

Torn

FADE IN

INT. RUN DOWN MOTEL ROOM - WILMINGTON, DELAWARE - NIGHT

KAYLA HUFF, 28, African American, beautiful, slim, and curvy. She's usually a caring, kind hearted person, but on certain nights like this, she has a cautious demeanor.

KAYLA  
So what is it you do?

KEVIN, African American, early 20's, is in the bathroom staring in the mirror brushing his teeth. He looks at himself in the mirror and smells his under arms.

KEVIN  
I don't have to do anything. My pop has a chain of restaurants.

Kayla looks around the room.

KAYLA  
What are you doing in there?

KEVIN (O.S.)  
I'm freshening up.

Kevin walks out of the bathroom.

KEVIN (CONT'D)  
I had to make sure I didn't have no stank ass breath.

Kevin cuts off the lights and makes his way over to the bed.

EXT. MOTEL PARKING LOT - PARKED CAR - CONTINUOUS

DAY DAY, mid 20's, slim muscular built, awaits in a car outside of the motel room with a gun placed on his lap, he stares up at the room on the second floor as he sits quietly in the passenger seat.

DAY DAY  
Lights out.

THOMAS also in his mid 20's, African American, slightly hefty built, is sitting in the driver's seat. He glances in the rear view mirror at STACEY HUNTER, 29, medium muscular built, he resembles a pretty boy gangster as greed runs through his veins. He looks back in the rear view mirror at Thomas, glances at the room, and pulls out a .45 cal. handgun from underneath the passenger side seat.

STACEY  
Give him five more minutes.

Stacey loads his handgun and fades back in the shadows of the back seat of the car.

INT. MOTEL ROOM - CONTINUOUS

Kayla is under the sheets as Kevin tries to climb into the bed with Kayla while she is holding the covers up to her neck.

KAYLA  
Hold on! Money first.

KEVIN  
Okay. Yeah, I got it right here.

Kevin cuts the night light on and heads over to his jacket. He grabs his wallet and pulls out \$100.00 bill and places it on the dresser. He then climbs back in the bed with Kayla and starts kissing her hard and fast.

KAYLA  
Condom?

KEVIN  
Right, you want me to wear one.

KAYLA  
I don't get down like that!

Kevin gets out of the bed and walks to his jacket again to look for a condom.

KEVIN  
I've wanted you ever since I saw you tonight in the club. I can't believe this is about to go down. Yahtzee!

Kevin pulls out the condom holding it in the air as he smiles bright and wide. Again, Kevin climbs back in bed with Kayla just as he's about to climb under the sheets, the door BUSTS open.

KEVIN (CONT'D)  
Oh shit! What's going on?

STACEY  
(smiling)  
Was it good? Don't matter, you're finished now.

KEVIN  
(stuttering)  
What's up man?

THOMAS  
(Points a gun at Kevin)  
Shut... up!

Day Day is ransacks the room throwing clothes everywhere looking and finding money and valuables. Kayla, stays wrapped up in the sheets motionless, as Kevin pleads for his life wearing only boxers.

STACEY  
(Addressing Kayla)  
You. Get out!

Kayla quickly grabs her things and heads straight out the door still wrapped in the motel blanket.

KEVIN  
You got everything! Can I go? Please!

STACEY  
Nah, you forgot to take off my chain.

Stacey snatches off Kevin's chain and Day Day and Thomas stomp on Kevin as he SCREAMS out in pain.

INT. HIGH RISE OFFICE BUILDING - DAY

KAHLIL EVANS, 31, medium muscular built, African American, clean shaven with a low cut, driven to succeed, tends to be a bit boring and dull. He is the Vice President of Creative Affairs at J.T. Richardson marketing firm. He is joined by the CEO and other members of the firm. They are all gathered in a conference room in a high rise building, with a beautiful window view of the city. Everyone's glass is filled with champagne.

CEO  
I don't know how you do it Kahlil, but your dedication and hard work just closed another huge deal for J.T. Richardson. If I haven't said it enough, then I'll say it again. You are truly a valuable asset to this company, and I am proud to have you with us.

KAHLIL  
Well, sir, I'm just glad to have had the opportunity to be here, and I wouldn't trade it for anything else in the world.

The room full of people toast to Kahlil and begin to drink and applaud.

INT. KAHLIL'S HOUSE - EVENING

Kahlil walks into his house only to see his fiancé CHARLEAN, 28, African American, with packed bags about to leave.

KAHLIL  
What are you doing?

CHARLEAN  
I didn't think you'd be home this early.

KAHLIL  
So you were just going to leave?

CHARLEAN  
Kahlil, this hasn't been easy for me. I can't do this. I can't marry you.

KAHLIL  
Is there someone else Charlean?

Charlean puts down a suitcase and walks towards Kahlil.

CHARLEAN  
You know what? I'm glad this is happening. Kahlil. You are a beautiful man, but you're not the right person for me. I want someone who's adventurous and outgoing. Full of life. That's not you.

KAHLIL  
I don't understand.

CHARLEAN  
Kahlil. You're boring. All work and no play. There is nothing spontaneous about you. Good-bye.

Charlean kisses Kahlil on the cheek and grabs her things. She heads towards the door and looks back at him. Kahlil stands struck, motionless.

CHARLEAN (CONT'D)  
See what I mean.

Charlean walks out of the house.

INT. KAHLIL'S OFFICE - MORNING

Kahlil sits at his desk deep in thought when his close friend JAMES, 30, African American, short cut, slim built, childish attitude with a player's mentality, walks into his office and drops a stack of files on his desk.

JAMES  
We got a busy day ahead of us today... are you okay?

KAHLIL  
James, am I boring?

James sits on the corner of Kahlil's desk with a half cracked smile.

JAMES

I wouldn't say boring, but, since I can't think of a better word to describe you right now, I would have to say you are boring.

KAHLIL

Charlean left me yesterday. She said I was boring.

JAMES

Good riddance. Better now than five years after y'all got married.

KAHLIL

I feel like the last two years of my life have been a lie.

JAMES

You know what your problem is? You're trying to be a one-woman-man, and it's not in our nature to be with just one woman. I'm going out tonight, if you want to go hit me up. Think about it.

James exits out his office as Kahlil thinks to himself.

INT. KAHLIL'S HOUSE - NIGHT

Kahlil paces back and forth until he finally decides to pick up his phone. He calls Charlean.

OPERATOR (O.S.)

The person you are trying reach has changed their number. This is a recording.

Kahlil hangs the phone up.

EXT. J.T. RICHARDSON - AFTERNOON

Kahlil and James sit on a bench eating lunch.

JAMES

How many times did you call Charlean yesterday?

KAHLIL

Once.

JAMES

I'm trying to help you out, but if you want to keep lying to me...

KAHLIL

Once! She changed her number.

JAMES

Good. I'm taking you out tonight.  
You got to get over her. If I  
remember correctly, you said that  
you didn't know if she was the one.

KAHLIL

Things change in the span of two  
years.

JAMES

Things didn't change, you grew  
content, that's it, that's all.  
Tonight! We celebrate.

INT. GAS STATION - NIGHT

Kayla and LISA HUNTER, 26, African American, Kayla's best  
friend and conscience, also Stacey's younger sister. They  
are at a gas station walking the isles looking for something  
to eat.

LISA

What are we eating?

KAYLA

(Exhausted)

I don't know.

LISA

Pizza, burrito's, or this.

Holding up a can of beef stew.

KAYLA

I don't want that.

LISA

Well damn, we ain't got a lot of  
choices. Who goes grocery shopping  
at a gas station anyway?

Kayla looks at Lisa with an exhausted look. Lisa heads to  
another isle as Kayla starts down the opposite isle. Kayla  
looks at some canned goods. Kahlil enters the gas station  
and instantly spots Kayla. Kayla looks at Kahlil as he  
smiles. Kayla turns away KNOCKING over some canned goods.  
Kahlil rushes over and bends down to help Kayla pick up the  
products.

KAHLIL

Let me give you a hand.

KAYLA

(Slightly embarrassed)

That's all right I got it. I'm  
clumsy.

KAHLIL  
It happens sometimes.

Kahlil looks into Kayla's eyes.

KAHLIL (CONT'D)  
(In a low tone)  
You're gorgeous.

KAYLA  
What?

KAHLIL  
I'm sorry. I didn't mean... I  
apologize, Miss...?

Kayla and Kahlil both stand facing each other

KAYLA  
Kayla.

KAHLIL  
Kayla.  
(Softly to himself)  
Well Miss Kayla, I'm Kahlil... Kahlil  
Evans, and...

KAYLA  
Look, I'm going to stop you before  
you even get started, I'm tired, and  
I don't feel like dealing with anyone  
right now.

Kayla starts to walk off as she takes three steps.

KAHLIL  
I was thinking the same thing.

Kahlil walks towards her.

KAHLIL (CONT'D)  
I'm kind of in rush right too. I  
just thought...

Kayla turns around and faces Kahlil as Lisa interrupts.

LISA  
Kay! you want turkey, ham, or...  
girl, it don't even matter.

Lisa walks away looking back twice before bumping into a  
shelf. Kahlil looks at Kayla with a puzzled look.

KAYLA  
No I am not gay. Look, you seem to  
be a nice man and all, but you don't  
want to get involved with me, trust.  
(MORE)

KAYLA (CONT'D)

Besides, I got a lot of drama going on in my life right now you know? Sorry. Bye Kahlil.

Kayla walks off, as Lisa rounds the corner and walks up to Kahlil with her lips twisted up.

LISA

(SUCKING her teeth)

Give me your number. I'll make sure she calls you. You married?

KAHLIL

No.

Kahlil reaches in his jacket and pulls out a business card and gives it to Lisa.

KAHLIL (CONT'D)

I appreciate you doing this for me miss...?

LISA

It's Lisa, but don't even trip, I got a good feeling about you. I'm still going to check Facebook to see if you're married, and if you are, I'm going to tell your wife you are out here fooling around. Okay, bye.

Kahlil smiles again as Lisa disappears around the corner.

EXT. GAS STATION - NIGHT

Kahlil gets into the passenger side of a car. James, in the driver's seat takes a sip from his flask and places it in his breast pocket.

JAMES

Damn man, it took you that long to get some gum? I thought you might have been getting robbed. I was about to leave.

KAHLIL

(Lost in thought)

I just saw the most beautiful women inside.

JAMES

Did she have a big ass? Or did she have a big ass head like Charlean? Cause you know you like them girls with them big old watermelon domes.

KAHLIL

I'm trying to be serious.



JAMES

Did you get her number?

KAHLIL

No. But I gave her friend my card  
to give to her. She'll call.

JAMES

Who? Her friend?

KAHLIL

James. You're stupid.

INT. KAYLA'S HOUSE - PROJECT HOUSING - NIGHT

Kayla is sitting on her couch with a half eaten sandwich.  
while Lisa is on the sofa watching television. Kayla is  
deep in thought.

LISA

Tony ain't shit. I told him that I  
didn't want to mess with him no more,  
and do you know he went off and hooked  
up with Tracy, the same day I broke  
up with his trifling ass. Can you  
believe that?

LISA (CONT'D)

Kayla! What's up girl?

KAYLA

I'm sorry, I was just thinking about  
that nice guy in the store.

LISA

Who! Kahlil?

KAYLA

Yeah. Wait! How did you know his  
name's Kahlil?

LISA

I know you, and I knew you would  
have regretted it later on. That's  
why I got his card, so you can call  
him.

KAYLA

(Smiling and excited)  
Stop playing with me.

Lisa gives Kayla his business card.

KAYLA (CONT'D)

I don't even know what to say if I  
call him.

LISA

You mean when you call him. I'd wait till tomorrow night if I were you.

KAYLA

But you're not me.

A KNOCK at the door.

STACEY (O.S.)

Kay, open the door.

Kayla jumps up and puts the business card in her pocket.

KAYLA

(Whispering)

Don't say nothing to Stacey about this.

LISA

He ain't your man!

KAYLA

I know but you got to promise me, you know how he is.

Stacey BANGS on the door even harder.

STACEY (O.S.)

You better open this fucking door before I kick it in.

KAYLA

Please!

LISA

You know I ain't going to say nothing. Damn Kay.

Kayla opens up the door halfway before Stacey BURSTS in and grabs Kayla by the neck and slams her into the wall.

STACEY

Who you got in here Kay?

KAYLA

(Choking and crying)

Nobody Stacey!

STACEY

Let me find somebody in here. You hear me?

Lisa tries to pull Stacey off of Kayla.

11.

LISA  
Stacey, get off of her! You're going  
to kill her! STACEY STOP!

Stacey pushes Kayla down to the floor and continues to look around the house as Lisa follows him. Kayla spots Kahlil's business card that fell from her pocket and picks it up just as Stacey rounds the corner.

STACEY  
What are you doing with the door  
locked Kay?

KAYLA  
I... I.

LISA  
Damn Stacey, you don't own her, you  
make me sick. If you weren't my  
brother, I would've beaten your ass  
a long time ago.

STACEY  
Go home Lisa.

LISA  
No!

STACEY  
This is the last time I'ma tell you.  
Take your ass home!

Stacey grabs Lisa by the arm and back of her neck and pushes her outside and SLAMS the door shut. He then looks at Kayla.

STACEY (CONT'D)  
Get dressed.

KAYLA  
Where we going now?

STACEY  
Brick city. New Jersey baby.

KAYLA  
You said we were finished the last  
time. I'm tired Stacey.

STACEY  
HEY! You got thirty minutes.

Kayla heads upstairs slowly.

INT. BAR AND GRILL - NIGHT

Kahlil is having a drink at the bar, while James is sitting at a table with two beautiful females flirting.

BAR TENDER

Can I get you another drink sir?

KAHLIL

Cranberry no ice.

James motions with his head for Kahlil to come over to the table with him and the two ladies. Kahlil shakes his head no. James decides to make it noticeable.

JAMES

Kahlil, common over man!

Kahlil hesitates before getting off the stool and walking over to the table where James, CELESTE, African American, and CANDACE, 30, African American, are chatting away.

