

REX UNPLUGGED

Based on, Oedipus Rex by Sophocles

BLACK:

1 EXT. RAVE CLUB STAE DOOR - NIGHT

We HEAR the ambient sounds of the outside club life. People are lined up outside a club, along the two scansions and red carpet, dressed in outrageous rave club style with light necklaces around their necks, wrists, etc. We SEE a sign that reads Sophocles and the Greeks performing REX UNPLUGGED, 1 night only. Bouncers are keeping crowd from crashing the red carpet.

A black car drives up and the door opens as crowd goes wild. FLASHES FROM CELL PHONES taking pictures are going off. We see black male shoes step out of car as nice suit pants fall gracefully down to meet his feet. The feet walk the red carpet. We Hear someone say, We Love You Sophocles and others YELLING out the name SOPHOCLES.

POV from behind man walking into building and giving a fist bump to one of the Bouncers. Door opens and camera follows him into Rave Club.

WE HEAR an Orchestra tuning and warming up.

2 INT. RAVE CLUB BACKSTAGE - NIGHT CONTINUOUS

Camera follows Sophocles into Rave Club Backstage. We see the choir/chorus running around and stage crew getting ready for the show. Sophocles walks past one door that is open and a beautiful Black Woman (Bag Lady) in a beautiful white dress is leaning over her makeup counter and applying red lipstick.

STAGE MANAGER gives a 3 minute call.

SOPHOCLES POV follows her back all the way to her eyes that he sees in the mirror. She winks and blows him a kiss and goes back to applying her lipstick.

Sophocles goes to a door and opens and there are three women waiting to attend on him (Makeup, Hair, Wardrobe) who are pleading with him to hurry up and get in the room.

We HEAR STAGE MANAGER call overhead...

STAGE MANAGER (O.S.)
Places everyone.

We see a bevy of activity with the chorus and crew running to their positions.

Door of Sophocles's room closes on camera.

BLACK:

We Hear the tap of a conductors' baton on the music stand.

We HEAR the start Rex Tremendae from Mozart's Requiem.

FADE IN:

3 TITLE AND OPENING CREDITS ON SCREEN THROUGHOUT SCENE 2 AS
REQUIEM CONTINUES

(REX UNPLUGGED, and Opening Credits)

CUT TO:

4 INT. RAVE CLUB PERFORMANCE SPACE

Curtains part and Chorus is standing on stage in robes and
start to SING Rex TREMENDAE.

CHORUS

(sing)

Rex tremandae majestatis

Qui salvandos salvas gratis

Salva me, fons pietatis

CUT TO:

5 INT. DRESSING ROOM I - NIGHT

Rex Tremendae from Mozart's Requiem continues.

SOPHOCLES (mid 40's) is getting attended to by a makeup
artist.

CLOSEUP: BRUSH GOES THROUGH HAIR OVER LEFT EAR

CLOSEUP: FACE BRUSH FOR MUSTACHE AND GOATEE/BEARD COMBING
THRU

CLOSEUP: EYELASH BRUSH GOING THRU EYELASHES AS EYE PEERS
DIRECTLY INTO CAMERA

CLOSEUP: SMILE (PERFECT TEETH)

CLOSEUP: SOPHOCLES PUTS ON TIE IN MIRROR AND TIGHTENS AROUND THROAT (OVER THE SHOULDER SEEING MIRROR IMAGE)

CLOSEUP: MICROPHONE PACK ATTACHED TO WAIST

CLOSEUP: ROCKSTAR MIC/HEADSET GOES ON HEAD AND AROUND EAR

We see Sophocles put on his jacket but not the full Sophocles

MEDIUM SHOT: SOPHOCLES IN MIRROR GIVING A DAZZLING SMILE-- FIRST TIME SEEING SOPHOCLES IN FULL AS STAGE MANAGER COMES INTO POV AND IS WAVING HIM TO COME WITH HER

MUSIC: Rex Tremedae changes to a GOSPEL/HIP HOP Feel with a serious backbeat.

CUT TO:

6 INT. RAVE CLUB PERFORMANCE SPACE

Chorus takes off their robes and crowd goes wild as music and lights are electric. They sing the English translation.

CHORUS

(sings)

King of tremendous majesty

(Rex)

Who freely save those worthy ones,

(Rex)

Save me, Source of Mercy

Yeah you heard me

(Rex)

7 INT. HALL - NIGHT CONTINUOUS

Sophocles walks down a hall as other people STAGE MANAGER with HEADSET/WALKIE TALKIE, WARDROBE ASSISTANT STEAMING clothes giving him thumbs up. He walks in time with the music as only Sophocles, a Kool Kat, can. He turns a corner and we SEE THE STAGE and THE CHORUS SINGING Rex Tremendae in English

8 INT. STAGE -- NIGHT CONTINUOUS

The Chorus is singing Rex Tremendae in English and jamming.

We HEAR introduction of Sophocles...

VOICE (O.S.)
We give you Sophocles!

We HEAR the crowd go wild as the chorus gives hand to Sophocles who is coming onto the stage.

CAMERA FOLLOWS CHORUS HANDS TO CATCH SOPHOCLES ENTERING THE STAGE AND SWIVELS AROUND 360 TO SEE HIM AND CHORUS ON STAGE TOGETHER.

Sophocles motions everyone to quiet down. The Chorus HUMS with the music that is now just background. Sophocles takes center stage and raps with song.

My Name Is Sophocles

SOPHOCLES
(raps/sings)

My Name Is Sophocles

Not hard to say, so get it right
please

I'm the greek god of prose, hell,
I'm a prodigy

Everyone should know my name...S-S-
S-Sophocles

What I write, is not fodder for the
arts

It's laced with wisdom,
intelligence, knowledge and heart

I go where no others dare to go

Cause truth is usually on the down
low

I write about that true shit,

The oh my god-did he just say that
shit,

The he got me feeling some kind of
way, oh shit!

That's the only way to spit this
kind of shit-

(MORE)

SOPHOCLES (CONT'D)

I got the whole psychological world
in a buzz shit,

That's why Freud is my brother from
another mother shit

CHORUS

Cause he is the shit
Rex

SOPHOCLES

My name is Sophocles

CHORUS

Rex

SOPHOCLES

Not hard to say so get it right
please

CHORUS

Rex

SOPHOCLES

Shall we start?

CHORUS

Hell yeah

We give you Rex, Rex, Rex

Sophocles points to BOOK on a podium on stage left and walks
toward the podium.

SOPHOCLES

This is a love story, no shit

Just not that typical oh i love you
boo,

CHORUS

I love you too

Shit

SOPHOCLES

Shit

CHORUS (CONT'D)

SOPHOCLES

(ramps up with music)

A mother's first love and a man's
true love

That taboo that no one dares speak
of

The psychoanalysis on this story
alone

Has the head shrinks shreaking in
their bones

CHORUS

Rex

SOPHOCLES

My name is Sophocles

CHORUS

Rex

SOPHOCLES

Not hard to say so get it right
please

CHORUS

Rex

SOPHOCLES

Shall we start?

CHORUS

(powerful)

Hell yeah!

Sophocles has opened the book. It is a big book. He takes out
his GLASSES of his jacket pocket and puts them on.

CHORUS (CONT'D)

Rex

Rex

Rex

(CONT'D)

SOPHOCLES

(Speaking)

Chapter 1

Once upon a time, always starts
with once upon a time, right, a
beautiful maiden marries her King
and what would follow opened the
gates of hell, that had everyone
screaming...

He motions up towards the DJ.

CAMERA ROLLS PAST SOPHOCLES UP TOWARDS DJ INTO DARKNESS.

BLACK:

9

EXT. NIGERIAN WEDDING - NIGHT

Music Ramps up from Gospel/Rave to Nigerian Pop mixed with
Rave (Nollywood style using same thru line of Rex Tremendae)

AYABA (young, 18-21, Nigerian, beautiful, innocent) is getting
married to a much older man ADDO (ADDO means King, handsome,
40's, Nigerian). They enter the wedding hall with their
bride's maids and groomsmen. As they are introduced they
dance.

SOPHOCLES

We welcome Mr. and Mrs. Adebayo!

CAMERA PANS DOWN TO COUPLE GETTING MARRIED AND THEN DOLLIES
BACK TO REVEAL WEDDING DANCE.

We see AYABA crying as the camera focuses on the couple. They
are tears of joy. ADDO tries to wipe tears away lovingly, but
AYABA grabs his hand and kisses it lovingly and they laugh
as camera dollies back to catch the wedding dance.

AYABA IN RED, SPINS AWAY FROM CAMERA OUT OF FRAME.

MATCH CUT TO:

10

INT. BEDROOM - NIGHT CONTINUOUS

Music has changed slightly to more of a sexy and intriguing
feel.

AYABA spins into frame out of red wedding dress into the arms of ADDO as he covers her nude body and lays on top of her. A red satin sheet falls around them. They are surrounded by darkness. AYABA, ADDO, the bed and the red satin sheet are the only things we can see.

CAMERA GOES IN ON RED SATIN SHEET

MATCH CUT TO:

11 INT. BEDROOM - NIGHT CONTINUOUS

Music changes slightly

CAMERA DOLLIES OUT TO REVEAL...

The red satin sheet is a white sheet with soaked in blood. AYABA is giving birth. A MIDWIFE (back to camera, we never see her face) goes to retrieve baby and cleans up baby. She wraps baby in blanket and gives to...

MATCH CUT TO:

12 INT. PHOTOGRAPHY STUDIO

Against a green-screen, someone hands the baby in the wrapped blanket to AYABA. ADDO is by her side. AYABA and ADDO look at their son and kiss. A flash goes off as picture is snapped.

MATCH CUT TO:

13 INT. PHOTOGRAPHY STUDIO

A Computer is printing the picture that was just taken with background that was chosen.

MUSIC FADES OUT

FADE OUT.

14 INT. SAGE/ORACLE SHOP - NIGHT

AYABA and ADDO walk into a shop filled with mystical and religious artifacts from many cultures. We HEAR a bell on the door as it opens. There is a counter at the back of the shop.

A man, Oracle (Nigerian, about ADDO's age-mid 40's, slim), comes from behind the curtain and greets ADDO in their native tongue of Ogbia (AgBeya or Abaya) from the town of Bayelsa.

ORACLE

ADDO, my son, please come. What do we have here...

ADDO

Baba, please meet my bride and my son.

ORACLE

This is the reason you have been away so long. It is a good reason. Shall we get started?

ADDO

Yes.

Oracle reaches for the child and AYABA holds him close to her chest.

ADDO (CONT'D)

AYABA, please.

ORACLE

(to AYABA)

My child, I will be gentle. Please...

AYABA hands her son over to the Oracle. The Oracle leads them to a small space on the floor with pillows as he sings "Prety Eyes" to the child. They take their seats and the Oracle leads them in a ritual prayer.

ORACLE (CONT'D)

Now, we begin...

He gives the child back to AYABA and smiles gently at her and she is relieved.

ORACLE (CONT'D)

When was the child born?

ADDO

April 10th at 3:09AM.

ORACLE

(looks at book)

Two days ago...3:09AM? Are you sure?

ADDO
Something wrong?

ORACLE
One moment please...

AYABA is worried. ADDO exchanges a look of not so sure himself with AYABA but shrugs and smiles it off as if to say don't worry. Oracle comes back and starts to mix teas and herbs. He crosses the baby's head and then asks for the baby again. AYABA looks at ADDO and he nods yes. AYABA gives baby to Oracle. Oracle SAYS an incantation and then looks into baby's eyes.

CAMERA GOES DEEP INTO BABY'S EYES AND SPIRALS INTO DARKNESS TO REVEAL A VISION.

VISION-A young SHADOW is chasing ADDO and puts a knife in his back. ADDO starts to fall. The wedding ring falls on the ground and is picked up by the Young Shadow (now a boy no older than 6) who puts the ring on and looks at CAMERA as if he can see the Oracle and starts to approach the Oracle in a threatening way.

CAMERA FOCUSES ON BOY'S EYES AND SPIRALS OUT TO...

Back in the shop of the Oracle...Oracle is visibly shaken as he comes out of the vision and gives back the baby to AYABA.

ORACLE (CONT'D)
He is not right. This is not right.
You must heed my words.

ADDO
What are you talking about?

ORACLE
He is going to kill you...

ADDO pounces on the Oracle.

ADDO
What are you talking about old man?
How dare you curse my son.

ORACLE
Stop please, my son, stop! ADDO,
you know my sight is true. I have
never been wrong, not even about
you.

ADDO

Show me...

Oracle crosses his head and ADDO's head with teas and puts something in his mouth. They join hands.

CAMERA CIRCLES AROUND THEM WHILE THEY ARE ENTRANCED AS THEIR WORLD SEEMS TO VIBRATE.

ADDO immediately backs up as he has just seen the vision. He is completely freaked out.

ORACLE

I'm sorry, I'm so sorry...

ADDO looks to AYABA who is not there. He looks around, she has left. He leaves bewildered leaving the Oracle ashamed and still apologizing for the vision. ADDO runs out of the shop into the night.

BLACK:

15

INT. ADDO AND AYABA'S HOME - NIGHT CONTINUOUS

AYABA is packing quickly while baby is on bed. She is very scared of what she just witnessed. But she is also staying calm and singing a lullaby to her son.

AYABA

(singing)

All come to see your pretty eyes
Your pretty eyes, your pretty eyes
Between the hello and good byes
They will flock to your pretty eyes

ADDO walks in and sees her packing. He flies into a rage.

ADDO

What are you doing? Where are you going? I asked you a question. You are MY wife.

He goes to her to try and take bag away from her. He realizes he is scaring her and tries to calm her down while getting a hold of himself. She SCREAMS.

ADDO (CONT'D)

I'm sorry, I'm sorry. Please, shhh!

AYABA
Let me go of me!

Baby starts to cry. ADDO goes toward him.

AYABA (CONT'D)
(steps between him and
baby)
Don't you touch my son.

ADDO
AYABA, I would never...you didn't
see what I saw. He has never been
wrong, never. Everything he sees,
comes true, everything. AYABA, our
son is going to kill me and worse,
he is...

Addo goes to vomit.

AYABA
You are acting crazy?! You believe
in some old fool.

ADDO
I believe in our ways. You know
there is truth to what I say.

AYABA
You give him power and the things
he says.

ADDO stops and realizes something and we see it registers
with him.

ADDO
Is that what you want? You want to
kill me? Why? I have been good to
you. I have loved you and you, me

AYABA
Oh my god, you are delusional. Stay
away from me and my son.

Ayaba goes to get her son when ADDO flies into a rage and
throws AYABA out of the way. As she falls, she hits her head
on the dresser. ADDO freezes for a moment and starts to
panic.

ADDO

Oh my God, Ayaba...oh god, oh no no
no...ummm, what do I do, what do I
do...

Baby cries and snaps Addo out of it. He grabs the baby and the bag of baby stuff and starts to leave. He looks down at his son.

ADDO (CONT'D)

I'm so sorry, my son but we can't
see you again.

He leaves. Door SLAMS shut. Ayaba slowly comes to and looks around and sees that her son is gone. She panics and starts to scream!

AYABA

Addo, Addo, Addo!

We HEAR the echo of the scream into the darkness.

CUT TO:

16 EXT. MONTAGE OF NEW YORK STREETS LEADING FROM DOWNTOWN TO HARLEM

17 EXT. ALLEYWAY - NIGHT CONTINUOUS

BAG LADY, (African American Female, 30's), collecting bottles and cans in bags is pushing a shopping cart when she sees ADDO come down the alley. She hides behind dumpster. ADDO looks around and then opens a dumpster and puts something in the dumpster and then looks around again and leaves in a hurry. Bag lady waits for him to leave and walks toward the dumpster.

CAMERA DOLLIES TOWARD THE DUMPSTER AS IT ZOOMS OUT.

As the camera approaches the dumpster, we HEAR a SOUND and then CRYING. Bag lady opens the dumpster and sees a baby. She looks around to see if anyone is around and who the hell would put a baby in the dumpster. She quickly grabs the baby and his bag. She puts the bag in her shopping cart. Holding the baby and comforting him, he begins to settle down. She sings him a lullaby.

THOSE EYES

BAG LADY
(singing)

Your spirit dances with the stars
Never forget who you are
The sun and moon sing your praise
Together they bless your name

All come to see your pretty eyes
Your pretty eyes, your pretty eyes
Between the hello and good byes
They will flock to your pretty eyes

(talking to baby)
What am I gon do with you?

Bag lady hears something up the way and quickly puts him in the cart and shuffles along minding her business. She goes the other way.

POV from ADDO: We SEE ADDO from around the corner watching her walk away with his son.

CUT TO:

18

EXT. HARLEM HOSPITAL - NIGHT CONTINUOUS

Bag lady walking by and rapidly puts baby on sidewalk with bag and keeps it moving. As she continues to walk a nurse (SMOKING NURSE) coming out for a smoke sees the baby and bag and starts to approach and looks around. She takes the baby and bag and runs into the hospital with it as Bag Lady looks over her shoulder and sings quietly...

BAG LADY
(singing)
All come to see your pretty eyes
Your pretty eyes, your pretty eyes
Between the hello and good byes
They will flock to your pretty eyes

Bag lady continues to walk up the street into the darkness.

FADES OUT TO
BLURRYNESS AND
THEN BLACK:

CAMERA TILTS DOWN OUT OF BLACKNESS TO COLOR LIGHTS AND THE CROWD

19 INT. STAGE -- NIGHT CONTINUOUS

Music is still pumping the background.

Now we can see the AUDIENCE listening to the story set to RAVE Music. Sophocles is at his podium and the Chorus is on stage. Sophocles goes to the lip of the stage addressing the audience as he gets down to their level as a rock star would.

(This is cut like a music video)

SOPHOCLES

What did I tell you huh?

The Bag Lady who is the main member of the chorus comes up behind Sophocles establishing her territory, her man, her dominance. She touches his back.

BAG LADY/MAIN CHORUS

Shit is about to get real daddy.
(to Audience/Club Goers)
Yeah I said it.

CHORUS

(humming)
Uh hummmm

Sophocles stands up and takes Bag Lady/Main Chorus's hand.

BAG LADY/MAIN CHORUS

Come closer...

CAMERA CLOSES IN ON BACK OF AUDIENCE AS THEY GET CLOSER TO SOPHOCLES WHO HAS STEPPED OFF STAGE INTO THE AUDIENCE

SOPHOCLES

(rapping with music)
Fate cannot be tampered with or
changed
What is written, the author only,
can rearrange

CUT TO:

20 INT. REHEARSAL ROOM AROUND A TABLE

Sophocles is handing out scripts to actors (who are in the chorus)

SOPHOCLES (V.O. RAP)
Oh I know people say you can chart
your own destiny
But those who have tried, tried and
failed miserably

CUT TO:

21 INT. REHEARSAL ROOM AROUND A TABLE

Bag Lady/Main Chorus is center stage with script in hand

BAG LADY/MAIN CHORUS
(rapping with music in
rehearsal)
And those who have succeeded and
thought they did on their own
Please brother, you were destined
for greatness before you were born

CUT TO:

22 INT. STAGE

Sophocles is backing up out of audience to return to the
stage with his troupe of actors...

SOPHOCLES
(rapping with music)
Don't get mad at me, I'm just a
vessel for this charted course

CUT TO:

23 INT. REHEARSAL

Sophocles is directing his troupe of actors in a bit of
choreography for the gospel choir.

SOPHOCLES (V.O. RAPPING)
I did take creative licence in
opening this or that door

CUT TO:

24 INT.OFFICE

Sophocles is sitting at a computer typing furiously as Bag Lady/Main Chorus comes over to give him a glass of whiskey/bourbon/scotch...he smiles at her and she leans in and gives him a kiss.

SOPHOCLES (V.O. RAPPING)
 But I assure you, I followed the
 same stars
 To pen this story that led our
 beloveds so afar

CUT TO:

25 INT. REHEARSAL ROOM AROUND A TABLE

Everyone around the table doing the table read when everyone is aghast at what has been written and reacts like WHOA!

CHORUS (V.O. RAPPING)
 He writes about that true shit
 The oh my god, did he just say that
 shit!

CUT TO:

26 INT. BEDROOM

Sophocles in a tux shirt and black pants is holding Bag Lady/Main Chorus. Her back is to the camera as he leans in kisses her neck and unzips her gown, she utters in ecstasy...

BAG LADY/MAIN CHORUS (V.O. RAPPING)
 The he got me feeling some kind of
 way, oh shit!

CUT TO:

27 INT. STAGE -- NIGHT CONTINUOUS

CHORUS
 We give you,
 Rex

BAG LADY/MAIN CHORUS
 Shall we continue?

CHORUS

Hell Yes!

SOPHOCLES

Chapter two!

He ushers Camera up towards DJ and DJ spins and then points up as...

CAMERA TILTS UP TOWARDS DARKNESS AND LIGHTS THAT ARE SPINNING IN CLUB.

28

INT. HARLEM HOSPITAL - NIGHT

CAMERA FOCUSED UP ON HOSPITAL LIGHTS THAT COME INTO VIEW FROM BLURRYNESS TO FOCUS. DOCTOR MIDDLETON COMES FRAME.

DR. Middleton (FEMALE, 30-40, in scrubs with scrub hat on head) is attending on MERA (BI-RACIAL, TEXTURE of HAIR IS STRAIGHT OR CURLY BUT FINE, 30) who is giving birth. Her husband, PAULY (African American, Great Shape, ARMY Man, 30-40) is by her side holding her hand. We HEAR the monitor of the baby go to one tone as in flatline and then Mera passes out and also goes flatline. Dr. Middleton is screaming at someone to get paddles. A NURSE SACKETT (30's) comes running over and they hook up the paddles to Mera.

DR. MIDDLETON

Clear...Step back Pauly.

Pauly steps back in shock. Dr. Middleton shocks Mera back to life. We hear the beeps come back but baby is still flatlined.

DR. MIDDLETON (CONT'D)

(to Nurse Sackett)

Alright, let's get that OR.

(to Pauly)

I'm gonna need you to stay here.

PAULY

Jill?!

DR. MIDDLETON

I can't have you in there.

PAULY

What the...

A flurry of activity happens. TWO MALE NURSES come in with a rolling bed as Dr. Middleton gives out orders on the count of three to lift Mera onto the rolling bed and roll her out.

DR. MIDDLETON

On my count, 1, 2, 3...Let's go people. Did you page Stephens?

NURSE SACKETT

He's already setup and ready to go.

DR. MIDDLETON

Let's go people.

Pauly grabs Dr. Middleton as they all leave.

PAULY

Jill?!

She gently touches his cheek. We know from this touch, they know each other.

DR. MIDDLETON

Let me do my job.

PAULY

But...

DR. MIDDLETON

I know. If it comes down to it, I'll save Mera. But let me try and save both ok?

She leaves and room is quiet as Pauly is in shock. Pauly goes to door of room and looks down hall as they all round the corner and disappear from sight (he watches them disappear in slow motion as a horrible nightmare. He is awoken from this nightmare as...)

Someone brushes past him with a baby carrier and bag and a POLICE OFFICER is with them. Pauly follows them down the hall.

29

INT. HALL OF HARLEM HOSPITAL - NIGHT CONTINUOUS

NURSE and POLICE OFFICER go into an exam room with baby as Pauly follows. As he reaches the exam room he hears a bit of conversation before door closes.

SMOKING NURSE

I hate people sometimes. How the hell do you just dump a baby?

POLICE OFFICER

I know, right? But sometimes the alternative...maybe this little guy will get a better home. Did you see anyone out there, maybe...

Door has closed on their conversation.

CAMERA TILTS UP AND FORWARD...THERE IS A CLOCK ON THE WALL AND WE SEE THE TIME FAST FORWARD TO AN HOUR LATER...

30 INT. HOSPITAL O. R.

CLOCK IS SUPERIMPOSED OVER THE FRANTICNESS OF TRYING TO SAVE MERA AND BABY IN O.R.

It doesn't go well as the baby comes out and they are trying to save and get baby to breathe. Dr. Jill Middleton takes off surgical mask and looks dejected. She looks up at clock on wall and they call time of death. They cover the little one with a blanket and she walks out of the O.R.

AS SHE WALKS OUT, SHE BECOMES OUT OF FOCUS AND BLURRY AND FADES INTO WHITE LIGHT.

MATCH CUT TO:

31 INT. HARLEM HOSPITAL DELIVERY ROOM - CONTINUOUS

LIGHTS OVERHEAD COME INTO VIEW AS DR. JILL MIDDLETON WHO IS HOVERING OVER PAULY COMES INTO FRAME.

DR. MIDDLETON (O.C.)

Paul...Pauly?

Pauly awakens opens his eyes and sees light and then focuses on Dr. