SHE* should be proving  
something to him!

MILES

Baby, that's why I love you!  
Exactly!

Miles gives her a quick kiss then looks back at the TV.

ANGLE ON: THE TV. They're describing the slain man as a  
convicted FELON, with possession of a weapon and resisting  
arrest. Black. Male. 30-35. Big.

MILES (CONT'D)

Woop. Wrong cocktail. No protests  
for you, my g.

Ashley, staring away from the pamphlet for a moment at the TV, hugs Sean a bit closer.

52 EXT. STREET NEAR COLLIN'S HALFWAY HOUSE - NIGHT 52

Collin parks the moving truck a block from his halfway house. He hops out and walks to the door, mumbling raps to himself. Suddenly, a LOUD POP is heard down the street, which sounds just like a gun shot. He jumps and turns around - it was a car backfiring. He calms down and heads inside. He bumps right into--

53 INT. COLLIN'S HALFWAY HOUSE - MOMENTS LATER 53

JAMES, the halfway house manager, is at the door ready to greet him.

JAMES

Hello, Mr. Turner.

COLLIN

Do you stand there all day? Isn't this something we could automate?

JAMES

You want a robot telling you to mop the bathroom? How bout just a robot that mops the bathroom, then we can both go to sleep.

COLLIN

Solution oriented. I like it.

JAMES

Even better, how bout mothafuckas don't get arrested for dumb shit.

COLLIN

Ah, I see where you're going with this, but get there--

JAMES

Then I won't have to enforce seemingly arbitrary tasks to establish your ability to follow rules as a representation of laws.

COLLIN

Arbitrary is the right word.

JAMES

It's your last week. Don't make me write you up on your last week. It's not like it's just a warning. The judge will extend you here another year. And then your little map box sentence starts over.

COLLIN

Convicted on dirty bathroom charges?

JAMES

Bathroom, mop, push the mop, wipe the mirror, check it off on the board. Hamster wheel. Last go round. Just do it.

COLLIN

This the dream, James? Hamster cop?

JAMES

You are a convicted felon now, Mr. Turner. You are now that until proven otherwise. Prove otherwise at all times.

COLLIN

...Got it.

54 INT. COLLIN'S HALFWAY HOUSE - COLLIN'S ROOM - NIGHT 54

Collin has a MAP on his wall of Oakland with an outline of the area he has to stay in. He can't leave ALAMEDA COUNTY.

He stares at it, then the clock. It's 11:05, past curfew. He stares at the map, traces the border with his eyes.

55 INT. SURREAL COURTROOM - DAY 55

DREAM SEQUENCE:

*Collin's in a courtroom, sitting at the defense table.*

*THE SCORPION BOWL is in the witness booth on the counter.*

*As the scene continues, things become more and more surreal. The JURY are all unknown men, around Collin's age. Black, in similar street attire.*

*PATRICK'S PHOTOGRAPHS are hanging on every wall of the room.*

*The JUDGE remains OFF-SCREEN for now.*

*Collin's dream is in verse. Ambient music scores the scene.*

JUDGE (O.C.)

You have nearly completed your sentence, and have had no infractions on your penance. Do you have anything to say before we uncuff ya?

Miles, dressed like an attorney, walks in front of Collin into frame.

MILES

Collin is a baaaaad mothafucka!

Collin tries to yell, but he can't. He wants Miles to shut up. Collin has a gold bottom grill in his mouth. He tries to pull it out, but he can't. Miles begins to address the Jury. The Jury grunts and groans in reaction to Miles's appeal.

MILES (CONT'D)

Cadillac dippin/  
pimpin/  
plenty women/  
lean sippin/  
smokin/ heavy on the marijuana  
tokin/  
posted/ pushin a hard line out in  
Oakland /  
City of dope / the boy is dope  
that's why the whole city know  
him! /

JURY

Ey!

Collin's grill is getting bigger and bigger. It's both on the top and bottom of his mouth now. He can't speak. Fruit hits the floor of the courtroom, and the desk, like it's falling from the ceiling. We see the eyes of the photographs looking at him.

MILES

He took a little break! /  
got you thinkin he just changed a  
few ways but he played you jake! /  
Pride of Oakland usually cool and  
collected /  
but that aint the mothafucka to be  
punk when disrespected /

JURY

NO NO NO

MILES

diss his set and catch the wreckage  
/  
burn on the boulevard, hit the  
cement and get met with /  
the type of nigga that will leave  
you head split /  
bleedin til the weekend thats how  
he kept the city reppin / attitude  
is the deadly weapon /

JURY

EYYYY!

Collin's grill is too heavy, it pulls him down to the desk. When his face slams into the desk, he realizes there is a chain attached to the desk that leads up to his grill. Pulls his head back to tug at it. Everyone in the jury booth sips from a Scorpion Bowl. The photographs are the backs of heads now, no eye contact.

MILES

this the life we livin /  
and-it-been since the beginnin /  
and we gotta-be stuck in the soil,  
loyal, and-we don't do revisions /  
and we dont give passes to pussy  
footin

(to Collin)

don't be who you isn't! /

(to Jury)

cuz he aint no citizen-model-to-  
follow-just falsifyin how he  
flossin til tomorrow

We see that the Judge is the COP that shot the man a day ago.

The Cop/Judge grabs his gavel, which is now a gun. He holds it by the barrel, high above his head. Collin pulls his mouth off the chain. When it breaks, gold teeth pour out of his mouth onto the desk and bounce onto the floor. He gasps for air and yells at the Cop/Judge.

COLLIN

STOP, STOP, STOP, STOP, STOP, STOP!

We hear the audio from the shooting again. The Cop/Judge drops the gavel, with the sound of a GUNSHOT. Collin's eyes shoot open. His alarm clock is going.

SMASH CUT TO:

BLACK

**SUPER: ONE DAY LEFT OF PROBATION**

Under the title card, we hear the final sounds from the shooting. Running. "STOP!" And a GUNSHOT...

56 INT. COLLIN'S HALFWAY HOUSE - COLLIN'S ROOM - MORNING 56

Collin jolts awake!

We are close on his eyes as they burst open.

The ALARM sound segues into Collin's running music...

57 EXT. OAKLAND STREET - DAY 57

Collin's running again, listening to music.

He passes the Kona Club...

58 EXT. THE MOUNTAINVIEW CEMETERY - DAY 58

Collin runs straight through the graveyard. He's focused, not looking around, not dealing with death...

Something catches his eye...

...the man who was shot to death by the Cop.

The man is bloody and stands on top of a grave. He stares at Collin. Collin stares back, confused and frozen. The man takes a deep breath, and he looks like he's about to scream, but--

Two women joggers cross in front of Collin, knocking him out of his gaze and forcing him to move back.

Collin looks back up, and the man is gone. He looks around, confused. Then goes back to running.

CUT TO:

59 EXT. RIVER NILE MARKET AND LIQUOR - DAY

59

Collin and Miles walk towards the store. Collin stops once he notices a giant poster on the side of the store. A few other guys are out front, and they dap Collin and Miles. Collin stops to look at a POLICE RECRUITMENT poster. Miles keeps walking into the store.

After a moment, Miles walks back outside, realizing he lost Collin. Miles reads the poster too. In bold letters it says:

**"It's YOU we want!"**

A black kid is next to the giant text on the poster, wearing a shirt that reads:

**"Ready to show courage"**

MILES

"It's YOU!"

COLLIN

Why did they pick THAT shirt?

Miles and Collin walk into the store.

60 INT. RIVER NILE MARKET AND LIQUOR - DAY

60

MILES

Ash says OPD is payin 80k STARTING SALARY for new cops. Fucked up part is they don't hire people FROM Oakland. So the cat who pulls you over actually lives in, like, Cupertino.

COLLIN

Why not just live in Oakland?

MILES

Uh, probably because they're scared if someone knew where they lived, they'd come shoot them.

(to Clerk)

Lemme get my square, OG

Collin grabs a Green Juice from the shelf. Miles watches him reach for it and sighs loudly.

COLLIN

Can I better myself, nigga? Can I show courage?

Collin begins to chug some of the juice.

MILES

You're gonna wake up one day  
listening to vinyl, with a wooden  
tie, suspenders, and a gluten  
allergy. Counting calories and  
riding a Vespa! To the Whole Foods!

CLERK

Hey, you pay first!

Collin lands six dollars on the counter.

COLLIN

They actually. Have great. Produce.

Miles shakes his head, pulls his square from behind his ear  
and lights his cigarette inside the liquor store, angrily.

MILES

I NEED THIS NOW.

61 INT. EZ-LIFT OFFICE - MORNING

61

Collin and Miles enter. They approach Val.

VAL

Happy sunrise.

MILES

Val, indeed the sunrise IS a  
blessing on this day. My soul is as  
moved by that as you are moved by  
an elliptical.

VAL

(to Collin)

Does he think of these on the way  
here?

Miles b-lines for the locker room. Val and Collin have a  
moment and try to keep it light.

VAL (CONT'D)

Hi. Oh, those braids look good. Who  
did those?

COLLIN

Oh, these? Yeah it just kinda does  
this when I wash it now. Must be  
all this green juice I'm drinking.

Collin takes a sip of his juice in front of Val.

VAL

Mmmmmhmm. I know you hate it, but it's so good for you.

COLLIN

I don't hate it, I don't even notice it. It's just part of who I am now.

Val hands him his clipboard.

62

INT. EZ-LIFT LOCKER ROOM - DAY

62

The boys are all pulling their jumpers over their clothes, switching shirts, etc. Miles, Collin, Tel, and a few others are all in there changing. Yorkie walks in wearing a San Francisco 49ers jacket.

When Collin and Miles see it, they jump all over him.

COLLIN

Oh, absolutely not. Take that off!

YORKIE

Take what off?

MILES

Get that. Niner jacket. Out.

YORKIE

It's the bay.

LITERALLY THE WHOLE LOCKER ROOM

It's the city.

MILES

This the town! Raider nation only, take it off!

YORKIE

The Raiders ain't even from here, they from LA.

COLLIN

Wrong! They were here, they WENT to LA, they came back.

YORKIE

The 49ers never left!

MILES

The Niners are non-negotiable  
Yorkie, that jacket has to GO.

YORKIE

Tel likes the Niners!

They all spin around to look at Tel in anger.

MILES

Don't spread your disloyal  
bullshit, Tel!

TEL

The Raiders are moving to Vegas!

WHOLE LOCKER ROOM

Awwww!

YORKIE

(to Miles)

You couldn't tell me ONE player on  
the Raiders.

MILES

That's not the point, Yorkie.

YORKIE

So what if I wanna wear a Knicks  
jersey?

COLLIN

Wear your Knicks jersey all you  
want, that's your turf. That's your  
business. But if you wear a Lakers  
jersey in here...

MILES

We'll kill you!

YORKIE

Why yal gettin mad hot right now!

COLLIN

What's that mean?

MILES

Are you sayin we're out of pocket?

YORKIE

What does that mean??

TEL

It's like, bein' hella extra.

MILES

Shut the fuck up Tel, you've done enough!

(to Yorkie)

It's like being hella extra!

YORKIE

Y'all can't use slang to explain slang. I'm trying to get it.

MILES

OK, so, out of control. To, like, not have a handle on things, to be out of hand. To have your hands out means they're are out of pocket, you're "outta pocket".

COLLIN

No. "Outta pocket" is from pool, when the ball hits the pocket too hard, and pops back out. You tryin' to make moves but you're "outta pocket."

YORKIE

Well which one is it?

COLLIN & MILES

MINE.

63

EXT. OAKLAND CRACK HOUSE - DAY

63

Miles and Collin walk all the way up to a rundown duplex in East Oakland. ANGELA, the Real Estate Agent (35, Asian) who oversees the building is waiting in front of the place. She is on her phone.

ANGELA

Going to clear it out, gut it, get it down to just its bones, rip everything old out, then rebuild it with great, new, you know, modern everything. Cuz it's such a great shell, you know?

The boys step up, Collin took everything she said in.

COLLIN

...We're with EZ Lift.

ANGELA

Hey - Just pull out EVERYTHING and take it down to the dump.

(MORE)

ANGELA (CONT'D)

All the junk and then apparently a couch and trash upstairs. It can all just go. OK, thanks so much, byeeee.

She walks away from them and resumes a phone conversation.

64 EXT. EAST OAKLAND DUPLEX - DAY 64

Miles and Collin are almost finished loading dusty furniture into the back of the EZ-lift moving truck. They lip-sing along to a Bay Area favorite as they clean - Player's Ball by Too Short & e40. They do impressions of each of the parts as they pick things up and throw them out.

65 INT. EAST OAKLAND DUPLEX - DAY 65

Miles wanders around the empty house, smoking his weed. It's hot as hell. They are walking through and checking empty rooms, making sure they got everything.

Walls are decaying. Dust everywhere.

66 INT. EAST OAKLAND DUPLEX - UPSTAIRS HALLWAY - MOMENTS LATER 66

They walk up the stairs, to the door at the end of the hall. It is closed. Miles looks at the clipboard.

MILES

Couch in upstairs bedroom...

Miles opens the door and immediately closes it again.

MILES (CONT'D)

Nope.

Collin opens the door and looks in.

67 INT. EAST OAKLAND DUPLEX - ATTIC - CONTINUOUS 67

There are SIX DRUG ADDICTS, fully high on heroin. Needles all over the floor. In the corner is a couch, with one drug addict lying across it.

68 INT. EAST OAKLAND DUPLEX - UPSTAIRS HALLWAY - CONTINUOUS 68

Collin quietly shuts the door again.

MILES  
I don't do zombies.

COLLIN  
They are heroin addicts.

MILES  
Feel like you're really splitting  
hairs here--

COLLIN  
We're gonna just go in there...

MILES  
I really really really don't want  
to. Like I really--

COLLIN  
--gonna grab the couch real quiet--

MILES  
--please please Collin please like  
we could just--

COLLIN  
--AND YOU ARE GONNA TUCK IT AND  
HELP ME, CUZ WHAT I'M NOT BOUT TO  
DO IS GET A WRITE UP TWO DAYS SHY  
OF... NIGGA!

Miles jumps at Collin to cover his mouth and lower his voice.

MILES  
ALRIGHT. Alright.  
(long exhale)  
Okay. Let's just get the couch.  
Quickly.

69

INT. EAST OAKLAND DUPLEX - ATTIC - MOMENTS LATER

69

This is a heist scene. Super quiet. Stealthy. Dangerous.

Miles and Collin CREEP through the door. The room is dimly lit and in decay. The blinds are closed and it is silent. Completely bare except for the people, some needles, a few random belongings, and a COUCH under the window.

SIX PEOPLE are passed out sitting up against the walls, on top of blankets, etc. Mostly black folks, a couple white. One addict is laying on the couch itself. This is COUCH MAN.

Collin and Miles slowly creep around the passed-out addicts, trying to be as quiet as possible.

They reach the couch, and each take a side. They have a brief silent conversation with hand movements. Lots of exaggerated MIMING. Collin communicates that they will grab Couch Man by the ankles and lower him to the floor.

They lift Couch Man up. He's nearly lifeless. His head rolls back, and he moans a little. Miles looks at Collin.

They *whisper* to each other.

MILES

*This ISN'T zombie shit to you?*

COLLIN

*Do not drop this man.*

They slowly lower Couch Man to the floor. They slide over, grab the bottom of each side of the couch, and LIFT...

...they realize it's crazy heavy.

COLLIN (CONT'D)

*As if this person's life couldn't get any lower, he bout to wake up wondering where the fuck the couch magically went.*

MILES

Sh sh sh sh please just go. Please.

Collin swings his side out and starts to head towards the door. Couch Man is now directly under the couch, between Collin and Miles. As they walk, Miles has to step over the guy, and he takes it extra slow.

They're still trying to make as little noise as possible. Once they get the couch past the man--

MILES (CONT'D)

*Honestly, I can't believe he didn't hear none of that.*

As Miles finishes his sentence, he looks back down and notices the man is NO LONGER ON THE FLOOR--

COUCH MAN (O.S.)

*Ey.*

Miles shoots up in pure horror.

Couch Man is right over his shoulder.

MILES

KKKKEEEEEEEEEEEEEEEEEE--

Collin looks totally in shock. Miles swings all the way out, spinning the couch around so Collin is face to face with Couch Man and Miles is on the other side.

COLLIN

My man, we gotta take this couch out of here!

COUCH MAN

You can't take my trumpet!

Couch Man climbs onto the couch as they struggle to hold it in the air! Couch Man slides his hands into the cushions of the couch, moving stuff around.

MILES

Trumpet... gotta be... slang for somethin'.

COLLIN

Just let him... look for whatever it is that he--

The man pulls out a SLIGHTLY DIRTY TRUMPET from under one of the cushions. He awkwardly slides off the couch.

MILES

Oh no bullshit, he really got a trumpet.

COUCH MAN

I played this. Forever. I got this. uh, Sly and the Family Stone.

COLLIN

My moms loves them, they hit.

COUCH MAN

Thank you.

Collin and Miles look at each other, unsure how to process that response.

COUCH MAN (CONT'D)

You know Sweet Jimmy's?

COLLIN

Yeah, the club that used to be where the Parish is.

COUCH MAN

Jimmy took care of everybody. I didn't have nothin to play, shit I could play, but had nothin to play so he got me this. I just get on and the red and blue and green and yellow lights be on and...

(making trumpet sounds  
with his mouth)

"BRAPP BRAPP BRAPPP."

He inflates his cheeks and simulates playing. Despite holding a trumpet. He stares at them both with big eyes.

It goes on for a while.

MILES

You played at Jimmy's?

COUCH MAN

Mmhmm. Til fools kept messin' it all up. All up. Killin' and fightin'. Niggas Can't have nothin'.

He locks in on Miles for a moment.

COUCH MAN (CONT'D)

Ey young blood, I sell it to you for twenty dollars.

COLLIN

Nah, OG. You need to keep that.

COUCH MAN

Aha shiet, I need to keep that? Sho do, but need to keep twenty dollars too.

MILES

I'll give you dub for that, OG.

COLLIN

My man, ey my man don't sell your horn.

COUCH MAN

Ey, don't come between me and my shit!

MILES

SOLD my dude, for dub, throw that back on the couch.

Miles pulls a twenty-dollar bill out of his pocket while balancing his side of the couch on his knee. He hands it to the man, who takes it and looks at it, before slightly celebrating in a SMALL EXCITED DANCE.

The man glances at the trumpet again. Kisses his hands and taps the trumpet. He taps it a few times like he is going to miss it.

Collin is clearly disappointed in Miles. Behind them, ANOTHER ADDICT has woken up.

ANOTHER ADDICT  
How much you give me for a boat?

Miles jumps a bit. They pause to react. Miles finally answered.

MILES  
What kinda boat we talkin'?

70

EXT. OAKLAND MAIN STREET - DAY

70

Collin and Miles are sitting in a small sailboat, which is hooked to the back of the EZ-Lift Moving Truck. The sailboat has a note written on butcher paper reading "\$300." Miles lights a cigarette.

Miles is SHOULDER-DANCING, trying to attract customers.

MILES  
"ARTISAN SAILBOAT, PLATINUM  
SEAWORTHY!"  
(to Collin)  
It's not like he was just gonna  
pick up his jazz career tomorrow  
now that he's out of heroin!

COLLIN  
He kept it this long, you dangled  
money in front of him. That's low  
level shit. Let him have the damn  
trumpet!

A BALDING WHITE GUY parks his car next to them, gets out and goes to the meter. He looks at Collin and Miles suspiciously.

COLLIN (CONT'D)  
You just... funded his downfall.  
That's a new low for you.

MILES

He is waking up in a traphouse with five heroin addicts while two mothafuckas lift his unconscious body off a couch he wasn't even *sharing*. The fall has already happened!

COLLIN

You didn't help.

MILES

"SAIL BOAT! Get your port starboard sailboat, nauticals included"

COLLIN

You are never gonna sell this boat. Or that trumpet.

MILES

Fine! You wanna give me this much shit? YOU get it back to him.

Miles hands Collin the trumpet. Collin looks at the trumpet.

Balding White Guy hits his car alarm button over and over again as he walks away. 5 or 6 times. Just to be sure.

MILES (CONT'D)

(to the Balding White Guy)

HEY! WE GET IT! IT'S GOT AN ALARM!

(to Collin)

How'd you get your hair braided so fast?

COLLIN

I had... Val came by Mom's house and did it.

Miles throws his hands up in the air, and shakes his head. Then crosses his arms.

COLLIN

Ok, air out Nigga. What's your real problem with Val?

MILES

Val is a disloyal bitch. When you were locked up, did she put money on your books? Did she come to Rita even one time?

(MORE)

MILES (CONT'D)

I came twice a week, 45 minutes  
each way, put 500 on your books.  
Ask me why?

COLLIN

She talked to me on the phone.

MILES

She didn't come see you once in two  
months. How gracious of her to  
call. And what'd she talk about?  
Changin' your life around?  
Like...you're not a...drug dealer,  
thug, nothin. You went to jail on a  
...fire technicality!

COLLIN

Did I?

MILES

YES! Who knew hipsters were so  
flammable. What were we supposed to  
do different?

COLLIN

"WE" maybe shouldn't--

LOCAL GUY (O.S.)

*Ey, cuttie. What the boat do?*

COLLIN

No. Way.

They look up to see LOCAL GUY leaning out of an SUV, talking  
to them. We're about to get a deep dive into Bay Area Lingo.

MILES

Shit, I got the joog! for Sail,  
fishin', floatin', fuckin', get you  
a flight to Boston in a private  
function. Perfect for gettin' into  
somethin', oh boy.

LOCAL GUY

Is it hot or cold?

MILES

Warm to the touch. No burn tho.

LOCAL GUY

What's the intel on the Vin Diesel?

MILES

No fingerprints.

LOCAL GUY

Dusty trail?

MILES

Very. It's gouda.

LOCAL GUY

Cuz I can't be slippin round the way way with somethin' outta pocket, ya underdig? Get blurped and have to peel out cuz I got a few hammers tucked. Niggaz got laundry.

MILES

On mamaz, it was in the cut.

LOCAL GUY

A bill though? What's the part 2?

MILES

Not a thang. Pockets is touchin so we tryin' to get it off and do it movin'.

LOCAL GUY

Mmm. I might need to let that marinate.

MILES

Look, if you bout that life, it's a come up. That bill ain't but a small thang to a giant! I say let's make moves, throw me three hundo, I'll clip the woo wop to the rear view and less is more, ya dig?

LOCAL GUY

Fast.

The man hands him \$300 in twenty-dollar bills. Miles walks back to Collin.

COLLIN

What'd he say?

MILES

I'm not sure but he gave me 300 bucks so... success.

COLLIN

Ha! Mouthpiece for days.

MILES

It's the bounce of it man, people like it. Folks wanna listen more when you make it sound pretty.

COLLIN

Aaight. I'm bout to head back to the office and punch us both out.

MILES

She didn't come see you ONCE while you did two months in Rita, bruh.

COLLIN

Yeah I know, I was there.

71 INT. EZ-LIFT OFFICE - DAY

71

Val is closing up shop.

Collin enters as two customers, RIN and TIN, are walking out. Rin does a DOUBLE TAKE at the sight of Collin.

RIN

Yo, did you used to work the door at Kona Club?!

Collin's worried about where these questions are heading...

COLLIN

Uh, yeah, a minute ago.

Rin loses his mind and turns to his friend.

RIN

Bro, this is the Scorpion Bowl dude I told you bout!

Collin's reaction says only one thing: *Uh oh. Not this story.*

TIN

What dude--?

RIN

Bro, I never told you about the Scorpion Bowl shit at Kona? This dude is a LEGEND!

Collin does not want this story rehashed.

COLLIN

We don't have to...

RIN  
 Okay, so I'm in Kona Club on  
 Piedmont Ave...

*It's time to see why Miles calls him the Scorpion King.*

SMASH CUT TO:

72 INT. KONA CLUB - NIGHT

72

HEIGHTENED FLASHBACK:

*This sequence is not reality. We're seeing a ridiculous  
 dramatized version of Rin's story.*

*We see the actors delivering the dialogue, but we hear Rin's  
 voice instead. Exaggerated impressions and all.*

*Rin's in the Kona Club on one end of the bar. Rin describes  
 the environment exactly as we see it:*

RIN (V.O)  
*Tiki bar type place, lots of bare  
 titty statues and island shit.*

*PREPPY WHITE GUY orders a drink at the other end of the bar.*

RIN (V.O (CONT'D)  
*This white boy orders this thing  
 they got called the Scorpion Bowl.*

*ANGLE ON: The SCORPION BOWL. It's insane, the size of a small  
 goldfish bowl. The craziest drink you've ever seen at a bar.  
 An OPEN FLAME burns in the middle of the drink.*

*Preppy White Guy's eyes go WIDE. He's in awe.*

RIN (V.O.)  
*So homeboy is a transplant for  
 sure. Flannel button up, ski slope  
 haircut, shirt tucked in. Picks up  
 the scorpion bowl, his mind is  
 blown.*

73 INT. EZ-LIFT OFFICE - DAY

73

*Collin shakes his head. Val is leaning in to hear the  
 details. Dreading where the story is heading.*

COLLIN  
*It's not worth--*

We begin to INTERCUT with Rin telling the story at EZ-Lift:

74

EXT. KONA CLUB - NIGHT

74

RIN (V.O.)  
 Now out front is this nigga minding  
 his own business, workin the door  
 checkin' ID's and shit.

We PULL BACK to REVEAL... The guy working the door is Collin. Miles is next to him on a stool. They both have bottom grills in.

RIN (V.O.)  
 There's a white boy on the stool  
 next to him, couple people on the  
 sidewalk. I was on my way out for  
 a smoke so I'm right behind the  
 uber-bro. He busts through the  
 front door, flame drink in hand,  
 blows right past bruh and yells--

Preppy White Guy emerges with the drink, super amped, trying to get to his friends on line outside. Rin walks out separately to have a smoke, off to the side.

PREPPY WHITE GUY (V.O.)  
 (Rin's voice)  
 GUYS LOOK AT THIS FUCKING FIRE  
 DRINK, ISN'T IT INSANE?!

Back in the EZ-Lift Office, Rin points at Collin.

RIN  
 And he runs up like...

Collin steps up to Preppy White Guy holding the drink.

COLLIN (V.O.)  
 (Rin's voice)  
 Ey, you can't bring alcohol out  
 here you gotta go back inside.

RIN (V.O.)  
 But dude throws over his shoulder--

PREPPY WHITE GUY (V.O.)  
 (Rin's voice)  
 Chill out, bro!

RIN (V.O.)  
 So homie steps out and says--

COLLIN (V.O.)  
 (Rin's voice)  
*I'm not playin'. Take the drink  
 back inside, your friends can see  
 it in there.*

RIN (V.O.)  
*And dude goes--*

PREPPY WHITE GUY (V.O.)  
 (Rin's voice)  
*I'm just out here for two seconds,  
 chill! If you get fired, I'll get  
 you another job, dog.*

*Preppy White Guy LAUGHS. (But it's Rin's LAUGH.)*

TIN (V.O.)  
*WHAT?!*

RIN (V.O.)  
*Right?! So doorman says--*

COLLIN (V.O.)  
 (Rin's voice)  
*Never mind. You're done. Give me  
 the goblet thing. You can't come  
 back inside.*

PREPPY WHITE GUY (V.O.)  
 (Rin's voice)  
*What are you fuckin dumb?! I  
 already paid!*

*Preppy White Guy turns to go back into the bar.*

RIN (V.O.)  
*--and dude tries to book it back  
 into the bar on some "I go where I  
 please" shit.*

*Collin stops him from entering.*

RIN (V.O.)  
*Bro here stops dude right as he  
 gets to the door, and dude slaps  
 his arm away.*

*Preppy White Guy slaps Collin's arm away.*

RIN (V.O.)  
*Now homeboy on the stool starts  
 yellin'--*

*Miles jumps up from the stool and begins YELLING:*

MILES (V.O.)  
 (Rin's voice)  
 EY BRUH, YOU BETTER ACT LIKE KNOW  
 WHERE YOU ARE.

*Preppy White Guy tries to enter the bar for a second time!*

RIN (V.O.)  
 Then dude tries to go back inside  
 Kona again.

*Collin stops him again.*

RIN (V.O.)  
 Bro stops him again by the arm, but  
 this time dude yells--

PREPPY WHITE GUY (V.O.)  
 (with Rin's voice)  
 WHAT THE FUCK, GET OFF ME!

*Preppy White Guy yanks his arm and KICKS Collin in the leg!*

RIN (V.O.)  
Then this shit went BAD.

*We see the fight in SLOW-MOTION exactly as Rin describes it.*

*In case you didn't realize it already...*

***We are now discovering the origin of the abstract SLOW-MOTION FOOTAGE from the opening of the film!***

RIN (V.O.)  
 Now, remember dude is carrying a  
 giant alcoholic Scorpion Drink that  
 has a flame in the middle, the  
 drink spills and goes fuckin  
 EVERYWHERE. And it's all on fire...

*Just as Rin describes, in operatic SLOW-MOTION. Flames are everywhere, the guy is on fire, part of Collin is on fire, the alcohol on the ground is on fire.*

RIN (V.O.)  
 They fall out on the sidewalk - And  
 this man SNAPS.

COLLIN (V.O.)  
 (with Rin's voice)  
 AW YOU FUCKIN' DRUNK FUCKBOY!

This has now become a scene. People everywhere.

RIN (V.O.)  
 ...these two are on fucking FIRE.  
 And Fuckboy won't let go of his arm  
 so bro here grabs the Scorpion Bowl  
 and hits the drunk fuckboy with it  
 until...

COLLIN HITS THE GUY WITH THE BOWL!

RIN (V.O.)  
 ...the bowl shatters and there's  
 flaming FRUIT everywhere. There's  
 like chunks of pineapple and  
 watermelon hitting people and cars.  
 The fire is huge, and there's blood  
 all over. He keeps hitting him and  
 hitting him and hitting him!

75 INT. EZ-LIFT OFFICE - NIGHT

75

Collin stares blankly at Rin and Tin. Tin looks at Rin and then back at Collin in shock.

TIN  
 THAT REALLY HAPPENED??!

Val looks hurt and sad.

VAL  
 Yeah. It did.

BACK TO:

76 EXT. KONA CLUB - NIGHT

76

The re-creation continues: We see the fight from further back, and reveal VAL watching them stomp the kid on the sidewalk. She was inside the bar, and came out to see what the commotion was. She is horrified.

77

INT. EZ-LIFT OFFICE - NIGHT

77

VAL

If you stuck around a little longer, you would have seen his white boy on the stool run over and they both stomp this drunk burnt kid out, beat him til he's unconscious, yelling "Welcome to Oakland!"

Rin and Tin realize this is their time to leave.

RIN

I seen dude the other day. His face is all weird shaped still.

(beat)

Well, we gotta go.

COLLIN

This was fun.

They leave. Collin turns back to Val at the counter.

VAL

"His. Face. Is. All. Weird. Shaped."

COLLIN

It was already like that.

VAL

You are 'bout to get a restart. You've got to get away from Miles.

COLLIN

Don't. Okay? He's my best friend.

VAL

Is he though? I get that you grew up together, but he's gonna get you fuckin' killed.

COLLIN

Miles has had my back since we were like 11, and when I went to jail HE came and visited me all the time--

VAL

Yeah, out of guilt, for pushing you into a fight and then not going to jail with you! What if that guy had had a gun? Or if Miles's dumbass had had a gun?

(MORE)

VAL (CONT'D)

Or if the cops had shown up while  
you were stomping that white boy?  
You think they'd have shot Miles?

Collin's had enough. She took it too far.

COLLIN

Good night, Val.

VAL

Collin, I'm trying to--

COLLIN

Yeah, I get it.

Collin walks out the door.

78 INT. MILES'S APARTMENT - KITCHEN - NIGHT 78

Ashley is finishing up cooking. The table is set, and she is stirring, sizzling, baking. Miles is in there counting out his money.

79 INT. MILES'S APARTMENT - SEAN'S ROOM - NIGHT 79

Collin and Sean are playing with a TRAIN SET, pushing trains along the track, when Collin looks up at...

SEAN'S BED FRAME

Collin pauses. Looking intently at the frame... Sean PUNCHES Collin to get his attention.

COLLIN

I built these bed pieces. Well, not these ones, but like this.

SEAN

You don't make beds!

COLLIN

I don't, but I did for a little while. It was like a temp job...

SEAN

Where do you make beds?

COLLIN

In... jail.

SEAN

Why were you in jail?

COLLIN  
Ummm... For being a tough guy.

SEAN  
I made this train in class.

Collin LAUGHS. Moment is broken.

ASHLEY (O.S.)  
Food time!

80 INT. MILES'S APARTMENT - KITCHEN - NIGHT

80

Dirty dishes are all that's left of dinner. Miles has some hamburger left on his plate. Collin and Sean are on the couch eating carrots together, watching TV. Miles is rolling a joint. He watches Sean eat carrots.

MILES  
Sean, try this hamburger.

ASHLEY  
He likes his carrots!

MILES  
He doesn't know his options!

ASHLEY  
Baby do you want carrots or hamburger?

Miles and Collin each hold out some food for Sean.

MILES  
Hamburger!

COLLIN  
Carrots!

MILES  
Hamburger!

COLLIN  
Carrots!

Sean goes for the napkin and puts it in his mouth.

MILES & ASHLEY  
Napkin.

ASHLEY  
Oy. Collin, tonight's the last night! No more piss testing!  
(MORE)

ASHLEY (CONT'D)

No more curfew! Are you going to smoke with your friend here?

COLLIN

I actually think I'm cool off the weed now.

Miles looks up in shock, and throws down the joint he was rolling.

MILES

It's like... I see that it's him, and I hear that it's him, but then he says these things.

ASHLEY

Oh we got you something today.  
(to Sean)  
Can you go get the shirt for daddy?

Sean runs out of the room.

ASHLEY (CONT'D)

Sean pointed at this and I was like "yup, you are your Daddy's son, alright."

Sean comes back and gives a rolled up shirt to Miles. Miles unrolls it, then spins it around to show everyone. In bold block letters it reads:

**KILL A HIPSTER  
SAVE YOUR HOOD**

Seeing it, Miles pretends to get choked up.

MILES

That's my BOY!

Miles gets up excited and runs to put it on. When he gets up, he shakes the dinner table and almost knocks everything over.

81 INT. MILES'S APARTMENT - MILES'S BATHROOM - MOMENTS LATER 81

Miles finishes putting on his new shirt in the mirror.

MILES

(yelling to other room)  
It feel kinda small though. Ain't it kinda too small?

Collin and Ashley walk in the bathroom door to inspect him. Miles tries to pull the shirt down more to make it bigger.

ASHLEY  
Aw, baby. You look so good!

COLLIN  
Yeah baby you look good.

MILES  
THIS SHIRT IS TOO SMALL, AND YAL  
KNOW IT!

Miles pushes past them both, and goes to the living room.

They exit the bathroom, following Miles...

82

INT. MILES'S APARTMENT - LIVING ROOM - CONTINUOUS

82

...only to see Miles frozen. We hold on him for a moment.

Then we go WIDE to see what he's looking at...

Sean is holding Miles's gun.

EVERYONE is frozen.

Complete shock.

Ashley finally manages to speak.

ASHLEY  
Baby, p... put that down.

MILES  
(authoritatively)  
Sean, put that down. Right now!

Sean LAUGHS and turns it around...

...AND STARES DOWN THE BARREL.

COLLIN  
It's loaded. Nobody move.

The three of them slowly make their way towards Sean. They try to circle him, and get closer without making any sudden movements. Sean glances at Collin, who is making his way around the couch.

Ashley starts crying quietly.

MILES  
Hey, Sean. Put that down...

ASHLEY

Baby, I need you to put that down.

Collin inches closer and closer, until he is right in front of Sean. Sean is staring down the barrel, and then looks up at Collin. They stare at each other for a moment. Then suddenly...

...Collin swipes the gun from him!

Ashley runs over, grabs Sean, and starts CRYING. She is facing away from them both.

ASHLEY (CONT'D)

Is that your gun, Collin?

Collin and Miles meet eyes for a long moment...

Collin looks away first.

COLLIN

No.

ASHLEY

GET OUT, MILES! GET THE FUCK OUT!

MILES

It was a fuckin accident, I...

ASHLEY

YOU BROUGHT A FUCKIN GUN IN THIS HOUSE! GET THE FUCK OUT, NOW!  
NOOOWW!

Miles starts grabbing his money off of the table while she yells. He is moving slowly like HE is mad. He looks back at Ashley who is crying and furious, then walks out the door.

Collin, filled with remorse and guilt, puts the gun in his back pocket and walks out the door behind Miles.

COLLIN

I'm sorry we...

ASHLEY

YOU LET HIM BUY A FUCKING GUN! GET OUT!

Collin walks out and shuts the door.

83

EXT. MILES'S APARTMENT - NIGHT

83

Miles takes a swig of his flask, POWER WALKING fast towards the corner. Collin is walking beside him, both are a bit irritated with each other. Collin hands Miles back his gun.

COLLIN

Just get rid of it!

Miles snatches back his gun, looks around, then stuffs it in his waistline.

MILES

You couldn't just say it was yours for two seconds?

COLLIN

No, it's not my gun! I told you I didn't want nothin' to do with that thing.

MILES

It doesn't make it yours. It just makes it NOT mine!

COLLIN

I'm not gonna be the one who brought a gun around a three-year-old.

MILES

Now I'm the dad who brought a gun around his kid?!

COLLIN

Well, ain't that what happened?

MILES

I know what happened!

Miles and Collin both get texts from NAK. It's about the party. Their screens read, "Yal gotta come to my work party tonight."

MILES (CONT'D)

Fuck it.

COLLIN

Fuck it, what fuck it? Fuck what?

MILES

We goin to that party.

COLLIN  
The hell we are.

MILES  
We can't go back in there, what -  
you wanna spend your first night  
with no curfew at the halfway  
house?

COLLIN  
I am not goin to no fuckin party  
where no bullshit can happen.

MILES  
Bullshit happens out HERE. Nak's  
work party is squarest as square  
places get. It's techies and  
artisan beer. I'm calling an Uber.

Collin looks around for another option. Sees a cop car parked  
across the street at the Laundromat.

COLLIN  
Fine, but I'm not bein' around no  
hot shit tonight.

MILES  
It's here already.

Just as Miles finishes his sentence, Dez pulls up in his  
scraper car with the Uber sticker in the window.

DEZ  
My niggaz! Your Uber is arriving!

MILES  
DEZ! What are the odds, of this.

COLLIN  
Of-fucking-course we did.

Dez is driving, with Miles sitting shotgun and Collin in the  
backseat. Music blasts OBNOXIOUSLY LOUD. Subwoofers  
attracting a lot of attention.

They swerve through Oakland. Miles dancing in his chair,  
leaning on the steering wheel, smoking a cigarette. They  
drive past a COP, Collin sees it. Miles yells out the window,  
being ignorant.

COLLIN  
Bruh, sit the fuck down!

He pulls Miles back into the car.

MILES  
Just cuz YOU don't wanna celebrate,  
fine I'll celebrate for you.

COLLIN  
Don't yell out the window like a  
fuckboy.

MILES  
Oh, I'm a fuckboy tonight. Better a  
fuckboy than a snitch, bruh.

COLLIN  
Fuckboy.

MILES  
Snitchin' ass Collin.

COLLIN  
Fuck. Boy.

MILES  
Snitch.

DEZ  
As your driver, I'ma just keep it  
professional and stay out of this.

85 INT. WEST OAKLAND HOUSE PARTY - NIGHT

85

Collin and Miles head inside the party and look for their friends. It's a hipster party. Plastic cups and drinking games, bongos and jello shots. As they walk up the stairs they run into SID, white and a very enthusiastic party host.

SID  
That shirt is fuckin EPIC. "Kill a  
Hipster, Save Your Hood." I love  
it.

He pats Miles on the chest, and keeps walking.

COLLIN  
There's Nak.

MILES  
...I'm getting a drink.

Miles leaves Collin and heads towards the kitchen. Collin heads over to NAK (female, 30s, Black), a few others, and TERRY (29). He's a well dressed, preppy, Black man who is apparently here with Nak.

COLLIN  
What's good, ya'll?

NAK  
Collin, this is Terry, we work together at Youth Radio. Terry... Collin. He's a free man today.

Terry stands to shake Collin's hand.

COLLIN  
Sup.

TERRY  
How's it going, man?

Sid comes by to check on them again.

SID  
Hey, everyone good? You guys need drinks? No? You good? Good? There's plenty of drank in the kitchen homies. Feel free!

Everyone starts to sit down on a couch and place their cups on the coffee table. Just as they do, Sid freaks out.

SID (CONT'D)  
Oh! No cups! These are actually original Oakland Oak tree stumps, 140 years old. Isn't that crazy? Oh and check this out...

Sid leads them over to the wall over the fireplace, where a photo is hanging of himself, wearing a tribal gown and sandals, long hair in a bun, hugging a group of African children, with them all wearing American clothing.

SID (CONT'D)  
Some of us execs started a non-profit to build water filtration systems in Ghana, spent the last two months over there and these kids changed my life. That's Nahimbi, Tarani, Terendi, and Nahandi. They are AMAZING. They taught us a lot about love and culture. And ourselves.

A friend of Sid, JEFF, grabs him for a big hug and pulls him away from the group. The crew stares in shock at the picture.

NAK

I... I hate him so much.

TERRY

I'm going to get some "drank" from the kitchen. "Anyone want anything? No? No? You good?"

Terry heads to the kitchen.

NAK

(to Collin)

Where's your platonic life mate?

Collin gestures towards Miles in the kitchen. In his new shirt, Miles blends in with the crowd of white hipsters.

COLLIN

It's like releasing a wild animal into a fake habitat for the first time. Checkin' it out, doesn't trust anything--

86

INT. WEST OAKLAND HOUSE PARTY - KITCHEN - CONTINUOUS

86

Miles walks around a corner and notices that this party has been catered by the new Kwik Way. Trays of pre-made burgers are laid out, ALL with stickers that say "VEGAN." POTATO WEDGES are in little trays.

Miles sighs uncontrollably. Another dude, EDDIE (late 20s, white) is standing by the counter. Terry enters the kitchen looking for the drinks.

MILES

This isn't fuckin Kwik Way! Kwik Way doesn't cater! It's Kwik, it's round the Way, it's in the name!

EDDIE

Who the fuck ordered ALL vegan. You bougie fucktards.

MILES

My bruh, thank you. Finally a mothafucka wit' some perspective, ya dig.

Miles pats the dude on the arm as Eddie walks off. Pouring drinks, Terry laughs and scoffs a little at Miles. Miles immediately turns his attention to Terry scoffing at him.

MILES (CONT'D)

You good?

TERRY

Yeah, "I'm good." Lol.

As Terry walks away with two drinks, he tries to have a "teachable moment" with Miles. He notices Miles's gold teeth.

TERRY (CONT'D)

(to himself)

Oh, the grill! You have a grill in.  
Wow.

(to Miles)

You know, you don't have to act  
ghetto to hang here. Have fun, bud.  
Welcome to Oakland.

Terry pats Miles's back, and heads back to the living room.

Miles stays there, processing what just happened. He stares down at the Kwik Way burgers. He looks back at the sea of people partying in the kitchen.

87 INT. WEST OAKLAND HOUSE PARTY - LIVING ROOM - CONTINUOUS 87

Terry walks back to Nak and Collin. He is excited to tell them about the "hipster kid" he just met.

TERRY

Oh, man. It doesn't stop. Some  
hipster kid in the kitchen is full  
on culture vulture. "What it do my  
bruh, it's lit!" Just, so many  
layers. I was like "Um, don't talk  
like that. That's not you."

COLLIN AND NAK

Ha!

NAK

Stick together everyone! Lock arms!

TERRY

I made two more I'll be right back.

Terry walks back to the kitchen.

Collin takes a sip of his drink. He looks up at where Terry is walking, and sees Miles, fuming mad, staring at the wall in the kitchen. His fists are balled.

He is staring at himself in a mirror. BREATHING HEAVILY.

Collin realizes that Miles is who Terry was making fun of.

COLLIN

Oh, fuck.

It's too late.

88 INT. WEST OAKLAND HOUSE PARTY - KITCHEN - CONTINUOUS 88

MILES GRABS TERRY BY THE COLLAR AND STARTS HITTING HIM OVER AND OVER! Terry tries to fight him off but Miles is way more mad and violent, swinging Terry around.

Collin runs over and grabs Miles, pulling him out of the kitchen, and through the living room.

Terry is bleeding on the floor, people helping him up.

COLLIN

C'mon, bruh!

89 EXT. WEST OAKLAND APARTMENT - NIGHT - MOMENTS LATER 89

Collin pulls Miles away from the house. Terry comes out the front door, embarrassed, and looking for a rematch.

Dozens of people from the party follow him outside, until there is a crowd on the sidewalk.

TERRY

Ey white boy, no, get over here!

MILES

Come on then!

Miles pulls off his shirt, revealing he is covered in tattoos. Terry runs at Miles and grabs him by his arms, and pushes him against the house. Terry hits him a few times. Miles grabs him by his neck, and decks him, knocking Terry against a car. Terry reaches out as he falls and tries to put Miles in a HEADLOCK and starts to choke him. Miles head butts him sharply, and Terry falls.

Miles punches him in the face, and kicks him in the ribs, 2, 3, 4 times.

Collin watches in horror as the whole crowd is yelling at Miles to stop. Miles continues to kick Terry, yelling incoherent things. Finally he steps back.

Some of Terry's friends run over and pick him up. He's in bad shape but manages to stand up. The whole crowd is looking at Miles. A small circle is around him, as he stands in the middle alone. He is bleeding, spits out some blood. He looks over and sees Collin. They lock eyes, Miles looks hurt and furious.

Sid, nearly hyperventilating, comes out from the crowd. He looks at Miles with disgust and yells:

SID  
GET THE FUCK OUT OF HERE!

Miles spins around, looks at him and is wildly offended all over again.

MILES  
WHAT? GET THE FUCK OUTTA WHERE? YOU  
GET THE FUCK OUTTA HERE!

Miles pulls THE GUN out from his back pocket, and holds it in the air over his head. He fires off a few shots!

COLLIN  
NO!

The crowd goes into a PANIC, fleeing the scene in every direction.

MILES  
Y'all want Oakland, right? Ya'll  
love it here, right? Y'all get the  
fuck outta here!

Collin grabs Miles, pulling him down the street as the two begin to run off.

CUT TO:

90

EXT. ABANDONED PARKING LOT - NIGHT

90

They're running away from the party now. Tension is high between them. They run a few blocks and spill into an abandoned lot. They stop to catch my breath.

MILES  
Gimme my pistol!

COLLIN

Hell no. Are you fucking crazy?! Really Miles, really? Had to go down, tonight!!!?? Then what? They call the police and come shoot my black ass not you?!

MILES

Fuck is your problem? You didn't do a fuckin thing!

COLLIN

That's Nak's patna!

MILES

Is that YOUR patna?? I don't give a fuck if it's her patna. Shit, I backed YOU up in the exact same situation, and you didn't even help!

COLLIN

Yeah, cuz that was fuckin' stupid.

MILES

What does that mean? YOU'RE mad at ME and I'm stupid now?

COLLIN

YES!

MILES

For WHAT? For being exactly who the fuck I've always been?

COLLIN

For being hella extra at all times when nobody is comin for you, yes! Why is that still?

MILES

Still? Look who the fuck I am, WHERE the fuck I grew up, Collin! This how I survived out here! I ain't nothin new, YOU the one actin brand new. Why I gotta act like that?

COLLIN

I dunno, since you had a kid, since I got locked up, since were two grown ass men, and you ain't got to!

MILES

--and WHAT! I'm supposed to switch it up for who? Is that why you eat fuckin' vegan burgers and drink juice to impress some female? You don't wanna be YOU no more, you wanna what, fit in with them hipster kids like you ain't from here?

COLLIN

I ain't got to prove I'm from here!

MILES

Well good for you!

COLLIN

Nigga you got somethin to prove to everyone!

MILES

That's what happens when everyone around you got you FUCKED UP! YOU can dress however you want Collin, but nobody got you fucked up ever, you a big black dude with dreads in West Oakland, no one is misreadin' you.

COLLIN

Yeah... I know.

MILES

YEAH.

COLLIN

Yeah, my nigga...

MILES

Yeah.

COLLIN

No. Say it.

MILES

What?

COLLIN

Say nigga.

Miles pauses for a while.

MILES

Fuck you.

COLLIN  
Say it. Say nigga. Say, "Yeah my  
nigga!"

MILES  
...no.

COLLIN  
SAY IT!!!!!!!

MILES  
No, I don't say that shit.

COLLIN  
Why not??

MILES  
Because it's... What?

COLLIN  
Because why?!

MILES  
Cuz I'm not callin' you that. I'm  
not a disrespectful mothafucka!

COLLIN  
But I can call YOU "nigga?" Nigga?

MILES  
Go nuts!

COLLIN  
Why???

MILES  
Because you started calling me that  
when we were like twelve and I  
didn't trip.

COLLIN  
If it's so offensive, why do you  
let me call you it?

Long pause, staring at each other. Miles is completely  
confused.

COLLIN (CONT'D)  
You're a nigga, Miles.

MILES  
What?

COLLIN  
You're fuckin nigga, Miles. Okay?

MILES  
No, I'm not.

COLLIN  
Oh, you're not?? You're not just like me? You don't act just like me? I'M a nigga. In fact you do more nigga shit than I do. You.....

MILES  
Yeah, but I'm not....

COLLIN  
Black? No you're a nigga, just like me. And I'm wonderin' why you get to walk around with the white force field on.

MILES  
What?

COLLIN  
Why do you get to be safe?! - Ashley is right, you don't care about shit. You go around actin' an ass like there's no consequences for nothin! Meanwhile I try to keep our shit in order and help... and every time a nigga sees me they think I do the dumb ass, no sense, bad dad, irresponsible gun carryin' kinda' shit you do. Meanwhile I take care of my shit, do our time sheets every week, pick us up, keep YOU outta dumb shit - While you go and buy guns, what, for your fuckin FAMILY? You're the nigga! You're the nigga they out here looking for!

Miles is stuck for a second. Collin starts to walk away from Miles. He is walking home.

MILES  
Where the fuck are you goin?

COLLIN  
You not fuckin up my shit tonight Miles. I'm THIS fuckin close.

Miles stands there shocked, until Collin is out of frame.

91 EXT. STREET - NIGHT 91

Miles walks home alone, bleeding, looking around. He walks down a main street. No one bothers him.

92 EXT. STREET - NIGHT 92

Collin walks home alone, nervous, looking over his shoulder constantly. Scanning the streets. He decides to jog.

93 INT. MILES'S APARTMENT - NIGHT 93

Miles walks in, not expecting anyone to be awake. Ashley is sitting at the table. Miles is still covered in blood.

She starts to scold him but then notices how he looks.

ASHLEY

You better not have that fuckin gun on you. Cuz if-- Miles, what the hell?!

MILES

I got into a fight. Think I broke my hand.

Ashley's expression changes from furious to shock to deep disappointment and dismay.

ASHLEY

What the fuck were you fighting about?

MILES

Just...  
(...realizing)  
Nothing important.

94 INT. MILES'S APARTMENT - LATER 94

Miles is holding his hand in the freezer. Ashley comes in with an ACE BANDAGE and begins wrapping his palm. He is sitting in a chair and she kneels next to him.

She is doing it with anger, and too fast. Ashley is upset, and biting her tongue. Ashley finishes tying the bandage and YANKS hard.

MILES

Ow!

ASHLEY

Shut up.

She yanks again.

MILES

OW!

ASHLEY

Shut up!

Miles looks at her hopelessly.

MILES

Yes, I got into a fight! You wanna be mad about that?

ASHLEY

Yes! But, no! You are pickin the wrong fights. Alright... THIS...  
(motions to the apartment)  
...is already hard. THIS is work. HE is WORK, and I don't feel like you're HERE with me right now.

MILES

I didn't buy the gun on some TOUGH shit, I was tryin' to--

Ashley's tone turns a bit more solution driven, but still desperate.

ASHLEY

I know why you thought you needed to get a gun--

MILES

I shoulda been more careful with where I had it.

Ashley SMACKS him upside the head.

ASHLEY

No, stupid! You shouldn't have made a decision to buy a gun without me! Or goin' out and brawlin' with niggaz and god knows what the hell could happen to you.

(beat)

It's not just YOU in this!

MILES

OK, THIS was some mothafucka...

ASHLEY

Before you give me another excuse, which with your mouthpiece will seem like an airtight defense-- let me ask you something. Were you afraid when you came out here and saw Sean holding the gun?

MILES

Yeah.

ASHLEY

OK, so me too. And do you think that if you had told me about possibly buying a gun, I might have seen that scenario coming?

Miles looks at the floor and processes.

Then he starts nodding.

MILES

That's a really good point. That's a REALLY good point.

(beat)

If you go out and get a job in sales, you can list me as a reference.

Ashley YANKS on his hand wrap, way harder than she meant

MILES (CONT'D)

OWWW!!

ASHLEY

HA! Maybe if you niggas weren't so wi -

MILES

Don't call me that.

ASHLEY

What? Nig --

MILES

Don't call me that.

Ashley pauses.

ASHLEY

Ok.

MILES

I love you.

ASHLEY

I love you too.

95 EXT. CORNER OF COLLIN'S STREET - NIGHT

95

Collin has jogged the whole way back. When he gets to the corner of his street, he stops to look up at the street sign. He stares at the Oak tree. As he is standing there, a COP CAR flies by before abruptly stopping a few cars past Collin...

Collin stops for a moment, but then starts walking quickly towards his halfway house.

The cop car turns around slowly and creeps until it's right behind Collin. Following him at the same pace he is walking.

ANGLE ON: Collin's pocket with the gun. Collin realizes...

...he still has Miles's gun.

COLLIN

(to himself)

*Fuck fuck fuck fuck fuck.*

The cops SHINE THE LIGHT on Collin, and he freezes.

He faces them. A deer caught in headlights.

They hold the light on him for what feels like forever.

But then... The cop radio CHATTERS. The light clicks off...

...and the cop car SPEEDS OFF.

Collin drops to his knees. He BREATHES HEAVILY and stares in the direction that the car went.

96 INT. COLLIN'S HALFWAY HOUSE - NIGHT

96

Collin walks in the front door, closes it, and stands there in the hallway. He is quiet, standing alone. He looks at the chore board in the hall, his name still has "BATHROOM DUTY" written next to it.

97 INT. COLLIN'S HALFWAY HOUSE - COLLIN'S ROOM - MOMENTS LATER<sup>97</sup>

He walks into his room, and locks the door behind him. He gets ready for sleep, takes his pants and shirt off, then sits on the edge of the bed. He pulls THE GUN out of his pocket and stares at it. Stuffs it back in his jean pocket on the floor, and lays on his back.

98 INT. VAL'S BEDROOM - CONTINUOUS

98

Val's phone rings, she is studying for exams.

We INTERCUT between Val and Collin for this conversation:

VAL  
Hi.

COLLIN  
...Hi.

VAL  
...um

COLLIN  
How's the memorizing going?

VAL  
Yeah, trying to get these  
Psychology terms down.

COLLIN  
What...name did you come up for the  
double picture one? The faces and  
vase one.

VAL  
Oh! That one I like. I called it  
"Blindspottin'."

COLLIN  
...why blindspottin'?

VAL  
Because it's all about how you can  
look at something and miss the  
other thing there. So you always  
got a blind spot.

COLLIN  
But you don't have a blindspot once  
someone points out the other  
picture to you.

VAL  
Mmmm, but you can't go against what  
your brain wants to see first. So  
you're blind to the spot you aren't  
seeing, you got a blind spot,  
"blindspottin'"

Collin takes that in for a while. The call is quiet.

VAL (CONT'D)  
Collin?

COLLIN  
When you look at me...do you see  
the fight first?

Val is quiet on the other end for a long time. She puts her head down. Collin drops his head too.

Her silence says everything.

COLLIN (CONT'D)  
Good luck with your tests tomorrow,  
Val.

VAL  
...Coll--

And he hangs up.

**SUPER: FIRST DAY OFF PROBATION**

99 INT. COLLIN'S HALFWAY HOUSE - COLLIN'S BEDROOM - MORNING 99

The alarm clock jolts him awake. No gunshot. Collin opens his eyes. It's a new day. He wakes up, and looks at the map on the wall. He rips it down, throws it in the trash.

He picks up the TRUMPET. Looks it over.

100 INT. COLLIN'S HALFWAY HOUSE - BATHROOM - MOMENTS LATER 100

Collin cleans the horn in the sink, the mouth guard, all the valves, etc. It shines a surprising amount with a little love and care. He attempts to blow it, but no sound comes out.

He pulls a valve on the bottom, holds it over the drain, and watches a DIRTY UGLY OOZE slide out of the trumpet. It's a lot, draining into the sink.

He tries the trumpet again, and it makes a HUGE SOUND.

We hear James off in the distance:

JAMES (O.S.)  
*Oh HELL no! It's 7am! Better be  
some cleaning going on!*

Collin SMILES. We see a mop behind him.

101 EXT. KONA CLUB - DAY 101

Collin has earbuds in, rhyming to himself. He rounds the corner, glancing at Kona's door. As he passes Kona, he steps on something squishy and stops. He looks down, and it's...

...a strawberry, right where his fight happened.

He shakes it off and keeps running.

102 INT. MOUNTAIN VIEW CEMETERY - DAY 102

He enters the cemetery and starts his loop. After a bit, he looks up to see the BLACK MAN WHO WAS SHOT staring at him. Sitting on top of a HEADSTONE.

Collin looks forward and keeps running when he notices...

...a SECOND BLACK MAN sitting on another headstone. He closes his eyes trying to will the hallucination out of his mind.

Collin opens his eyes and keeps going. But then notices another, and another, and another.

Other people are walking through the cemetery, but they can't see all the black men sitting on the headstones. More and more appear, staring at him.

COLLIN LOOKS AROUND AND NOW EVERY HEADSTONE IN HIS SIGHT HAS A BLACK MAN, HIS AGE, WEARING HOODIES, STARING AT COLLIN!

Collin is frantic, running fast to get out. Eyes nearly closed, he bursts out onto the street. He keels over to catch his breath. Collin stands up and looks back. Now he sees what everyone else sees...

...just rows of gravestones.

103 INT. MILES'S APARTMENT - DAY 103

Miles answers the door for Collin. Collin looks distraught. Ashley is dressing Sean in the background, Miles and Collin don't say anything to each other. Collin is still wearing his running clothes.

ASHLEY

Hey Collin!

MILES

We late, we gotta go straight to the first appointment. I called the office & got the address.

Ashley comes over, acting silly. She jumps towards him in celebration.

ASHLEY

Colliiiiiiin! You are freeeeeeee! Do you feel liberated today? Fresh start fresh start fresh start.

She grabs Sean and dances with him.

COLLIN

Yeah, I'm good.

ASHLEY

And not a scratch on ya! Must got them quick hands quick hands!

MILES

(under his breath)  
That's not why.

Sean runs up, jumping over them both, then he punches Collin.

COLLIN

A-ha-how! Excuse me?

Sean puts his dukes up, keeps punching Collin.

COLLIN (CONT'D)

Ha! Stop!

ASHLEY

Sean, quit being a tough guy, don't punch Collin.

COLLIN

Ease up, lil man!

Sean gives a big LAUGH, they play box and spill into the living room. Collin tries to avoid the punches. Collin sits down to be eye-level with Sean. They're at a standoff. Collin and Sean stare at each other to see if Sean is going to PUNCH again. Finally, he does.

COLLIN (CONT'D)

Ey, quit it!

Sean goes for it again. Collin changes his tone, points at Sean, and forcefully commands him.

COLLIN (CONT'D)

STOP!

Right then, Sean throws his hands up in the air over his head. And says:

SEAN

Don't shoot!

The room is quiet, Collin processes this. They are alone in the room, a 3-year-old with his hands up, and Collin with his finger pointed. He sits back in shock. His terror begins to return. He slumps back into the chair, he recedes back into his own head. We overhear Ashley, almost in the distance.

ASHLEY

Oh, good, baby! See they said he was too young for that pamphlet, but he took right to it.

*Sean giggles. Collin is frozen, staring at Sean. Looks almost on the verge of tears. Collin slowly, uncomfortably slips backwards as everything else seems to fall away. We see Sean as a fully grown man standing in front of him, dressed like Collin.*

104 EXT. OAKLAND STREETS - DAY

104

*Like a dream, we see rows of street signs are going by, over and over again as the signs drive by. We see the the EZ LIFT TRUCK rolling down the street overhead*

105 EXT. HOUSE IN EL SOBRANTE - DAY

105

Collin opens his eyes. Miles and Collin are in the EZ-Lift truck and have arrived at a house in North Oakland. A woman and her son are standing on the porch to greet the boys. This is RACHEL. Her son is around Sean's age.

They get out and make their way up the steps, to greet her on the porch. Rachel has a FORCED SMILE when they get up the stairs.

RACHEL

Um... Good morning.

MILES

Good morning. We're with EZ Lift for Rachel?

RACHEL

Oh! Hi, ok. Thanks for coming. So... It's just a ton of boxes in the living room mostly. My son and I are going take off, but my...

(MORE)

RACHEL (CONT'D)  
 um... husband is downstairs. I got  
 a storage from you guys so it's  
 just all going back there until I  
 figure out what to do.

MILES  
 Oh ok. So all the boxes are just in  
 here?

Miles opens the door, and the alarm goes off. Rachel spins  
 back around.

RACHEL  
 Sorry about that, I cancelled the  
 service, but it beeps by default  
 when it's open. Just pull it closed  
 when you're done. Say bye, Zander!

Rachel looks at Collin on the way down the stairs. He's still  
 in a daze from earlier. Rachel's momentarily confused by  
 this, but keeps walking. She gets in her car and drives off.  
 They notice her car is already filled with belongings.

106 I/E. HOUSE IN EL SOBRANTE - DAY

106

MOVING MONTAGE:

The boys pick up boxes and load them into the truck. They  
 still aren't talking.

We see them in the living room lifting and clearing them out.

Moving some furniture...

Miles notices a manilla envelope on the table with a wedding  
 ring left on it....

Walking the boxes down the stairs...

Loading the truck with boxes...

Red sticker boxes on one side and blue on the other...

And finally...

END OF MONTAGE

...Collin breaks the silence.

COLLIN  
 I'll go get the last box.

MILES

Ok...I'll finish packing the truck.

107 INT. HOUSE IN EL SOBRANTE - DAY

107

Collin enters the nearly empty living room. Just a few items are left. A LAMP. A CHAIR. A COUPLE TURNED DOWN PICTURE FRAMES. Collin walks over and turns over one of the frames on the mantle. It's a photo of a uniformed cop, Collin freezes...

**It's the COP who murdered the young man.**

While Collin stands there, stunned, he hears a CRASH from the basement. He can't tell if it's in his head. He hears another CRASH, the sound of GLASS SHATTERING...and looks towards the top of the stairs, the door to the basement is ajar.

Collin stands at the top of the steps to the basement, and looks down. He hears something else down in the basement fall over and break. His mind is racing. Shock. Horror.

Collin is also filled with another feeling. Anger. He balls his fists.

108 INT. HOUSE IN EL SOBRANTE - BASEMENT - CONTINUOUS

108

Collin descends the staircase to the dark basement. As Collin approaches the first turn in the stairs, he sees an OAKLAND POLICE DEPARTMENT flag hung on the wall. He turns another corner, and finds the officer, in sloppy stained clothes. He's standing over a broken sculpture and a few other shattered belongings. The cop is winded, breathing heavily. Distraught and beaten down.

The cop looks up, recognizes Collin. Collin recognizes him.

The cop looks towards his coffee table. Collin notices his eyes dart, and looks there too. The cop's firearm is sitting there. The cop shifts his weight as if he is going to go for it, and Collin panics in fear.

Collin dives his hand into his pocket, pulls out Miles's gun, and points it at the Cop.

Just then...

109 INT. HOUSE IN EL SOBRANTE - LIVING ROOM - DAY

109

...Miles comes through the front door looking for Collin.

MILES

Yo!

The alarm begins to BEEP loudly and rhythmically.

Miles spots the picture frame flipped over to reveal the photo. He looks at it curiously, like he's seen it before... Suddenly it clicks.

MILES (CONT'D)

Shit.

(yelling)

COLLIN!

The BEEPING of the door alarm continues. Miles sees the open door to the basement--

110 INT. HOUSE IN EL SOBRANTE - BASEMENT - CONTINUOUS 110

Miles bolts down the stairs. He sees the flag at the turn, hits the corner, and freezes when he sees Collin.

Collin breathes heavily, gun in hand, pointed at the cop. The frozen cop in front of him.

Miles doesn't move a muscle. The alarm sounds, in between BEEPS you could hear a pin drop.

The alarm sounds just like the alarm in Collin's dreams.

Collin is sweating, and won't stop staring into the eyes of this cop. The same way he stared at the wall of his bedroom in the halfway house. The same way he stared frozen in moments of pure fear these last four days.

The cop tries to speak.

COP

Don't -

Collin interrupts him:

COLLIN

HOW!!! HOW?

Are you just LIVING? Just living your life. Moving with your wife...

The cop switches his focus back to the gun. Collin notices:

COLLIN (CONT'D)

Oh, does this scare you? What you know about scared?

MILES

Collin...

COLLIN

Were you worried someone come'd to  
get ya?

MILES

Collin.

COLLIN

What? I'm just talkin' to him! You  
said to make it fun to listen to,  
right nigga?

Miles gets quiet again, he doesn't want any part of this.

COLLIN (CONT'D)

Like a tree on a sign, nigga  
we cut right down  
Paul Bunyan ass cops come to chop  
me at the knees and search the  
trunk in my own town  
Did you count his rings when you  
bled him?  
When you dead him  
How old was he? HUH, HOW OLD WAS  
HE!

COP

26.

COLLIN

26  
That's how many years you decided  
didn't mean shit

Collin gestures with the gun idly.

MILES

Collin...

COLLIN

Moving people in and out for a fee  
feeding this town decay an appetite  
of me  
an appetizer, huh. I MUST be tasty  
I have to stay angry cuz yal get  
hazy  
Stop. and look. and see and  
yeah you might think you know  
what's happening but you don't  
...FEEL it like WE  
do.

(MORE)

COLLIN (CONT'D)

To feel it, it has to... BE you.  
 CUT you  
 You ain't felt what the cut do  
 THEN you'll see the faces, leave  
 the Vases  
 Make this the "fight of our fucking  
 TIME"  
 Whose time is it, is it my time  
 yet, is our time?  
 I paid the fine, I did the time,  
 watched YOU make panicked frantic  
 man fleeing the scene flatline  
 Was it worth it?  
 HUH!  
 Are you perfect???  
 HUH!  
 Were you right about what's goin'  
 round  
 In Oakdown, where down is up, up is  
 down  
 you monsters have me feelin' like  
 the monster in my own town  
 And I'll say it while I'm rappin,  
 nigga  
 Cuz everybody condition to listen  
 to a rappin' nigga  
 But I'm rappin' to the active nigga  
 You the one cappin' niggas!  
 Huntin' us til a headstone stuck in  
 the mud  
 In a city on the come up but throws  
 no rope down for the ones who it  
 broke down  
 But stuck it out, which turned us  
 some "thugs!"  
 Now the city all brand new, and you  
 throwin out US? / Might as well  
 both break shit, make a fuss!  
 I'm both pictures!  
 See both pictures!  
 SEE BOTH PICTURES!

Collin starts breaking everything left in the room. Vases,  
 picture frames against the wall.

COLLIN (CONT'D)

SEE BOTH PICTURES!

GOES INTO DOUBLE TIME. He puts the gun up and walks towards  
 the cop, gets to the last line.

COLLIN (CONT'D)

Guess I'm a little bigger what a  
 picture /

(MORE)

COLLIN (CONT'D)

This might shift the winter  
 Everybody want a body of a cop to  
 splinter  
 I mean why wouldn't I split him  
 he out splittin' wigs for 80k a  
 year  
 And ain't even from here who gone  
 miss him if he disappear--

MILES

Hey!

When Miles speaks, the music go away, we hear how quiet and  
 horrific this is outside of Collin's head:

COLLIN

And me the enabler enabling this to  
 be  
 I get no mistakes! But you can  
 mistaken me?  
 You get to make the mistake of  
 takin' aim at me? Do you think you  
 should die for it? If everybody  
 blind, who gonna miss an eye for an  
 eye for it.

MILES

Hey!

*The music is back, we are back in Collin's reality:*

COLLIN

Fillin up with fear  
 I know you feel it, I been feelin'  
 it for years  
 In fact I don't remember ever never  
 feelin' it

Double time continues for a bit.

MILES

Collin!!

Collin finishes his line and pulls the trigger.

Nothing happens, the gun isn't loaded.

COLLIN

Difference between you and me is I  
ain't no killer. I ain't no killer.

Collin lowers the gun, the cop breathes for the first time.  
 He almost looks disappointed.

Collin turns and locks in with Miles, they stare at each other for a good long time. It reminds us of the stare Patrick asked for.

Finally Collin looks at the floor, sadness takes him over, and he silently walks away.

As he passes, he hands Miles the gun on the way out. Miles reluctantly takes it. Once Collin is out the door, the cop drops to the floor, and starts to tear up.

The cop looks up at Miles. Miles looks back at him, unsure of what to say.

COP  
I didn't mean t...

MILES  
Doesn't matter.

Miles walks away and closes the door.

CUT TO:

111 INT. EZ-LIFT TRUCK - DAY 111

Miles is driving for the first time. They sit in silence.

Collin looks out the window. Miles watches Oakland the way they did on the first day, gentrification on top of the hood, restaurants changing, cops around, people walking dogs, crews hanging on corners while girls in sunglasses try to get by.

The clash of worlds pushed together. They both see it.

Miles looks at Collin. Collin keeps staring out the window.

MILES  
You good?

Collin looks back at Miles.

COLLIN  
No.

Miles looks at Collin before nodding.

MILES  
Hey... Can I get a run invite,  
bruh? Maybe I wanna run!

The almost good joke gives Collin an excuse to LAUGH.

COLLIN  
You ain't finna run, Nigga!

MILES  
I can run! I can be about fitness,  
I can drink green juice too -

Miles grabs the green juice in the cupholder. Collin whips his head around to watch Miles take a sip. Miles puts it to his lips, and humorously braces for a terrible tasting drink.

He immediately pulls his head back and smacks his lips.

MILES (CONT'D)  
Son-of-a-bitch. That's not bad.

112 EXT. TRUCK - DAY

112

They ride off down the street, we watch the truck disappear.  
We can still hear their conversation as they drive away.

COLLIN (O.S.)  
*Who is the next move?*

MILES (O.S.)  
*Heatherrrrrrrr ... Neel. In the hills.*

COLLIN (O.S.)  
*That's Derek Carr's girlfriend.*

MILES (O.S.)  
*Who?*

COLLIN (O.S.)  
*Quarterback of the Raiders.*

MILES (O.S.)  
*Oh WHAT!?! Oh, it's my turn to air out now baby. She bout to hear all about this VEGAS move! They leaving OAKLAND and I am UPSET, HEATHER! Girl, GET YO MAN! He is a disloyal punk, turf hopping-- Vegan and Vegas kinda even sound similar, might be a conspiracy, my bruh. Maybe it's all connected!*

Their dialogue gets quieter and quieter and...

WE ROLL CREDITS