JAMES (CONT'D)

I want you to meet Candace and Celeste.

KAHLIL

(In an uneasy tone)

Hi, how are you ladies?

JAMES

And ladies, this is my man Kahlil. He's the Vice President of Creative Affairs at J.T. Richardson.

CANDACE

You can sit here. I won't bite.

JAMES

Not unless you ask her too.

Celeste nudges James with an elbow.

JAMES (CONT'D)

Did I say that out loud?

CELESTE

Is your friend always this crazy and outgoing?

KAHLIL

Yeah, that's him all right. He's so outgoing that he forgot we came here tonight just to celebrate.

JAMES

Yes, ladies, share a toast with us if you please. To my best friend Kahlil, here's for a job well done, and "Give all ambition your best!"

KAHLIL

It's "Always give your best, with ambition."

CANDACE

You must be in advertising?

Kahlil cracks a half smile and nods.

CELESTE

And what is it you do James?

James takes a drink of his beverage as he tries to think of something.

KAHLIL

James works in the...

JAMES

I work in the Sales Department, I uh, oversee the beginning projects for the items that need to be uh, um, advertised.

KAHLIL

Now that's funny, because, I've been at J.T. Richardson for 8 years, and I never knew what all you did exactly.

James stares at Kahlil with an uneasy look.

JAMES

Can I see you in my office for a second Kahlil? Excuse us for a moment ladies. We'll be right back. Don't go anywhere.

CANDACE

Don't keep us waiting too long, Kahlil.

JAMES

Don't worry he won't!

INT. NIGHTCLUB MALE BATHROOM - NIGHT

Kahlil and James are in the rest room talking.

JAMES

We're supposed to be on the same team Maverick.

KAHLIL

I just think it's funny that's all. You always have to play yourself up to being something that you're not.

KAHLIL (CONT'D)

That lady out there can see right through you. Sales Manager, seriously J?

James walks over to the sinks to wash his hands.

JAMES

Why are you always sticking up for them? Like women can't do wrong. They know what they're getting into.

KAHLIL

Really. What are they getting in to?

JAMES

Look, I got us two females out there that are willing to cook us breakfast butt naked in the morning. Now I don't know about you, but I like my eggs over easy.

KAHLIL

I'm not feeling that woman. I'm not going to lie to her.

JAMES

Yeah whatever. Are you down, or are you going home and laying down? Cause I'll give you my keys, I'm going to be all right.

KAHLIL

C'mon, J. I'm serious man.

JAMES

But she's feeling you. She wants to feel you.

Kahlil shakes his head with a slight smile.

KAHLIL

You wrong man, you wrong. I got no part in this.

JAMES

All right look, just give me 10, no 15 minutes then we'll role all right?

KAHLIL

You got 10 minutes.

JAMES

That's all I need baby, the other 5 minutes was for Candace to change your mind. You need to stop thinking about Charlean.

James and Kahlil exit the bathroom and make their way back to the table where the ladies still await.

JAMES (CONT'D)

Ladies, sorry for keeping you two waiting.

CANDACE

I'm glad you found your way back. I didn't want to have to come looking for you.

Kahlil smiles ever so slightly as James begins to whisper into Celeste's ear.

CELESTE

Hey Candace, I'm starting to get a little tired, are you going to be okay if I head home?

CANDACE

I think I'll be all right.

JAMES

(Yawns)

You know what Kahlil?

KAHLIL

Don't do it J.

JAMES

I'm getting tired too. Would you mind it if you took Candace home for me?

Kahlil, upset at James looks with fury in his eyes as it quickly changes when he glances at Candace and catches her winking at Celeste.

KAHLIL

Yo J.

CELESTE

Thanks Kahlil, I appreciate you sweetie.

James tosses the car keys to Kahlil as James and Celeste quickly rush off and head out of the night spot. Kahlil watches as they leave and turns to Candace.

KAHLIL

Look, I... got to get up early in the morning... so, are you ready to go?

Candace smiles seductively then bites the bottom corner of her lip.

INT. NIGHT CLUB IN NEW JERSEY - NIGHT

Kayla is sitting at the bar as LEWIS, late 40's, bald, heavy set black man pulls up a chair and sits beside her.

LEWIS

You sure are working the hell out of that dress young lady!

Kayla smiles.

LEWIS (CONT'D)

And you got a pretty smile too. Look at those lips.

KAYLA

You so silly.

LEWIS

Are you a working girl?

KAYLA

Depends, you a cop?

LEWIS

Not at all. You?

KAYLA

Not at all.

LEWIS

What are you going for?

KAYLA

For you... three straight.

Lewis looks her up and down shaking his head as though it was a deal.

LEWIS

All right, let me grab my jacket and we'll get out of here.

KAYLA

That's fine with me.

The older man grabs his jacket and tips the bar keeper as he attempts to pull out Kayla's seat like he were a gentlemen, and they both walk out the door.

EXT. CANDACE'S APARTMENT BUILDING - MOMENTS LATER

Kahlil pulls up to Candace's apartment and parks. He's waiting for her to get out the car.

CANDACE

So Kahlil, why don't you come in and rest awhile before you take off?



17.

KAHLIL  
I got to be getting home, plus I  
have a headache coming on.

CANDACE  
Are you sure, because I have the  
perfect remedy for headaches?

KAHLIL  
I'm sure you do, but I'll stick to  
Advil.

Candace lays back in the head rest sexually frustrated.

CANDACE  
Can I ask you something?

KAHLIL  
(Sighs)  
Sure.

CANDACE  
Are you gay? Cause I can have any  
man I want. I don't need this shit.

Kahlil gets out of the car and opens Candace's door.

KAHLIL  
It was nice meeting you Candace.  
Good night.

Candace gets out of the car.

CANDACE  
I got a gay friend in 113, maybe I  
can set you up with him. He might  
be your type. I hear he's really  
big. You might like that.

KAHLIL  
(Calmly replies)  
Thank you, you're a real lady.

Kahlil gets back in the car and pulls off as Candace SCREAMS  
out and throws an empty beer can at the car.

CANDACE  
Go to hell!

INT. LEWIS' CADILLAC DRIVING - NIGHT

LEWIS  
Let's take a ride down to the lake  
and see what's going on there.

KAYLA  
The lake! Why not your place?

10.

LEWIS  
You ain't going to rob me blind damn  
it. Besides, I like the lake parking  
better. It has nice scenery you  
know what I mean?

KAYLA  
Well what about a room at least?

LEWIS  
What do you think this is a date?  
You just some hoe off the streets,  
your ass better be lucky I'm giving  
you \$300.

Kayla thinks to herself for a moment.

KAYLA  
This is wrong, I can't... I can't do  
this. I shouldn't even be here.

LEWIS  
Are you playing games now? I'll  
beat that ass. You fooling with the  
wrong one.

KAYLA  
(Looking in disgrace)  
All right.

Kayla looks in the side view mirror and sees Stacey and the  
crew still following them.

INT. KAHLIL'S HOUSE - MOMENTS LATER

Kahlil is making his way into the house just as his phone  
starts ringing. He rushes over to look at the caller I.D.

KAHLIL  
(In a low voice)  
I'm not answering that phone J.

The answering machine BEEPS.

JAMES (O.S.)  
Why man? Why? We ain't cool no  
more. You bad for business, call me  
back.

Kahlil gets up off the sofa and turns off the lamp and throws  
his keys on the couch.

EXT. LAKE PARKING AREA - NIGHT

Lewis throws his keys into the front seat while Kayla is in  
the back seat waiting for him to climb into the back with  
her.

15.

KAYLA  
Can I get my money first?

LEWIS  
You'll get your money when I'm  
finished.

Lewis slides his hands up Kayla's dress and starts to slowly pull down her panties.

KAYLA  
Do you got any condoms?

Trying to stall him while looking for Stacey.

LEWIS  
Yeah we good.

Lewis starts finger Kayla with one hand and jacking himself off with the other hand that has now slid down into his pants. Kayla starts whimpering, when all of a sudden a gun is put to Lewis' head.

DAY DAY  
It seems like we got ourselves in a  
sticky situation!

LEWIS  
Son-of-a...!  
(Biting his lip)

Lewis slowly puts his hands in the air.

STACEY  
Come here you.

Kayla grabs her things and heads over to Stacey with her hands up. Stacey grabs her by the hair.

STACEY (CONT'D)  
Get out of here.

DAY DAY  
Everything you got fat man.

THOMAS  
And the keys too.

LEWIS  
Do you know who I am?

DAY DAY  
You bout to be dead if you keep  
talking.

LEWIS

(In a calm voice)

Anything you say Youngblood, just be easy with that trigger.

STACEY

Shut the fuck up!

Stacey SMASHES the gun across the back of Lewis' head as he falls to the ground covering up to avoid anymore blows. Day Day and Thomas search the bleeding man for money and valuables, taking what they could find, even removing his shoes to search his socks.

THOMAS

Where the keys fat man?

LEWIS

They're in the front seat.

Stacey heads into the dark, as Thomas spins out in Lewis' car.

DAY DAY

Now get on your knees and put your hands behind your back.

LEWIS

You ever killed anybody before young man?

Silence in the air.

LEWIS (CONT'D)

I thought not.

After everyone is clear Day Day KNOCKS Lewis in the back of the head and leaves as he falls unconscious to the ground.

INT. KAHLIL'S OFFICE - MORNING

Kahlil is in his office on the phone when James BURSTS in. Kahlil places a finger to his mouth motioning for James to be quiet. James starts dry humping the air and mumbling words with an enthusiastic facial expression.

KAHLIL

Yes Mrs. Washington you are in good hands.

JAMES

(Whispering)

I had a threesome! I had a threesome!

Kahlil is waving his hand drastically for James to get out of his office.

21.

KAHLIL  
Okay, Friday it is.  
I'll see you then, 9:30, Okay, Have  
a nice day Mrs. Washington.

Kahlil hangs up the phone.

KAHLIL (CONT'D)  
Don't ever do that again while I'm  
on the phone with a client.

JAMES  
Man, forget about that.

KAHLIL  
What are you bragging about now?

JAMES  
Who's the man? C'mon, who's the  
man!

KAHLIL  
I guess you're the man.

JAMES  
You... are the man.

KAHLIL  
I thought I was "Bad for business."

JAMES  
Why you bringing up old shit?  
Anyway, Candace had called Celeste  
after you left that hoe, and Celeste  
had left to find out what went wrong  
I guess.

KAHLIL  
So?

JAMES  
Well, let's just say I got a knock  
on my door about thirty minutes later  
and two ladies were there.

KAHLIL  
I suppose it was Celeste and Candace?

JAMES  
Yes! It started off with me  
slobbering down Celeste, and all of  
the sudden Candace walks in the room.  
I felt like a porn star. I was the  
shit last night!

KAHLIL  
You're not even going to call them  
back are you?

JAMES

Sure I am... when I find time to.

KAHLIL

Just remember, what goes round comes around.

JAMES

It's Friday, we still on for a game of pool at Shades of Gray?

Kahlil looks at his watch.

KAHLIL

It's barely 9:45am, and you're already talking about what's going to happen 12 or 13 hours from now. You're impossible.

JAMES

Hater.

KAHLIL

Don't you have anything to do? What is it that you do again? Graphic design, CEO, no... Vice President?

JAMES

So you funny now. All right, I'm out.

James turns to leave.

KAHLIL

Wait! Where are you going District Manager?

INT. KAYLA'S HOUSE - MORNING

Lisa is sitting on the couch while Kayla is in the bathroom washing her face.

LISA

What are we getting into today?

KAYLA (O.S.)

I don't know. Stacey only gave me \$230 dollars.

LISA

(Confused)

That's it! Day Day got like four and some change.

Kayla walks out the bathroom and looks at Lisa with a look of confusion.

25.  
KAYLA

Are you serious? I'm done. My life is not supposed to be like this!

LISA

You ain't got to do anything you don't want to do. Stacey is a lot of things, but he ain't no killer, he just got people scared of him that's all.

KAYLA

Life was so much easier when CJ was here.

Kayla looks on with a deep stare.

LISA

Come on, finish getting dressed, lunch is on me.

INT. COMPANY DINING AREA - AFTERNOON

Kahlil and James are at lunch in the company's dining facility eating sandwiches. James is sitting across from Kahlil.

JAMES

You haven't heard from the mystery women yet?

KAHLIL

What?

JAMES

Nah, you haven't.

KAHLIL

Sometimes things take a little longer to unfold that's all.

JAMES

You looked at your phone three times in the last two minutes.

Kahlil looks at his phone again unknowingly.

JAMES (CONT'D)

Four times. Look, forget about her. I'm going to hook you up tonight, you might even get lucky.

James takes a bite of his sandwich and continues to talk.

JAMES (CONT'D)

You're like this sandwich, dry. That's not good, right? Now, if you put something on it.

James tears open a mayonnaise packet and squeezes the contents onto his sandwich and takes another bite leaving mayonnaise on the corner of his mouth.

JAMES (CONT'D)

If you get it lubed up, it makes everything better.

KAHLIL

What does that got to do with anything?

JAMES

How long has it been since you got some?

KAHLIL

I don't think that's none of your business.

JAMES

All I'm saying is, you need to get laid.

KAHLIL

You need help, and a napkin.

INT. FAST FOOD RESTAURANT - AFTERNOON

Lisa and Kayla are sitting at a table by the window eating food.

LISA

Did you call old boy yet?

KAYLA

Who?

LISA

Don't do that. You know who I'm talking about.

KAYLA

I haven't had the time to call him.

LISA

Keep messing around if you want to. You're going to be in your forties still trying to hustle for a buck. Broke and lonely.

KAYLA

I'm not going to be broke. As soon as I get my money right, I'm getting out of Delaware. I'm going to buy me a small salon, hire some people, and see the world.



LISA

I know that's right, but until then,  
when are you going to make that call?

KAYLA

I'll call him.

LISA

Tonight!

KAYLA

Tonight. Around, 7:00.

INT. KAHLIL'S LIVING ROOM - EVENING

Kahlil is on the speaker phone with James. He is still in his suit that he had on for work, his tie is slightly undone, one hand grasps a water bottle and the other hand on the TV remote. He's lying on his back with one leg thrown over the top of the sofa.

JAMES (O.S.)

What are you talking about you didn't  
have a good time there?

KAHLIL

You just want to go there to see if  
you can hook up with Thelma and Louise  
again.

JAMES (O.S.)

Oh! So we got jokes huh! Don't  
have me bring Thelma and Louise over  
to whoop that ass.

KAHLIL

Yeah all right.

JAMES (O.S.)

C'mon man, I heard how you took off  
running to the car and broke out.

KAHLIL

That's what you heard?

The phone BEEPS and Kahlil looks at the caller I.D. puzzled.

KAHLIL (CONT'D)

Hey J, let me call you back.

JAMES (O.S.)

All right be ready at 10:30.

Kahlil clicks over as he hears a women arguing in the background.

LISA (O.S.)

If he ain't there leave a message!

20.  
KAHLIL

Hello.

KAYLA

Hello, may I speak to Kahlil?

KAHLIL

This is him.

KAYLA

How are you doing? You busy?

KAHLIL

No! I'm... I'm not busy.

INTERCUT PHONE CONVERSATION

KAYLA

I don't know if you remember me but this is...

KAHLIL (O.S.)

Kayla.

KAYLA

Right. Good guess, really good guess.

INTERCUT PHONE CONVERSATION

KAHLIL

I was starting to think that you misplaced my number.

INTERCUT PHONE CONVERSATION

KAYLA

Yeah right, it's only been like two days. You know, you can't be calling out females names over the phone and you don't even know who it is that's calling.

INTERCUT PHONE CONVERSATION

KAHLIL

I don't get down like that. Besides, my mother raised me to be a better man than that.

KAYLA (O.S.)

(In a playful way)

Sure she did.

Kahlil smiles as he finds a comfortable position to lie close to the speaker phone.

27.  
KAHLIL

To tell you the truth I couldn't stop thinking about you since I saw you the other night. I was just waiting for your call.

KAYLA (O.S.)

What made you think I was going to call?

KAHLIL

I don't know, I guess it was the feeling that you have when you know something is right.

KAYLA (O.S.)

And what is that feeling?

KAHLIL

Hope.

Silence falls over the phone for a brief second before Kahlil hears a faint voice over the speaker phone.

INTERCUT PHONE CONVERSATION

LISA

(Trying to whisper)  
Ask him.

Kayla nudges Lisa away from the phone.

KAYLA

(Clears her throat)  
So what are you doing later on?

KAHLIL (O.S.)

I don't have any plans.

KAYLA

Okay. Have you ever been to the Palace?

INTERCUT PHONE CONVERSATION

KAHLIL

That's off of... Market Street?

KAYLA (O.S.)

Yeah, that's the one. I'll be there at 11:00. If you can make it, I'll see you then.

Kayla hangs up the phone. Kahlil jumps up from the sofa and SMASHES his toes on the corner of the end table. He falls to the ground grabbing his toe in pain.

INT. NIGHTCLUB - NIGHT

Kayla, Lisa, and MONICA are sitting at a sofa lounge table waiting for Kahlil to arrive and chatting away. Monica, African American, late 20's, medium built, with a red shoulder length wig to match her short skirt that is showing off her long legs and curvy figure, she's also known as the hoe of Babylon. She quietly scans the club scene.

MONICA

So where is this mystery man?

KAYLA

I don't know. Either way, I'm here to have a good time.

LISA

Why you want to know?

MONICA

Well how tall is he? Do he got money? Because you know we don't do broke asses no more.

LISA

He not coming here to see you!

KAYLA

Can y'all stop acting ghetto for one day? Damn!

MONICA

I live in the ghetto. I am ghetto, we... are the ghetto.

LISA

Um... no. You are the ghetto.

Monica spots a tall brown skinned man walking into the club. He has on a black suit with a pink collared shirt. He appears to have all the attention, due to his overly dressed appearance and confidence.

MONICA

Damn! I'll be back hookers.

KAYLA

What's up Moe?

Monica stands up, pushes her breast up, pulls down her skirt a little, and struts off through the club heading towards the bar.

LISA

Who is she calling a hooker? She got more foot prints on her ceiling then she do on her carpet. Bitch.

Kayla looks around and sees Kahlil walking towards the bar.

KAYLA

There he is!

Kayla stands up to get Kahlil's attention. She sees Monica walking up to him as she sits back down and stares.

LISA

Oh hell no!

KAYLA

I should go over there and kick her in the throat.

LISA

I don't even know why you brought her with us.

KAYLA

How was we going to get here, walk? Catch the bus?

Kahlil receives a drink from the bar keeper. His smooth laid back demeanor has a lot of women's attention.

MONICA

Ahem.

Kahlil glances at Monica out of the corner of his eye.

MONICA (CONT'D)

Can I sit here?

KAHLIL

(Turning his head)

Sure.

KAYLA

I don't know why I bothered.

LISA

If you want me to, I'll whoop that ass and we can role back home in her car. What's up?

KAYLA

Nah, he can have her.

LISA

I'm going to give him 10 more seconds to get rid of her and then I'm going to say what's up.

Back at the bar Monica is sitting on a stool facing Kahlil's back side.

MONICA

Are you here with somebody?

KAHLIL

I'm expecting to meet someone here in a little bit.

MONICA

Girlfriend?

Kahlil says nothing. Monica glances over at the table and sees Lisa and Kayla giving her the evil eye.

MONICA (CONT'D)

You never know what you'll find in a place like this, you might run into a Hood Rat. Wake up one morning and everything is gone.

Kahlil turns towards her with a smirk. He looks Monica up and down.

KAHLIL

Thanks, for the advice.

Kahlil gets up and walks away from the bar leaving Monica sitting there.

MONICA

(Mumbling)

Don't try to say I didn't warn you.

Kahlil walks around the club and appears right next to the table where Kayla and Lisa are sitting. Lisa pulls on his coattail as he turns and locks eyes with Kayla.

KAHLIL

There you are! You look gorgeous Miss Kayla!

KAYLA

Thank you... and you don't look half bad yourself Mr. Evans.

LISA

We saw you over there talking to Miss Thing.

KAHLIL

And how are you doing tonight Lisa?

LISA

Mm... so what were you and that girl talking about?

KAYLA

Lisa!

KAHLIL

(Smiling)

I don't know what you were watching,  
but that conversation went nowhere...  
besides,

Looking into Kayla's eyes.

KAHLIL (CONT'D)

I found what I'm looking for.

LISA

(Looking at Kayla)

I'm Gone. I got to get out here and  
start looking for my future no good  
ass man.

KAYLA

Good luck girl.

Lisa leaves her seat and heads to the dance floor.

KAHLIL

May I have a seat?

KAYLA

No.

KAHLIL

(Smiles)

Thanks.

Kahlil adjusts his suit jacket before he sits down. Kayla  
smiles and shies away. It appears as though she's had a  
loss for words, for the first time in her life.

KAHLIL (CONT'D)

What's funny? I didn't even say  
anything yet.

KAYLA

Nothing, you're just a little over  
dressed, that's all. You're drawing  
a lot of attention.

Kayla looks around the room at the females staring at Kahlil.

KAHLIL

If I got your attention, that's all  
that matters.

Kayla, again shies away.

KAHLIL (CONT'D)

You're actually blushing. I didn't  
mean to make you feel uneasy.

KAYLA

No, I'm just not used to talking to a guy like you that's all.

KAHLIL

A guy like me. WOW. What's that suppose to mean?

KAYLA

Yeah you know, nice. You a nice guy. I can tell you have a good heart, that's all.

KAHLIL

You've never been with a "Nice Guy" before?

KAYLA

Hell no, I'm used to (In a male tone) Yo Shorty, can I hit that or what. Damn you got a phat ass. (Laughs)

KAHLIL

Yeah well, some people are so blind that they can't see past their ignorance, because if they did, then they would see what I see.

KAYLA

And what is it you think you see?

KAHLIL

That woman behind you in the black twerking that thing.

Kayla looks behind her and there is a woman in black on the dance floor dropping it like it's hot.

KAYLA

Okay, that was funny. (Pauses) No, not really.

KAHLIL

No, seriously though, I have to admit, when I first started talking to you in the store, you seemed hurt, but you were so beautiful all at the same time, and I just wanted to help you.

KAYLA

So you'd have mend my broken heart huh?

KAHLIL

Perhaps.



33.

Kayla leans in closer to Kahlil, looking him right in the eyes.

KAYLA  
Are you talking to me or the woman  
twerking on the floor behind me?

KAHLIL  
(Smiling)  
Okay, I guess I had that one coming.

Kayla leans back in her seat smiling.

KAYLA  
Tell me something about yourself.

KAHLIL  
What would you like to know?

KAYLA  
Anything, like... I don't know... um...  
how many kids do you have? What do  
you do for a living?

KAHLIL  
Well, I don't have any kids, I would  
like to have a couple of kids in the  
future. I am employed at J.T.  
Richardson, it's a small marketing  
firm.

KAYLA  
What do you do there?

KAHLIL  
Advertisement and sales. I help make  
decisions on pretty much anything  
that needs representation for sales.

KAYLA  
Are you good at what you do?

Kahlil thinks for a moment.

KAHLIL  
People tend to think so.

Kayla nods her head as she squints. She then picks up a  
bottle of water that she'd been drinking.

KAYLA  
What slogan would you use to describe  
a picture of me drinking this bottle  
of water?

KAHLIL  
Last time I checked, I was off work.

KAYLA

I just want to see how good you are.

Kahlil thinks for a split second.

KAHLIL

Aqua Blue, for quenching that burning desire inside of you.

KAYLA

(Smiling)

You are a player! I got to be careful with you.

KAHLIL

No, no, not at all, I'm a mama's boy, I swear.

Silence fills the air as Kayla and Kahlil look at each other and smile. Kayla looks around the club and gets an uncomfortable feeling.

KAYLA

You want to get out of here? It's kind of crowded.

KAHLIL

I would like to. Are you hungry? You want to get something to eat?

KAYLA

Certainly, let me tell my girl I'm heading out with you.

Kayla sees Lisa dancing with some guy on the crowded dance floor and changes her mind.

KAYLA (CONT'D)

You know what? I'll call her later.

Kahlil and Kayla leaves the night club.

INT. KAHLIL'S HOUSE - LATER

Kahlil opens up his door and turns the lights on as Kayla walks in.

KAYLA

Damn! Is this your house?

KAHLIL

Nah, the owners will be here in the morning, so we're going to have to be out of here by six.

Seeing him smile she nudges him on the shoulder.

KAYLA  
You play too much.

KAHLIL  
Go ahead and make yourself at home.  
I'm going to put this up.

Kahlil heads to the kitchen and puts the fast food bags in the microwave. He then grabs a bottle of champagne.

KAHLIL (CONT'D)  
Would you care for some champagne?

KAYLA  
Only if you promise not to take advantage of me.

KAHLIL  
(Praying)  
If this isn't the right woman for me, please let her be gone before I get back in there!

KAYLA (O.S.)  
What did you say?

KAHLIL  
Huh? Nothing. I was just um, nothing.

Kayla is looking at the pictures in the house and turns to see a beautiful fireplace arrangement.

KAYLA  
Aw! You got a fireplace, does it work?

Kahlil returns back to the living room and he picks up the remote to the fireplace, he turns it on. He then hands Kayla her glass.

KAHLIL  
Here you go.

KAYLA  
Thanks.

KAHLIL  
Have a seat.

KAYLA  
Do you mind if I sit next to the fireplace?

KAHLIL  
Sure, after you.

30.

Kayla heads towards the fireplace and sits down with a bright big smile on her face.

KAHLIL (CONT'D)  
You have a beautiful smile.

KAYLA  
Yeah right.

KAHLIL  
I'm serious, you do.

Kayla begins to shy away again. Kahlil looks at her confused and then cautious like.

KAYLA  
(Under her breath)  
Thank you.

KAHLIL  
Why do you always do that when I  
give you a compliment?

KAYLA  
You're not like any guy I'm used to,  
it kind of feels weird, but in a  
good way. If that makes any sense.

KAHLIL  
I'm not trying to be like anyone,  
this is me. Kahlil Evans, I got no  
hidden agenda, I just want to get to  
know you, and if... if a relationship  
evolves from this point on, then we  
role with it.

KAYLA  
I'm feeling that.

The clock on the wall displays 12:34am, it then fades and reappears with a new time of 3:51am along with drunken LAUGHTER. Kahlil and Kayla are lying on a thick mink blanket by the fire place.

KAYLA (CONT'D)  
(Drunk laughter)  
Wait, wait, wait, you're making my  
insides hurt!

KAHLIL  
Well, it's true you know.

KAYLA  
You are such a liar!

KAHLIL  
I'm serious

KAYLA

You are so crazy! I haven't laughed this hard in... I can't even remember.

KAHLIL

I like when you laugh, and when you smile. You should always smile.

KAYLA

Where I'm from, there aren't too many things to smile about.

Kayla looks Kahlil in the eyes with a drunken face that is trying to pull itself together. She then lays her head on the pillow and closes her eyes and continues to talk.

KAHLIL

Where do you live?

KAYLA

Riverside.

KAHLIL

What's that like?

KAYLA

Any other under developed neighborhood in the ghetto.

KAHLIL

What keeps you going? What keeps you motivated to get out of there?

KAYLA

I want to own my own Salon. I love styling hair. I like turning nothing into something. You got to have a certain vision and skill to transform a person.

KAHLIL

So you got skills?

KAYLA

Yup. I'm damn good too.

KAHLIL

What's stopping you from doing what you love?

KAYLA

The same thing that stops anyone from doing what they love. Money.

KAHLIL

You know what I think?

HAHLIL

I think that people are afraid to chase after their dreams, because they don't want to look at themselves as a failure if they fall short. But there is always time for change.

KAYLA

Time! What time is it now?

KAHLIL

Almost 4:00 o'clock.

KAYLA

4:00 o'clock! I'm so sorry, I didn't mean to keep you up this late.

KAHLIL

Don't apologize.

KAYLA

(Drunk state of mind)

I need to get home, because if I stay here any longer, we're going to get into trouble, and I don't want Stacey to be mad at you.

KAHLIL

Well, I don't want her, or any of your other friends to get mad at me. Let me grab my keys and I'll be back in a sec.

KAYLA

(In a slurred voice)

That's cool.

Kahlil gets up to grab his keys. He returns to see Kayla knocked out snoring.

KAHLIL

Kayla. Kayla.

Kahlil covers her with a blanket and turns the lights out as he heads to his room.

INT. KAHLIL'S HOUSE - MORNING

Kayla is waking up to the fire place burnt out. She rolls over and spots a rose on a carrying tray and a note. She begins to read.

KAHLIL (V.O.)

Kayla, I had an important meeting this morning. I'll be back as soon as I can. If you are gone when I get back, I'll understand. Thanks for everything. Kahlil.

INT. KAHLIL'S HOUSE - LIVING ROOM - AFTERNOON

Kahlil walks in the house hoping to see Kayla there.

KAHLIL

Hello!

Kayla runs into the living room.

KAYLA

How did your meeting go?

Kahlil surprised she was still there smiles.

KAHLIL

It went well.

Kayla takes off his jacket.

KAYLA

What did you mean you'd understand  
if I was gone when you got back?

KAHLIL

I had it happen before.

Kayla and Kahlil sit down.

KAYLA

That must have hurt. What did you  
do, cheat on her?

KAHLIL

No, she said I worked too much and I  
was... boring.

KAYLA

I don't think you're boring... yet.  
Although dinner and a movie is old  
fashioned.

KAHLIL

Dinner and a movie is far better  
than...

(copying Kayla)

meet me at a night club on Market  
street.

Kayla throws a couch pillow at Kahlil.

KAYLA

Lisa suggested a neutral place. I  
didn't know you. But I want to go  
skating.

KAHLIL

Are we a little too old for skating?

KAYLA

Comments like that is why she probably told you that you're boring. I want to skate.

INT. SKATING RING - LATER

Kayla is skating circles around Kahlil. He falls multiple times as they laugh. They both skate to chairs to take a break.

KAHLIL

That could be fun if I can stay on my feet.

KAYLA

It's not your fault that you got two left feet. Practice makes perfect. C'mon. On your feet.

KAHLIL

Go ahead, I'm going to sit this one out.

Kayla takes off skating around the rink as Kahlil watches on.

EXT. PROJECT HOUSING BUS STOP - EVENING

Kayla gets off the bus in front of the Projects where she lives. She crosses the street and rounds the corner as she spots Lisa sitting at her door step staring at her. Kayla starts smiling as she smells her rose deeply as though she has been reborn again.

LISA

Why in the hell did you leave me last night with that dumb ass girl? You know I can't stand her! And I know you ain't give it up on the first night.

KAYLA

Girl, don't mess up my day, please don't. Kahlil is a real gentleman, we stayed up all night and... hmm.

LISA

And what?

KAYLA

Nothing, we just laid by his fireplace and talked all night. Then we went to the skating ring. He gave me a rose.

Showing it off to Lisa by putting it in her face.



11.

LISA  
Girl, I've never seen you so happy.

KAYLA  
Whatever!

LISA  
I can't believe it Kay.  
(In a soft tone)  
You found love. I can just feel it  
radiating off of you.

KAYLA  
No. It was... it was very sweet, and,  
that's just the way I want to remember  
it.

Kayla gazes into the distance.

LISA  
(Pauses for a second)  
Anyway, so when are you two going to  
hook up again?

A black SUV slows to a stop in front of Kayla's house as the  
rear window rolls down.

KAYLA  
(Little girls voice)  
We're not!

KAYLA (CONT'D)  
He's just... too perfect for me you  
know. He might turn into one of those  
possessive type guys later on.

Kayla and Lisa look at the SUV that has stopped.

STACEY  
Come here Kay.

STACEY (CONT'D)  
Didn't I tell you she's bad. I'm  
about to put you on.

KAYLA  
(Looks at ground)  
Besides, I don't want Stacey to hurt  
him.

BIG L, mid 40's, heavy set black man, with a bald head, and  
a mobster like mentality. He's driven by chauffeur everywhere  
he goes.

BIG L  
It don't look like she's coming over  
here, playboy.

STACEY  
Kayla, come here. Don't let me have  
to tell you again!

LISA  
Don't go over there Kayla.

STACEY  
Shut the fuck up Lisa, yo Kay.

KAYLA  
I'm not messing with you when you're  
high Stacey.

Furious, Stacey gets out of the car and pushes Lisa out of  
his way, SMACKS the taste out of Kayla, grabs her by the  
hair, and places a gun in her face.

STACEY  
I will kill you out here, you hear  
me? Bring your stupid ass when I  
call you.

Stacey begins pulling her towards the vehicle by her hair as  
Kayla holds her left eye in pain and disbelief. Big L is  
shaking his head as to suggest Stacey is out of control.

BIG L  
Check this out Youngblood, I don't  
do the rape thing, but we'll finish  
our conversation later.

STACEY  
But she right here though, it's cool.

BIG L  
We out.

The black SUV rolls away.

STACEY  
You going to make me look bad in  
front of Big L!

Stacey SLAPS Kayla with a fury of blows to the face and head  
as she tries to cover herself. Lisa runs over to help shield  
Kayla from the blows.

LISA  
Stacey quit it!

Struggling to keep Stacey from hitting her again.

LISA (CONT'D)  
Stop! Get off of her!

STACEY  
 (Breathing heavy and  
 drooling)  
 You owe me. You owe me big time.  
 I'll be back.

Stacey walks off as Lisa holds onto a tearful and frighten Kayla. Lisa starts rocking Kayla back and forth in her arms as Kayla stares at the rose that had been crushed and stepped on.

INT. KAHLIL'S HOUSE - MOMENTS LATER

Kahlil walks into his house as the phone RINGS and he rushes over to pick it up and sees on the caller ID that it's James.

KAHLIL  
 What's up J?

JAMES (O.S.)  
 That's what I'm calling to find out.  
 Did my man smash something last night  
 or what? Because you left me and the  
 fellas hanging.

KAHLIL  
 Good-bye J.

Kahlil hangs up the phone and lies down on the couch gazing at the ceiling.

INT. KAYLA'S HOUSE - EVENING

Kayla is sitting on her couch staring at a hand held mirror as reality sets in.

KAYLA  
 I can't do this anymore! I can't  
 let him see me like this!

Pointing at her face.

KAYLA (CONT'D)  
 And I can't let Stacey know about  
 him either.

Lisa rounds the corner with ice in a plastic bag and hands it to Kayla.

LISA  
 You need to talk to Kahlil and tell  
 him what's going on before y'all get  
 too involved.

KAYLA  
 Did you just hear what I said? I'm  
 done with him.

LISA

Why?

KAYLA

Look at my face Lisa!

Kayla places the bag of ice over her eye.

KAYLA (CONT'D)

Last night all the way up till this,  
was the best time I had in a long  
time. I just want to keep that memory  
like forever, you know?

Lisa sits down on the arm of the chair trying to make eye  
contact with Kayla.

LISA

It's better to have loved and lost  
right?

KAYLA

I guess.

LISA

You don't even believe that. Call  
Kahlil, have him pick you up, and  
tell him what's going on.

A BANG on the door shocks them both as they jump.

STACEY

Yo Kay, open the door.

KAYLA

(Looking hopeless)  
I told you... it's over.

Kayla opens the door and Stacey walks in slowly.

STACEY

Look Kay, I was tripping earlier,  
what happened happened and we need  
to move on. We cool?

Holds out his hand for Kayla to shake.

Kayla looks at Lisa through a mirror that's hanging on the  
wall, then back at Stacey.

KAYLA

Yeah. We cool.

As she shakes his hand.

STACEY

Look, my peoples put me on with this cat named TYSON, and he got mad dough just given it away and...

KAYLA

(In a low tone)

Just tell me when and where.

LISA

This ain't you Kayla.

STACEY

Shut up Lisa!

KAYLA

This is how my life is suppose to be.

Lisa walks towards the door to leave, but then she turns to Kayla.

LISA

I love you to death Kay, but if you go, we through.

KAYLA

Life's funny like that.

Lisa walks out of the house and turns to look at Kayla once more. Kayla slowly closes the door.

INT. 3 STAR HOTEL ROOM - NIGHT

TYSON, 25, African American, is full of alcohol as he staggers into the room and falls onto the mattress with his face planted in the pillows. He sits up in bed and stares at Kayla standing over him. He starts taking off his shoes while mumbling to Kayla.

TYSON

(In a slurring tone)

You are one tantalizing bitch. For real, I'm about to blow your back OUT!

Kayla sits down in a chair in the corner of the room. She laughs to herself and nods her head as though she is agreeing with him.

KAYLA

I need to get paid first.

TYSON

I got money. Shhh!  
(MORE)

TYSON (CONT'D)

Don't tell nobody, but I got like 10's of thousands from this bank, you know what I mean. Look... You need to stretch.

KAYLA

What are you talking about?

TYSON

I said stretch, so it won't hurt when I pin them legs behind your neck.

KAYLA

You ain't going to do nothing with your drunk ass.

Tyson starts to take off his other shoe and all of the sudden he passes out hitting his head on the night stand. He then lands on the floor snoring. Startled, Kayla jumps up and walks over to Tyson. She taps him on the shoulder. Kayla searches through his pockets. There's a KNOCK on the door. Kayla starts to panic and rushes. She takes half of the money and places the other half back.

THOMAS (O.S.)

(In a female tone)

House Keeping.

Kayla opens up the door as Thomas, Day Day, and Stacey rush in the room with their hand guns pulled out.

STACEY

What the fuck?

DAY DAY

Damn Kay, what you do knock him out?

STACEY

He's passed out.

THOMAS

This is too easy.

Day Day starts searching Tyson. He pulls out a wad of money.

DAY DAY

What the is this. Six hundred dollars!

THOMAS

Your man lied to you dog. What's really good.

DAY DAY

(Thinking for a second)

Hold on. Kay was in here for a minute, check her ass!

KAYLA

Stacey. I've been in here fighting him off of me the whole time.

STACEY

Hold up. Check his socks.

Thomas checks his shoes and socks and pulls out more money and gives it to Stacey.

STACEY (CONT'D)

Let's role.

Everyone takes off walking out of the hotel room. Thomas closes the door and puts the -Do not Disturb- sign on the outside of the knob.

INT. OFFICE BUILDING - CONFERENCE ROOM - MORNING

Kahlil is holding a meeting with interns. He is walking around the room filled with 9 individuals, seven men dressed in a suit and tie, and two women who are in business suits.

KAHLIL

People. I didn't make Vice President of Creative Affairs in 7 years because I settled for anything. I worked hard day in and day out, I spent nights in my office. I showered at the gym, I had spare clothes in my car. I wanted to be the first one here. I did it because I was hungry. I never left here until my work was completed. I's dotted and T's crossed. I made a promise to myself that I would be the best...

The secretary BUZZES.

KAHLIL (CONT'D)

Excuse me for a moment.

Kahlil walks over to the end of the table where the speaker was and presses the talk button.

KAHLIL (CONT'D)

Yes, what it is Miss Jackson?

JACKSON (O.S.)

You have a guest, she says you know her as Kayla and it is important that she speaks to you. What would you like for me to do sir?

10.  
Kahlil hears Lisa arguing in the background over the  
loudspeaker.

LISA (O.S.)

What kind of secretary are you? I  
said my name is Lisa, and I'm a friend  
of Kayla... yo Kahlil, you busy? Can  
he hear me?

JACKSON (O.S.)

I'm going to call security whoever  
you are!

KAHLIL

Hold off on security, give me two  
minutes and send in Miss Lisa.

Kahlil looks back at the interns with an uncomfortable look.  
He then sits down and continues to address the group.

KAHLIL (CONT'D)

What I'm trying to say in short is  
that, as interns, you will need to  
work twice as hard as the person to  
the left and right of you if you  
want a job with this firm. Now the  
next meeting will convene after lunch  
right here. If there are no more  
questions, I will see you all then.

The group of interns leave, and Lisa walks in.

LISA

You need to fire her. She is rude.

KAHLIL

What's this all about?

LISA

This is tight! You got your own  
office and shit, you are doing your  
thing. Y'all hiring?

KAHLIL

How's Kayla doing? I haven't heard  
from her in the last couple of days.

LISA

My girl Kay had been going through  
some things, she just thinks that  
you're going to break her heart, and  
she's scared you know?

KAHLIL

Why doesn't she tell me this herself?

LISA

Kahlil! You know how we women are.



15.

Kahlil walks towards the window overlooking 17 stories and stares out the window.

KAHLIL  
You know she hasn't returned any of my calls?

LISA  
Do you want to see her again or what?

KAHLIL  
Sure I do, but...

LISA  
Good. Then meet her at Commitments Poetry Lounge tonight at 9:00, we'll be there.

Lisa starts heading for the door.

KAHLIL  
Is there something I should know?

Lisa stops cold in her tracks. She looks down to the ground and then back over her shoulder, as Kahlil stands facing the window.

LISA  
Kayla's my girl. She's in a lot of pain right now. She needs someone special in her life, and she's really into you. Whatever it is that you did or said to her that night, you made her feel important, and I've never seen her so happy, she was like floating on cloud nine, and I was happy for her. Just keep doing what you do, and we'll all be happy.

Lisa walks out as Kahlil continues to look out the window.

INT. KAYLA'S HOUSE - AFTERNOON

Kayla tries to get comfortable on her sofa but is constantly moving around and staring at the phone.

KAYLA  
What am I doing!

Kayla reaches for the phone when suddenly there is a KNOCK on the door. Kayla opens the door to see Lisa standing there.

KAYLA (CONT'D)  
I was just about to call you. How you been?

LISA  
Good.

30.

KAYLA  
I was about to call you to apologize.

LISA  
Okay.

A short pause fills the air as Lisa stands outside of the house.

KAYLA  
Lisa. You're my best friend, I'm sorry for the way I was acting. I miss the hell out of you. I just wish you stop acting like this.

LISA  
Like what? Trying to show you how much I care for you, and you just toss me aside like we ain't been cool for years. Is that what you talking about? Let me know if I'm acting out of line.

KAYLA  
I'm sorry. I really am, you my girl through thick and thin man, I love you for that, I was just...

LISA  
I don't want to hear it Kay. You know I got love for you. I just had to give you some time to think about the stuff you be doing. You better than this. You got to see it yourself.

Kayla and Lisa share a hug.

KAYLA  
I'll make it up to you. We can do whatever you want. I've been bored as hell, and I need to get out of this house and away from here.

INT. FAST FOOD RESTAURANT - DAY

Lisa and Kayla are sitting at a table eating burgers and fries.

LISA  
Have you talked to him?

KAYLA  
Who?

LISA  
I'm about to slap you for real.  
Wait! Does this feel like deja vu?

31.

KAYLA  
It does doesn't it.  
(Laughing)

KAYLA (CONT'D)  
But no I haven't. I was going to  
call, but, the more I put it off the  
harder it was to think of an excuse  
to tell him why I hadn't called.

LISA  
He didn't call you?

KAYLA  
When he did, I wasn't ready to talk.  
Then the calls stopped.

LISA  
Any regrets?

KAYLA  
Just one.

LISA  
What, you ain't get to sleep with  
him?

KAYLA  
(Thinking)  
Okay, well two.

Kayla and Lisa LAUGH.

INT. STACEY'S HOUSE - NIGHT

Stacey is at his ghetto fabulous house with 4 females  
relaxing and watching a boxing match on a huge flat screen  
TV with music playing in the background. There is a KNOCK at  
the door.

MONICA  
Somebody knocking at your door Stace.

STACEY  
Who is it!

JAMES (O.S.)  
It's me!

Stacey grabs for the gun up under his couch and creeps to  
the door.

STACEY  
Who the fuck is me?

JAMES (O.S.)  
Your cousin.

Stacey opens up the door as James comes in and gives him a hug.

JAMES (CONT'D)

Man, I ain't seen you in a long time, what's good?

STACEY

You see it.

(Showing off his house)

Life's been treating me good you know.

INTERCUT TO LISA'S ROOM.

Kayla has just finished Lisa's hair, and it looks great.

LISA

(Looking in a mirror)

Damn! That's what I'm talking about.

KAYLA

You already know the skills.

LISA

This looks real good Kay.

KAYLA

Just wait till I open up my Salon.

INTERCUT TO STACEY'S LIVING ROOM.

JAMES

(Looking at MONICA)

Can we talk business right quick.

Stacey and James walk to the other side of the counter inside the kitchen.

STACEY

You all right?

JAMES

Yeah I'm cool, is that you?

Pointing at the Monica wearing a red bathing suit top.

STACEY

Who? Oh! That's Monica she just some old' hood rat that be hanging around here. Why, (Smiling) you want that?

JAMES

Hell yeah! She bad.

STACEY

Hey Mo, come here.

Monica gets off the couch and walks into the kitchen.

MONICA  
What's up Stacey?

STACEY  
This is my cousin J, he cool peoples  
you know what I'm saying.

Monica looks James up and down and gives Stacey a head nod.

MONICA  
I'm cool with that.

STACEY  
There you go.

JAMES  
Word!

MONICA  
Follow me.

Monica takes a hold of James' hand and walks him towards the back room down a lengthy darkened hallway. Kayla and Lisa are walking towards the front room down the same darkened hallway to leave the house.

LISA  
Hey cuz, I ain't seen you in awhile!

JAMES  
Hey baby girl.

Kayla is in a starring contest with Monica. Kayla nudges her purposely on the shoulder as they pass each other.

MONICA  
Excuse me!

Looking at Kayla in disgust.

KAYLA  
(Underneath her breath.)  
Bitch.

James looks back at Kayla in awe of her beauty but continues to be pulled by Monica. Kayla and Lisa head straight for the door. Stacey sticks his head up from behind the refrigerator door holding a bottle of beer.

STACEY  
Where y'all going?

LISA  
Why? You ain't going.

STACEY  
Yo Kay, where y'all bout to go?

KAYLA  
We about to head out to Commitments.

STACEY  
I know you ain't about to work nothing  
without me right?

LISA  
Negro, ain't nobody thinking about  
robbing nobody tonight except you.  
Calm down.

KAYLA  
We just going to chill and listen to  
some poetry, that's all.

STACEY  
All right. Hey, if you see a dude  
slipping, holler at me.

LISA  
(Pulling on Kayla)  
C'mon girl.

Lisa and Kayla exit the house as Stacey grabs for his cell  
phone and dials a number.

INT. COMMITMENTS POETRY LOUNGE - NIGHT

A poet is on stage reciting a poem as Lisa and Kayla are at  
a table listening and having a couple of drinks.

KAYLA  
That was tight right? He was good.

Lisa is looking around the room as though she were looking  
for someone.

KAYLA (CONT'D)  
You okay?

LISA  
Yeah why?

KAYLA  
Cause you acting real suspect right  
now.

LISA  
Girl I'm good. You want something  
to drink?

Kayla looks around the room and pauses as she spots Kahlil  
at a table by himself.

35.

KAYLA  
Is that Kahlil?

Kayla starts to fix her hair.

KAYLA (CONT'D)  
What is he doing here? How do I  
look?

LISA  
Go over there and talk to him.

Kayla gathers herself as she takes the long walk around the lounge to meet up with him. She sits down next to him.

KAYLA  
Hi.

Kahlil looks her way, and then he looks towards the stage.

KAHLIL  
Hi.

KAYLA  
I'm sorry about not calling you  
Kahlil, it's just that I...

KAHLIL  
You, had a lot of things on your  
mind. I got it, and I understand.  
I just wish you could have talked to  
me.

KAYLA  
I'm new to this whole relationship  
thing. The last boyfriend I had was  
when I was 15. If you even want to  
count that.

Silence falls over them for a second. Kahlil looks towards the stage as the intermission begins. Music plays in the background.

KAHLIL  
What are you looking for in life?

KAYLA  
I guess to be happy, feel safe, and  
to feel special. I don't think that's  
asking for too much.

KAHLIL  
No. Not at all.

Silence falls upon them once again. Kayla is bobbing her head to the music playing in the background.

30.  
KAHLIL (CONT'D)

Can you dance?

KAYLA

No!

Kahlil gets up out of his seat and grabs her hand as she follows him to the dance floor. Kayla is smiling from embarrassment. They share a dance and a quiet embrace as she lays her head on his shoulders and they dance slowly until the song ends. Kayla grabs Kahlil's hand and they go back to the table. Lisa is smiling away at the bar as she watches them.

KAHLIL

Not bad. Not bad at all.

Kayla looks at Kahlil and becomes deep in thought.

KAYLA

I'm sorry.

KAHLIL

No need to apologize.

KAYLA

Yes, there is.

Kahlil thinks for a second.

KAHLIL

I'll tell you what, you can make it up to me tomorrow if you're not busy.

KAYLA

And what's going on tomorrow?

KAHLIL

It's a surprise.

KAYLA

I don't like surprises.

KAHLIL

I'm pretty sure you're going to like this one.

Kayla looks away for a second and then she looks back at Kahlil.

KAYLA (CONT'D)

Fine. Only because I owe you. But I still don't like surprises.

KAHLIL

In that case my mother is having a get together, it'll be fun, and I

(MORE)



37.

KAHLIL (CONT'D)  
would love it, if you would accompany  
me. Besides she grills some mean Bar-  
B-Que.

KAYLA  
I think I can accompany you, and try  
some of your mom's BBQ.

KAHLIL  
Well I appreciate it Miss Kayla.

Lisa is by the bar talking to a young man and smiling. Lisa glances at the door and sees Thomas walking into the club. Lisa hides behind the young man. Thomas looks away and she takes off towards the table where Kayla and Kahlil are sitting.

LISA  
You're going to hate me for this,  
but, we got to go! Hi Kahlil.

KAYLA  
Why what's up?

LISA  
(Looking at Kahlil)  
My stupid ass ex is here.

KAYLA  
Who?

LISA  
"T"!

KAYLA  
Tony?

LISA  
No Thomas!

KAYLA  
Hell no!

Kahlil stands up and grabs his jacket.

KAHLIL  
I'm going to make sure y'all are all  
right.

Kayla presses down on his shoulders as to sit him back down.

KAYLA  
No!  
(In a calm tone.)  
We'll be fine. Call me tomorrow.

Lisa and Kayla leaves as Kahlil watches on puzzled.

EXT. STACEY'S HOUSE - MOMENTS LATER

James and Stacey are outside in a little cul de sac. They are standing around James's car. Stacey is smoking a cigarette and holding a beer.

JAMES

It looks like you doing big things. Look at you, you got hoes all up in your crib. You living like Scarface and shit. I'm up here working my ass off, and for what, chump change.

STACEY

You know I ain't been the type to work for a mother fucker. Shit. (Takes a drag of his cigarette.) You bust your ass working day in and day out, for what? So some suit wearing faggot can get paid twice what you do, and does half the work. Not me.

JAMES

I hear that, but yo. What's up with old girl?

STACEY

Who, Mo?

Drinking from the bottle.

JAMES

Hell nah, the other one, the one that was with Lisa. Is that you?

STACEY

Oh! That's my money maker there. Kayla. I be working her ass. (Takes a drag off the cigarette) People see her and don't even think twice about a dude like me. You got to put in work to get that ass. By all means, if you can get it, you can get it.

JAMES

All right then, good looking cousin. I'll holler at you later man.

James gets in his car and starts to take off.

STACEY

Hey, next time bring money if all you want to do is fuck my hoes, broke ass.

James looks back and smiles as he pulls off.

INT. KAYLA'S HOUSE - MORNING

Kayla is in her bed asleep when her phone RINGS. She begins to toss and turn. Finally she cannot bare it anymore and answers the phone.

KAYLA

What!

KAHLIL (O.S.)

Well, I can see that you're not a morning person.

KAYLA

(Pauses for a moment)

Kahlil!

(In a softer tone)

What time is it?

INTERCUT PHONE CONVERSATION

Kahlil is packing a rucksack.

KAHLIL

It's time for you to get up. You didn't forget about our date did you?

INTERCUT PHONE CONVERSATION

Kayla is wiping the crust from her eyes.

KAYLA

Wait, I thought that was supposed to be later on today.

KAHLIL (O.S.)

C'mon, get up, I'll pick you up in about an hour.

Kayla quickly sits up in her bed.

KAYLA

NO! I'll meet you at your house in... two and a half hours.

INTERCUT PHONE CONVERSATION

KAHLIL

All right. I'll give you an hour.

KAYLA

Hour and a half. Bye.

Kayla hangs up the phone and pulls the covers over her head and starts to lay back down in bed. The phone RINGS again.

KAYLA (CONT'D)

Hello!

KAHLIL (O.S.)

You'd be able to make it in an hour  
if you got up now.

KAYLA

(Smiling)

Good bye Kahlil!

Kayla hangs up the phone and tosses it towards the foot of her bed.

INT. KAHLIL'S HOUSE - LATER

Kahlil is grabbing a blanket and folding it when he gets a KNOCK on the door. He opens the door wearing khakis, boots, and a T-shirt. He finds Kayla dressed as though she was going to church.

KAHLIL

Wow! Um, you look really... nice.  
Got your make up on and everything.

KAYLA

I'm over dressed.

KAHLIL

Well...

Kayla looks at Kahlil with a turned up face and then follows Kahlil into the house.

KAHLIL (CONT'D)

Don't worry about it, make yourself  
at home, I'm going to run to the  
store real quick and I'll be back in  
twenty minutes.

INT. KAHLIL'S LIVING ROOM - THIRTY MINUTES LATER

Kayla walks down the steps wearing a white T-shirt and khaki shorts showing off a lot of legs, and boots.

KAYLA

Okay. One, I told you I don't like  
surprises, and two, why are we going  
out dressed alike? That's corny.

KAHLIL

What. You don't like my style?

KAYLA

No.

Kahlil smiles.

KAHLIL

I just want to show you something  
soothing to the soul.

KAYLA

What will be soothing to my soul is  
a massage.

Kahlil grabs his rucksack.

KAHLIL

I'll remember that for the next time.  
You ready?

Kahlil and Kayla both exit the house.

EXT. LARGE FIELD WITH TREES IN THE DISTANCE - LATER

Kahlil and Kayla get out of the vehicle. She hesitates when  
she sees the view. Her facial expression is one of discomfort,  
but that changes to a grin when Kahlil looks at her.

KAYLA

Is this it?

KAHLIL

I want to show you something.

KAYLA

Um, I don't want you to think that I  
don't appreciate this, and it's very  
sweet of you. Nobody has even come  
close to doing something as sweet as  
this, but I'm... not, the outdoors  
type.

KAHLIL

Well! (Locking his car doors with  
his remote Switch.) You can either  
follow me, or you can wait until I  
return, it's entirely up to you.

Kahlil turns and starts to walk with his back pack in hand.  
After a couple of HUFFS and PUFFS, Kayla follows. Kahlil is  
rounding a curve with Kayla following. She swats at gnats.  
She turns the corner and bumps into Kahlil. She becomes  
captivated by the amazing scenery.

KAHLIL (CONT'D)

This, is what I wanted to show you.

Kahlil begins to open his backpack as he pulls out a blanket  
and some containers with food.

EXT. SAME LOCATION - CONTINUOUS

Kayla is laying on Kahlil's lap gazing at the scenery.

KAYLA

This is beautiful. How did you find this place?

Kahlil thinks for a second while moving his hands through her hair massaging her scalp.

KAHLIL

My ex left me. We weren't on the same page. I was trying to move forward in life, and she wanted to stand still. I returned home one day, and all of her things were packed. I just got in the car and drove. I ended up here. This is where I come to reflect. And everything, seems to fall into place.

KAYLA

Would you ever go back to her?

KAHLIL

Nah. I'm done with her. I feel as though our relationship was a lie.

Kayla looks away from Kahlil as guilt sets on her face.

KAYLA

You don't believe in second chances?

KAHLIL

Nobody's perfect. I guess it depends on the severity of it and how deep your emotions are for that person.

Kayla sits up to get a better look at Kahlil.

KAHLIL (CONT'D)

What?

Kayla desperately wants to tell Kahlil about her past, it's written all over her face. Kayla instead looks around and spots a small row boat.

KAYLA

You want to steal a ride in that boat?

Kahlil looks at Kayla in amazement and disbelief.

KAHLIL

You're serious.

Kayla stands up and starts off towards the boat.

KAYLA

You coming?

05.

KAHLIL  
Where are you going?

Kayla starts walking backwards waiting for Kahlil to follow her.

KAYLA  
Well, you can follow me, or you can wait here for me to return, it's entirely up to you.

Kahlil starts off jogging while looking all around for anyone to stop them from stealing a ride in the boat. Kayla jumps in first as Kahlil unties the rope from the stake in the ground. He then jumps in the boat and starts to row.

KAHLIL  
I cannot believe you got me stealing a boat.

KAYLA  
Calm down, were just borrowing it. You think too much, just enjoy the moment.

KAHLIL  
It kind of feels good to be bad.

Kahlil rows the boat to the middle of the lake and allows it to drift.

EXT. STACEY'S HOUSE - AFTERNOON

Stacey is hanging out with four other guys. They're outside of his house listening to music blasting from the car stereo. They're passing around weed and drinking. Stacey's cell phone begins to RING.

STACEY  
Who this?

JAMES (O.S.)  
James.

STACEY  
What's good?

JAMES (O.S.)  
Is Kayla around?

STACEY  
Nah, I think she with Lisa.

JAMES (O.S.)  
All right, I'll try back later.

Stacey hangs up the phone just as a black SUV with dark tinted windows roles up and parks across the street from Stacey's

house. The rear window rolls down, Big L motions for Stacey to come to the car. Stacey jogs over.

STACEY

What's good?

BIG L

Some Mexicans got a package coming in Thursday at 12:30. The drop off spot is at 30th street park, behind the yellow dumpster.

STACEY

What you need to happen?

BIG L

It'll be fifteen stacks to you if you get it.

STACEY

I'm your man.

Big L gives his driver a head nod as the window rolls up and they drive off.

INT. KAHLIL'S KITCHEN - AFTERNOON

Kahlil is putting the dishware in cabinets from the date they were on earlier. He finishes and walks back into the living room while Kayla is searching through his television channels.

KAHLIL

I'm going to jump in the shower and change real quick.

KAYLA

You're not the only person that's sweaty.

KAHLIL

Where are my manners. There's a guest shower in the other room, and some towels and wash clothes in the linen closet over there.

Kayla gets up off the couch as she passes by Kahlil closely and flirtatiously.

KAYLA

I guess... I'll see you in a little bit.

INT. KAHLIL'S BATHROOM - MOMENTS LATER

Kahlil is getting out of the shower and while drying off Kayla realizes she forgot to get a towel.



05.  
KAYLA (O.S.)

Kahlil!

Kahlil cracks open the door slowly.

KAYLA  
Everything okay?

INTERCUT

KAYLA  
I forgot to get a towel. Can you  
get one for me?

INTERCUT

KAYLA  
Yeah, give me a second.

Kahlil grabs a towel from the linen closet and walks down the hallway towards the guest bathroom and KNOCKS on the door. He walks in wearing his towel wrapped around him with another towel in his hand for Kayla. She is standing behind the shower curtain with her head poked out peeking at Kahlil's body.

KAYLA  
Here you go.

Kahlil stands motionless admiring her beautiful soaking wet hair that seemed to make her look even more amazing with every drip.

KAYLA  
Thanks Kahlil, you're a lifesaver.

KAYLA  
You left your towel on purpose?

KAYLA  
(Flirting)  
No. I just forgot to get one.

KAYLA  
Is there anything else I can do for  
you?

KAYLA  
Nope. You can leave now.

Kahlil smiles while shaking his head. He then turns to leave.

KAYLA (CONT'D)  
What's wrong.  
(Smiling)  
Why you shaking your head?

00.

Kahlil continues to walk away. Kayla seductively watches as he walks out of the bathroom and closes the door.

INT. KAHLIL'S MOM'S HOUSE - EVENING

Kahlil's mother DENICE, 55 years young, thin, and full of life, is talking to some of her friends in the kitchen while drinking wine and laughing. They are interrupted when the door bell RINGS.

DENICE  
Can you hold my glass darling? I  
don't want to get the door with this  
in my hand.

Denice gives the glass of wine to her friend Lola, mid 50's.

DENICE (CONT'D)  
Excuse me ladies, I'll be right back.

Denice opens up the door and gives Kahlil and Kayla both hugs.

DENICE (CONT'D)  
How are you doing baby?

KAHLIL  
Fine and yourself?

DENICE  
And who is this?

KAHLIL  
This is my date for the evening, her  
name is Kayla.

KAYLA  
How are you doing ma'am?

DENICE  
Oh no, there will be none of that,  
you just call me Denice baby.

KAYLA  
(Smiles)  
All right.

DENICE  
Y'all come on in, and make yourselves  
at home. Kahlil and Kayla. That  
sounds so good together.

KAHLIL  
Mom.

DENICE  
Well it does.

Kahlil and Kayla enter the house and wave to everyone.

DENICE (CONT'D)

Kahlil, why don't you go out back  
and hang out there with the men, us  
women have things to talk about.

Kahlil gives his mother a kiss on her cheek and whispers in  
her ear.

KAHLIL

Be good mother.

Kahlil walks over to Kayla.

KAHLIL (CONT'D)

I'll be out back if you need anything.

KAYLA

I'll be all right.

DENICE

Go on baby, she'll be all right.

Kahlil exits out the back door as the ladies begin to crowd  
around Kayla.

DENICE (CONT'D)

Ladies, this is Kahlil's... lady friend,  
her name is Kayla. Kayla, these are  
the ladies. This is Lola.

LOLA

Kayla. That is a beautiful name.

KAYLA

Thank you.

DENICE

And this is Iris.

KAYLA

Hello.

IRIS

So how long have you two been dating?

DENICE

Calm down ladies, you just can't  
start interrogating this young lady.  
You're going to scare her away.

KAYLA

I don't mind.

DENICE

Okay. Then how did y'all meet?

Kayla breathes deep.

DENICE (CONT'D)

We're going to have to sit down for  
this one, come on ladies follow me.

The girls head into the living room and take seats. Kayla  
is sitting in between Denice and Iris.

KAYLA

We met at a store. Out of nowhere  
this man walks up to me and when he  
talked to me, he was genuine and  
respectful, but I was going through  
a lot at the time so... I guess I  
came off uninterested. I remember  
saying to myself, don't let him get  
away. But before I knew it, he was  
gone. But in the end, he gave my  
friend his number to give to me;  
here we are.

LOLA

All right now!

IRIS

You done taught that boy well Denice.

DENICE

That young man just got his head on  
straight, that's all. Would you  
like to see some old family photos?

KAYLA

I would love to.

Denice gets up and walks to the bookcase and grabs a photo  
album and brings it back to the couch.

EXT. DENICE'S BACKYARD - CONTINUOUS

Kahlil is out back with three older gentleman shooting the  
breeze as the older folks play dominoes.

OLD MAN 1

(In a cool slow tone.)

Boy, why you leave that young woman  
in there with all those nosey females?

OLD MAN 2

They ain't going to do nothing but  
show her your photo albums and ask  
her a bunch of questions.

OLD MAN 1

Like how did y'all meet?

05.  
OLD MAN 2  
(Shaking his head.)

Hmm.

OLD MAN 3  
Hell yeah, and then they going to  
start to reminisce on how they met  
us.

Drops a domino.

OLD MAN 3 (CONT'D)  
Shit. Y'all ain't see that.

Picks it up as he drops another one.

OLD MAN 1  
Now I told you, that you can't do  
two things at once. You either talk,  
or you play.

Old Man 3 looks around at everybody.

OLD MAN 3  
(In a friendly way.)  
FUCK YOU!

INT. LIVING ROOM - CONTINUOUS

The women are crowded around the sofa looking at Kahlil's  
baby pictures.

KAYLA  
Wow! Is that Kahlil? Oh no!

DENICE  
What! Girl this is one of my favorite  
pictures of him. He was in the play  
Romeo and Juliet, he should have had  
the leading role, I think it was  
because he was black.

IRIS  
Denice!

DENICE  
I'm for real.

LOLA  
Time sure flies by. It seems like  
just yesterday when David picked me  
up from my parent's house. He took  
me on my first date, we went to an  
overhang, and we talked, and watched  
the lights of the whole city. Now  
that was a date. I don't know what  
they do now but it sure isn't dating.

IRIS

Men aren't like they used to be anymore. There was a time when they used to go all out just to get your attention. They would serenade you all hours of the night. It seems like they don't even care now a days.

LOLA

They're lazy. They don't want to put forth the effort to make a woman happy.

DENICE

If men only knew, that all they had to do was keep their women happy, then life for them would be much easier. There was nothing I wouldn't have done for Kahlil's father. He done right by me, and I done right by him. That's what young folks are missing now a days. Respect for one another.

INT. DENICE'S DINING ROOM - MOMENTS LATER

Everyone is in the dining room area eating dinner, Denice watches as Kayla jokes with Kahlil and sees the look of love in Kayla's eyes as Denice smiles to herself.

INT. DENICE'S LIVING ROOM - LATER

Kayla and Kahlil are standing by the door about to leave. Kahlil has a paper plate of food in his hands as his mother walks them to the door.

DENICE

Well it sure was nice meeting you Kayla. You can stop by anytime you want.

Denice leans over to give Kayla a kiss on her cheek and hug.

KAYLA

Thanks Denice, I had a great time, and the food was delicious.

KAHLIL

All right mom, I'll call you later. Don't stay up too late.

Kahlil and his mother exchange hugs and a kiss as the young couple leaves.

EXT. CARNIVAL - DAY

Kahlil and Kayla are walking around an amusement park holding hands.

They stop at a vendor to play Shoot the water gun to make the balloon pop game. Kayla climbs in the stool and prepares herself to go up against three kids. Kahlil tries to coach Kayla.

KAHLIL

Make sure you got a good steady grip.  
Aim just above the center dot.

KAYLA

I got this, move. You're looking at  
Sniper Six right here. Back up.

Kahlil backs away smiling.

The game begins, Kayla sprays water everywhere. Kahlil laughs and Kayla joins in. Charlean appears behind them and watches from a distance. Kayla gets out of the stool and receives a hug from Kahlil.

KAYLA (CONT'D)

I just didn't want to show up the  
little kids that's all.

LITTLE KID

Hey lady, I ain't little. I'll beat  
both of y'all. I'm the king of this  
game.

KAHLIL

I got this one.

Kahlil steps up to the stool and gets comfortable. He takes up a firm grip and a steady possession. The game starts and Kahlil loses by a hair. The little boy sticks his tongue out at Kahlil.

LITTLE KID

You suck, and you suck too.  
(points at Kayla)  
I am the king.

Kahlil looks at Kayla, then at the boy.

KAHLIL

One more game little man.

KAYLA

Where's your mommy at?

LITTLE KID

She's at where she's at.

Kayla looks at Kahlil with a stunned look.

KAYLA

I'm in.

72.  
Kahlil pays the vendor as Kayla sits on the other side of the little boy. The game begins and just as Kahlil is about to lose again, Kayla sprays the little boy in the face.

KAYLA (CONT'D)  
Guard your flank at all times.

The little boy walks off wet YELLING for his mother. Kayla grabs the prize and they take off running the opposite way of the boy. They look back several times before they start walking.

KAHLIL  
You got him good.

KAYLA  
I couldn't help it, he was talking too much trash.

KAHLIL  
We make a pretty good team.

KAYLA  
Team K and K.

KAHLIL  
Um, no.

KAYLA  
No?

KAHLIL  
No. You need to work on that.

Charlean, along with two of her girlfriends and three kids purposely bumps into Kahlil.

KAHLIL (CONT'D)  
Excuse me... Charlean?

CHARLEAN  
Hey! What are you doing here?

Charlean looks at Kayla.

KAHLIL  
Having fun.

Kahlil looks into Kayla's eyes and smiles.

CHARLEAN  
And who might this be?

Kayla holds Kahlil's hand.

KAYLA  
I'm Kayla, nice to meet you.



75.  
Kayla puts her hand out to shake it. Charlean looks back at her friends as if she didn't see.

CHARLEAN

I'm Charlean Kahlil's... ex fiancée.  
We had some great times together.  
Didn't we Kahlil?

Charlean looks at Kayla.

CHARLEAN (CONT'D)

It just didn't work out between us,  
you know with all the overtime he  
puts into his work.

Kayla starts to put Charlean in her place, but is quickly stopped by Kahlil.

KAHLIL

No, no. I got this one. Charlean,  
the only reason why I worked those  
long hours is because, I couldn't  
stand coming home to you every night  
listening to you talk for hours on  
end about... nothing. Why do you  
think I didn't try to stop you from  
leaving?

KAYLA

Oops, pick your face up.

Kahlil and Kayla walk off hand in hand.

INT. KAHLIL'S KITCHEN - LATER

Kahlil is putting up food from their date at the carnival.

KAHLIL

Let me put this up and I'll take you  
home.

Kayla walks in the kitchen and gives Kahlil a devilishly seductive stare.

KAYLA

I'm not going home tonight.

Kahlil stops in his tracks and puts the food down on the counter top. He walks over to Kayla and starts kissing her. The kisses become more and more intense. Kahlil picks her up and places her on the counter as she rips open his shirt. Kahlil picks her up and carries her to the living room and places her on the couch. He begins to take his time and passionately caresses her body, he lifts one leg and kisses her from the calf down in between her thighs. Kayla returns the favor by kissing his neck down to his chest as they make love.

EXT. 30TH STREET PARK - NIGHT

Stacey is in a stolen dark blue car looking out the back of the rear view mirror while crouched down low. He spots two Mexicans dropping off a small suitcase behind a yellow dumpster. Thomas is hiding in some bushes. Day Day is outside of the park fence about 150 meters away watching as the two Mexicans leave in a black car. Thomas immediately jumps from the bush and runs over to the dumpster and grabs the suitcase. He runs towards the car where Stacey is awaiting. A thug jumps in his way with a hand gun pushing Thomas down to the ground, another thug comes to assist.

THUG #1

Who the fuck are you?

THUG #2:

You know you done messed up right?

Thug 2 reaches around his back and pulls his handgun out.

Day Day runs up behind the two thugs and pulls out a gun and places it at Thug 2's head.

DAY DAY

I'd be easy if I were you. Now, we're going to take off, we'll leave the suitcase. Don't try to follow us. Go ahead T, leave the case, we out.

A third and fourth thug jump out of a car and SHOOTS Day Day in the head. Thomas turns to look back and they unload and kill him. Stacey peels off looking back in the rear view mirror.

INT. KAHLIL'S LIVING ROOM FLOOR - MORNING

The sun shines on Kayla's face waking her up. They are laying cuddled up together in white sheets with white pillows all around them.

KAHLIL

(Yawning)

Good morning.

KAYLA

You are definitely full of surprises.

Kahlil smiles.

KAYLA (CONT'D)

I'm serious.

KAHLIL

I take it that I met your needs.

75.

KAYLA  
(Joking)  
It was all right.

KAHLIL  
It was all right. We can always try  
again, and again, and again, until I  
get it right.

Kayla covers her head with the sheets and starts laughing  
and SCREAMING. After a second she calms down.

KAYLA  
I can't believe I just did that in  
front of you. I am so embarrassed  
right now.

Kahlil uncovers her face from the sheets.

KAYLA (CONT'D)  
You must be trying to make me fall  
for you.

Kahlil is gazing into Kayla's eyes.

KAHLIL  
I'm sorry, what?

KAYLA  
You not even listening to me. What  
did I just say?

Kahlil is looking at Kayla like a piece of meat.

KAHLIL  
I don't even know.

Kahlil pull's the sheets over them.

EXT. ZOO - DAY

Kahlil and Kayla walk through the zoo feeding the animals  
laughing and holding hands.

INT. FANCY CLOTHING STORE - DAY

Kahlil is sitting in a chair as Kayla tries on beautiful  
dresses one after another.

INT. HOTEL BALLROOM - NIGHT

Kahlil and Kayla are dancing romantically on the dance floor.  
Kayla is wearing a black dress that she picked out from the  
clothing store draped with jewels, her hair flows flawlessly  
as they dance the night away and share a kiss.

INT. KAHLIL'S KITCHEN - AFTERNOON

Kahlil and Kayla are both in the kitchen. Kahlil is washing the dishes, and Kayla is drying them. The doorbell RINGS and Kahlil goes to answer the door.

JAMES

Damn boy, I ain't seen you in awhile.  
You been hiding out or what?

KAHLIL

I found the perfect woman. Life has  
just been good to me you know.

Kahlil walks towards the living room as James follows him in and has a seat.

JAMES

Can I get some of that quality time  
with my boy?

KAHLIL

I'm going to have to get up with you  
a little later. We'll run a couple  
of games down at the park.

JAMES

What you doing now? You want to go  
hit up the gym?

Kahlil takes a seat across from James.

KAHLIL

I got company right now, but I'll  
call you a little later.

JAMES

She here now? You ain't going to  
introduce her to your partner? I'll  
be good. As a matter of fact. I'm  
working on this bad one right now,  
maybe later on we can go out on a  
double date or something.

KAHLIL

Did you just say double date?

JAMES

C'mon man.

KAHLIL

(Whispering.)

This must be one bad ass woman. She  
got to be fine.

JAMES

Are you going to introduce me or  
what?

KAHLIL  
(Whispering)  
You better be good.

JAMES  
(Whispering)  
It better not be Charlean up in here.

KAHLIL  
Baby! Can you come here please, I  
want to introduce you to my good  
friend.

Kayla walks in the living room and stands next to Kahlil as they give each other a kiss. James becomes furiously jealous, he tries to hold his feelings in.

KAHLIL (CONT'D)  
Kayla, this is James, and James,  
Kayla, the one I've been telling you  
about.

KAYLA  
(Smiling)  
Hi! How are you?

JAMES  
I'm doing.

Kayla withdraws her hand that was extended to shake his hand. Kahlil looks at James in a defensive way.

KAHLIL  
What's your problem J?

JAMES  
You know what? I forgot I got  
something to do in Riverside.

KAHLIL  
Yeah, come back when you're ready  
to act like a civilized person.

JAMES  
Yeah whatever.

Looking at Kayla

Kayla looks at James in an uneasy way. Thinking to herself if she knows this man.

KAYLA  
You have family in riverside?

James gives Kayla a go to hell look. He stands up and walks out the door. Kahlil excuses himself and peruses after James.

EXT. KAHLIL'S FRONT STEPS - CONTINUOUS

KAHLIL  
What's your problem J?

JAMES  
You know something Kahlil? I never really looked up to anyone in my life. But then you came along, and you had this perfect life. You always got to have it all man.

KAHLIL  
What are you talking about... Kayla?

James walks down the steps, gets in his car, and drives off. Kahlil walks back in the house.

KAHLIL'S LIVING ROOM - CONTINUOUS

KAHLIL  
Do you two know each other?

KAYLA  
No. I never seen him before.

KAHLIL  
I got to apologize for that. He can be like that sometimes.

INT. STACEY'S HOUSE - LATER

Stacey is gathering a bag of clothes and money. The phone RINGS as Stacey looks at it in an uneasy way. After two more rings, he gets up enough courage to answer the phone.

STACEY  
I've been meaning to call you.

BIG L (O.S.)  
You couldn't get a hold of me in three days.

STACEY  
Yo L, they had crazy numbers. There was at least 8 of them! Day Day and T are gone man.

BIG L (O.S.)  
In this game, there ain't room for excuses. Now I wanted that package, but I'll settle for \$50,000. If I don't have it by tomorrow, well, you're just going to have to join your boys.

STACEY  
Yo L, I ain't got that kind of money.  
Hello. Yo L? FUCK!

Stacey throws the phone on the ground and continues to pack.

INT. KAHLIL'S HOUSE - EVENING

Kayla is about to leave Kahlil's house. Kahlil is walking alongside of her holding her hand.

KAHLIL  
So, when are you coming back?

KAYLA  
I'll be back by eight o'clock. I  
just got to get some things and talk  
to Lisa and...

Kahlil leans in for a kiss as Kayla leans back.

KAYLA (CONT'D)  
Wait. I got something to tell you  
Kahlil.

Kayla pauses for a moment. Kahlil has a silent yet curious look on his face.

KAHLIL  
If it's something from your past  
that is going to ruin the moment, I  
don't want to know.

KAYLA  
Yeah but...

KAHLIL  
Look, just do whatever it is you got  
to do, then come back. We got plenty  
of time to talk about things.

KAYLA  
All right.

Kahlil and Kayla share a kiss as she turns to leave.

KAHLIL  
I'll see you at eight.

KAYLA  
At eight.

EXT. STACEY'S HOUSE - EVENING

Stacey fills up his car with boxes. James taps him on the back. Stacey, being startled jumps.

STACEY  
FUCK! You scared the shit out of  
me.

JAMES  
Where you going?

STACEY  
I got to get out of here.

JAMES  
What's up?

STACEY  
I owe this guy some serious dough,  
and he wants it tomorrow.

JAMES  
How much?

STACEY  
Fifty thousand.

JAMES  
How much do you got on you now?

STACEY  
A little less than nine.

JAMES  
Does Lisa know? What's going to  
happen to her?

STACEY  
I haven't seen her. She's good, she  
text me awhile ago, I think she with  
Kayla.

JAMES  
She ain't with Kayla.

STACEY  
What do you mean?

JAMES  
You don't know? I just seen her at  
my boy's house. She's been staying  
there.

STACEY  
I ain't got time to worry about that.

JAMES  
You can't get too far on nine grand.

Stacey's attention is placed on James.



STACEY  
Where you getting at?

JAMES  
Depends on you, it just may be  
beneficial to us both.

EXT. PROJECT HOUSING AREA - EVENING

Kayla and Lisa are walking back to Kayla's house from the bus stop.

KAYLA  
Thanks for covering for me. But,  
you don't have to anymore.

LISA  
Aw shit! You got on the big girl  
panties today. You moving in?

KAYLA  
I just came to get some things, holler  
at you, and tell Stacey to leave me  
the hell alone because I'm done.

LISA  
I knew it! I knew it was something  
special about Kahlil. I'm happy for  
you.

KAYLA  
I'm going to tell him the truth about  
me, Stacey, and this whole thing.

LISA  
He still doesn't know yet?

Kayla continues to walk in silence looking around at the housing area and the torn down people of the ghetto.

KAYLA  
I tried to tell him, but, he wouldn't  
let me.

INT. KAYLA'S HOUSE - CONTINUOUS

Kayla and Lisa walk in the house. As Kayla rounds the corner she finds Stacey sitting in her living room.

KAYLA  
(Startled)  
Oh shit! What are you doing here  
Stacey?

LISA  
We was at Monica's house, don't even  
trip.

KAYLA

Lisa, stop. Look Kahlil... I mean Stacey.

STACEY

So that's his name? Kahlil.

KAYLA

Stacey, I'm through. I'm done. I'm moving on with my life. I finally realize, that I don't need you, I never did. So you can beat me, kick me, or whatever it is that you want to do. But the only way that I am not walking out that door is if you kill me.

Kayla grabs a bag of clothes and starts to walk off. She hears a gun COCK. Lisa GASPS. Kayla stops walking and turns back slowly.

LISA

(Slow and calm.)

Stacey. Put that gun down.

Kayla places the bag on the floor and holds up her hands.

STACEY

I ain't going to shoot you Kayla. They killed Day Day and Thomas the other night. And they say they're going to kill me and Lisa too.

Lisa drops to her knees hitting the floor.

LISA

What did you do?

KAYLA

WHO?

STACEY

Big L. I owe him money, and a lot too. So I need your help, this one last time.

KAYLA

(concerned for Lisa)

No Stacey.

STACEY

Kayla please! If not for me, than for Lisa.

KAYLA

Damn Stacey!

STACEY  
Kay, he's going to kill us. This  
dude is serious.

LISA  
What did you do Stacey? You put my  
life in jeopardy, messing with these  
streets.

STACEY  
I know and I'm sorry. Kay, I have  
no one else to turn to. Look, you  
owe me Kayla.

LISA  
She don't owe you nothing.

STACEY  
Yes she does. Kay, you remember  
don't you?

LISA  
What are you talking about?

STACEY  
Go ahead tell her!

LISA  
Tell me what?

STACEY  
Kayla and CJ were about to go out  
for dinner. Buchey, being the kind  
of crack head he was tried to rob  
CJ. CJ got shot, and she wanted  
somebody to pay Buchey a visit for  
killing CJ. That person, was me.

KAYLA  
I never told you to kill anyone.

STACEY  
Yeah, well you sure didn't try to  
stop me when I told you I would handle  
it. What did you think was going to  
happen Kay?

Stacey looks at Lisa.

STACEY (CONT'D)  
That's why nobody saw Butchey again.

LISA  
Is that true Kay?

KAYLA  
I didn't tell you to kill him.

STACEY  
Whatever. He killed your brother  
and you wanted him dead. The question  
is are you going to help me out?  
This is the last time, I swear. One  
big hit to get this all taken care  
of.

LISA  
All this time.

KAYLA  
Lisa. I'm sorry.

LISA  
I know. I don't blame you at all,  
but I got to go, I feel sick to my  
stomach. Call me later.

Lisa leaves the house. Kayla and Stacey take a seat at her  
kitchen table.

STACEY  
So what's up?

KAYLA  
I'll do it. But only for Lisa.  
Don't ever speak to me again about  
none of this.

STACEY  
Thank you.

KAYLA  
What's the plan?

EXT. MOTEL PARKING LOT - NIGHT

Kayla is in the car with Stacey.

STACEY  
I'm about to go around the back and  
holler at my peoples. I forgot what  
room he in. I'll be back.

Stacey exits the car and disappears into the night. Kayla  
waits a couple of seconds then pulls out her cell phone to  
call Kahlil.

KAYLA  
Hey.

KAHLIL  
It's almost eight.

KAYLA  
I'm going to be a little late.

INTERCUT PHONE CONVERSATION

Kahlil hears trembling in her voice and senses that something is wrong.

KAHLIL  
Is everything all right?

INTERCUT PHONE CONVERSATION

KAYLA  
Yeah, something came up. I'll be there later.

INTERCUT PHONE CONVERSATION

Kahlil gets off his couch and grabs for his keys.

KAHLIL  
You sound funny. Where are you at Kayla? I'm coming to get you.

INTERCUT PHONE CONVERSATION

KAYLA  
I'll explain everything when I get there. I got to go.

Kayla hangs up the phone and turns it off just as Stacey reappears.

STACEY  
Everything's all set. He's in room 213, and he's expecting you. Now remember, I'm going to give you ten minutes this time, so work your magic.

KAYLA  
You better be there in ten minutes. Stacey. Do not be a late!

Kayla gets out of the car and SLAMS the door. She walks up the flight of stairs to find that the door is already opened. She walks in the room, looks around cautiously. She makes her way towards the chair and sits down.

INT. MOTEL ROOM - CONTINUOUS

JAMES (O.S.)  
Make yourself comfy. I'll be out in a minute.

KAYLA  
I heard that you were expecting me?

JAMES (O.S.)  
Yes... I am.

00.

KAYLA  
So what is it you do for a living?

JAMES (O.S.)  
I work at J.T. Richardson.

James emerges from the bathroom. Kayla's jaw drops.

JAMES (CONT'D)  
Kahlil calls me James, so any friend  
of his... well, you know where I'm  
getting at.

Kayla jumps up from the chair she was sitting in and stands in shock at what's happening.

KAYLA  
What are you doing here? You got to  
go now! Somebody is coming to rob  
you any minute.

JAMES  
I didn't tell you? See my cousin  
Stacey, he owes me a favor, and I  
intend to collect on it.

Kayla starts to head for the door as James runs over to the door and blocks Kayla's attempt to leave.

JAMES (CONT'D)  
Where do you think you're going?

KAYLA  
MOVE!

JAMES  
I don't think so, not until I get  
what I'm entitled to.

Kayla looks out the window as she sees Stacey driving off.

KAYLA  
I thought you were Kahlil's friend!

JAMES  
And I thought you loved him.

KAYLA  
Get out of my way James.

Kayla tries to shove James, but he is too strong and throws her on the bed. James, who is practically wearing nothing but boxers and a T-shirt, jumps on the bed and straddles Kayla.

KAYLA (CONT'D)  
Stop James! This ain't right!

07.

Kayla is wrestling with James to try and get loose. James is trying to hold her arms with one hand and pull down his boxers with the other hand. Kayla breaks one arm free.

JAMES

Shut up, you fucking whore!

Kayla grabs for the bottle of alcohol James had on the night table and SLAMS it across his head. James falls off the bed grabbing his head in agony. Kayla kicks James and runs out of the room dropping her cell phone.

EXT. CITY STREETS - CONTINUOUS

Kayla is running through the streets of downtown. She makes it to a bus stop just before the bus is about to pull off.

INT. KAHLIL'S LIVING ROOM - LATER

Kayla walks in the door to find Kahlil sitting down in a chair with his elbows on his knees and his hands holding his head up.

KAYLA

Kahlil!

(Out of breath)

I'm sorry for everything, but I have to tell you something.

James comes out of the kitchen holding a bag of ice on his head covering his wound.

JAMES

He already knows. I told him the whole thing.

James then throws Kayla's phone on the couch that she is standing beside.

KAYLA

Did you tell him that you just tried to screw me?

Kahlil lifts his head up confused, heartbroken, and teary eyed.

KAHLIL

What?

JAMES

Lying ass bitch. She's just trying to...

KAHLIL

Wait. What did you just say?

JAMES

I just told you. She's a prostitute.

KAYLA

I don't know what he told you, but, I use to hustle, this guy... his cousin Stacey, would have me hook up with guys. We would go to a room or their house and his cousin, would rob the guys before we even did anything.

KAHLIL

So, what was this, us, a lie? Were you playing games with me?

JAMES

She played you dog.

Kayla walks towards Kahlil, kneels in front of him, and grabs his hand.

KAYLA

Kahlil, I never tried to play you. I just didn't know how to tell you. I didn't think that I would love you the way I do, and then all of the sudden out of nowhere, I found myself in love with you. I can't change my past or the things I've done. I don't want to lose you, not like this. What about starting over, a second chance?

Kahlil is trying to look at Kayla threw the tears forming in his eyes. He is furious.

KAHLIL

Why didn't you tell me this before?

KAYLA

I tried to. You didn't want to hear it.

KAHLIL

You should have told me.

KAYLA

HOW?

KAHLIL

You should have made me listen!

JAMES

Man, forget her! Kick her ass to the curb.

KAYLA

I'm done talking until he leaves.

Kayla stands up and walks to a corner with her arms crossed.



JAMES  
I'm not the one leaving. You are.

KAHLIL  
No! You are the one that is going to leave. And you too Kayla. Both of y'all can get the fuck out of my house!

JAMES  
She's the one that's been lying to you this whole time, and you're kicking me out.

KAYLA  
Go to hell!

James walks out of the house Kahlil follows.

EXT. KAHLIL'S FRONT STEPS - CONTINUOUS

Kahlil grabs James's arm on the outside stair case.

KAHLIL  
Why James?

JAMES  
She's lying man!

KAHLIL  
For once in your life, tell the truth.

JAMES  
What is it you want from me Kahlil, huh? You want me to tell you that I saw her at my cousin's house, and I thought about possibly making her the one. Then I saw her here, and got pissed. And maybe... just, maybe... I had my cousin set her up with me in a room. Is that what you want from me Kahlil? The truth hurts don't it.

KAHLIL  
You were supposed to be my friend. You lied to me about everything, and you kept this a secret. If I ever see you again... you know what...  
(Biting his lips.)  
just go.

JAMES  
Yeah! Well the truth remains, that girl in there is still a whore. You sure do know how to pick em'.

30.  
Kahlil hauls off and punches James in the jaw. James stumbles down the steps and collapses to the ground, he tries to get up only to fall again. James then gets up and staggers away.

KAHLIL

By the way James, you're so fired.

INT. KAHLIL'S LIVING ROOM - CONTINUOUS

Kayla walks towards the door with a back pack filled with clothes. She pauses at the door and looks Kahlil in his hurtful eyes.

KAYLA

I know you're mad with me and all,  
but I do love you, and I know you  
love me. I'll just give you some  
time, okay?

Kayla tries to give Kahlil a kiss on the cheek, but he pulls away.

KAYLA (CONT'D)

(Under her breath)

I guess... I'll call you tomorrow?

Kayla turns and leaves as Kahlil SLAMS the door shut.

INT. KAHLIL'S LIVING ROOM - AFTERNOON

Kahlil is sitting on his sofa looking at his phone waiting for it to ring. He then grabs the phone, puts it down, and grabs his keys. He leaves out the house.

EXT. LAKE - MORNING

Kahlil find himself at the lake tossing rocks in the water and deep in thought.

EXT. PROJECT HOUSING PARK AREA - AFTERNOON

Kayla and Lisa are sitting on bleachers at the basketball courts.

LISA

I can't believe James would do that.

KAYLA

Yeah well, he'll think twice about  
having a drink with a girl in a room.

They start laughing.

LISA

You talked to Kahlil?

KAYLA

Every time I think I'm going to call,  
I get nervous. My stomach turns in  
knots thinking about what is he going  
to ask me.

LISA

You love him, right?

KAYLA

(Silent for a moment)

You know I do. He's fun, he's a  
gentleman, and he makes me feel like  
I can do anything.

LISA

Can I ask you a something?

Kayla nods her head.

LISA (CONT'D)

why did you allow my brother to  
control you? Was it because of CJ?

KAYLA

I never told him to hurt anyone,  
including Butchey. I guess I felt  
as though I owed him. Maybe I thought  
that the quicker I made money, the  
faster I could get out of here. I  
can't really say for sure.

LISA

You know I love you Kay.

KAYLA

Aw. I love you too Lisa.

LISA

It's time for you to go and be happy.  
I don't want to see you around here  
just rotting away. You don't belong  
here. Go have a long talk with  
Kahlil. Don't come back unless you  
are picking me up for the wedding.

Lisa and Kayla share a hug on the bench.

KAYLA

Thanks Lisa.

Kayla leaves as a basketball bounces over to Lisa. She catches it and a young man, mid 20's, runs over to her. He stands in front of her waiting for her to throw him the ball. She hesitates as he smiles at her, and she smiles back.

EXT. KAHLIL'S FRONT DOOR - NIGHT

Kahlil is getting out of his car and going up his steps as Kayla appears. Kahlil stops halfway up the steps and walks back down.

KAYLA

My name is Kayla Marie Huff. I live in the projects over in Riverside and I...

KAHLIL

What are doing here Kayla, if that's your real name. What is it you do again? Is this where I get robbed?

KAYLA

I'm trying to say that I'm sorry. I know now that I should have told you. But if I did, then what?

KAHLIL

I guess we'll never know now.

Kahlil continues to walk up the steps.

KAYLA

I need to hear you say it. I need to hear you say that you don't love me anymore.

KAHLIL

Love you! I don't even know you.

Kahlil walks in the house and slams the door. When he does, he leans on the door as if he wants to go back outside but his pride is holding him back. Kayla tears up as she waits for a second to see if he's coming back out. When he doesn't she walks away. Seconds later the door opens and Kahlil starts to run after her, but stops after 10 feet. He turns and walks back in the house.

INT. DENICE'S KITCHEN - MORNING

Kahlil is waiting for his mother to finish cooking breakfast. Denice is at the stove scrambling her eggs as Kahlil sits on a stool in the kitchen area.

DENICE

Where's that young woman you brought over here the other day? I like her.

KAHLIL

Who Kayla?

DENICE

You know who I'm talking about!

KAHLIL

We broke up last week.

DENICE

I already know that. Anyone with some common sense can see you're torn. I want to know what you're doing to get her back.

KAHLIL

I don't know what you're talking about mom.

DENICE

I'm talking about love you fool! The way that girl looks at you Kahlil, is the same way I used to look at your father. And I also know that you love her the same.

KAHLIL

I tried to talk to her, but she doesn't want to hear anything that I have to say.

DENICE

You were talking at her, and not to her, believe me, I know. Besides I'm getting sick and tired of sitting back and watching you fall for these women that are not right for you.

KAHLIL

I'll think about it.

Denice SLAMS her hand down on the table where Kahlil is sitting.

DENICE

(Angrily)

NO! When your father died I was so upset with myself for not telling him how much I truly loved him. Not a day goes by that I don't carry that burden. Don't be like me son. Love, will only wait for so long, and when it's gone, you'll never get it back.

Kahlil sits for a moment as his mother returns to the stove with tears forming at the corner of her eyes.

KAHLIL

I love that woman mom.

DENICE

Don't tell me, tell her.

11.

Kahlil jumps up, kisses his mother on the cheek, and rushes out the door. Denice smiles to herself.

EXT. CITY OF WILMINGTON - AFTERNOON

Kahlil is driving around the city, when he suddenly turns his car around and barrels through a red light.

EXT. PROJECTS - MOMENTS LATER

Kahlil drives through the raggedy project housing area. He pulls up to a stop sign. He looks left and spots Lisa sitting on top of a car. He pulls up next to her.

KAHLIL

Hey Lisa.

LISA

Kahlil.

KAHLIL

Have you seen Kayla?

LISA

She just left about 15 minutes ago to the train station. You can still catch her if you hurry. She's going to Atlanta.

Kahlil drives off heading for the train station.

INT. TRAIN STATION - MOMENTS LATER

Kahlil runs through the terminal looking for Kayla. He hears the announcement "Final boarding call for train 113 out of Wilmington, Delaware to Atlanta, Georgia." He runs two floors to the docking station, just as the doors close and the train begins to leave. He stands hopelessly gazing at the train as it pulls out of the station.

EXT. THE LAKE - MOMENTS LATER

Kahlil parks in a parking spot at the lake where he took Kayla on their first date. He walks toward the lake and rounds a bend and spots Kayla.

KAHLIL

Kayla.

Kayla turns around.

KAHLIL (CONT'D)

I thought you left. I just came from the train station. Lisa told me you were going to Atlanta.

KAYLA

I am going to Atlanta. I just told her I was leaving earlier to avoid the prolonged good-bye. The train leaves at three.

KAHLIL

I don't want you to go.

KAYLA

Why? There is nothing here for me.

KAHLIL

What about us?

KAYLA

WHAT ABOUT US!

KAHLIL

I need you!

KAYLA

You don't need me Kahlil, you've got everything. What else could anyone ask for?

KAHLIL

Love! I love you Kayla.

Holding her hands looking in her eyes.

KAYLA

Every time I look at you, I see only good things. I've done so much dirt in my life... I just don't want my past catching up to me and causing you harm.

KAHLIL

I'm willing to make that sacrifice if you are?

KAYLA

Kahlil...

Kahlil grabs Kayla and pulls her in close and kisses her.

KAHLIL

(Whispering)

Do you love me? Because I still love you.

Kayla looks into Kahlil's eyes, as she begins to tear up.

KAYLA

I can't do this. Bye Kahlil.

Kayla begins to walk away.

30.  
KAHLIL

Kayla!

KAYLA

What!

Kayla turns around as Kahlil grabs her hand gently and falls to one knee. Kayla looks as though she is about to have a panic attack but then quickly recovers.

KAHLIL

Life is full of unexpected things, choices. And I cannot continue living my life, knowing that I let the best thing that ever happened to me get away. The last two weeks have been the most joyous times in my life, and I don't want them to end, not now, not ever. Kayla Marie Huff, I want to see that beautiful smile every day that I wake up in the morning. I love you. So, will you please marry me?

Kayla starts to cry tears of joy.

KAYLA

Yes! Yes I will.

They embrace each other as Kahlil picks up Kayla and spins her around.

EXT. JAMES' APARTMENT COMPLEX PARKING LOT - MORNING

Stacey is putting gym bags full of clothes in a car trunk.

JAMES

You got it all planned out?

STACEY

Yeah. I'm going to take what dough I got left, and start a new empire. I already got this babe Tonya, she's a beast. I mean she's down for getting this paper.

JAMES

I'll be down there next month, maybe I can handle the money situation, you know, be the treasurer or something.

(Smiling.)

STACEY

Yeah right. Anyway I'm out man. Take care of Lisa, and tell her I love her.



They give each other a pound and a hug. James goes in the apartment. A car pulls up next to Stacey as two undercover agents jump out.

AGENT 1

Stacey Hunter. You are being detained for questioning in the murder case of Quincy Watts, aka Butchey.

The other agent places hand cuffs on him and starts to read him his Rights. He looks inside an undercover car parked across the street and sees Lisa in the back seat as a tear falls down her face. Stacey gazes at Lisa in sorrow.

EXT. THE LAKE - DAY

Kahlil and Kayla are dressed in white with a hand full of family and friends. They are standing in a gazebo face to face holding hands with a preacher in the background.

PREACHER

I now pronounce you, husband and wife. You may now kiss the bride.

The audience stands and claps as they share a couple of kisses. Kahlil looks deep into Kayla's eyes.

KAHLIL

I love you Mrs. Evans.

KAYLA

I love you too Mr Evans.

FADE TO BLACK.

THE END.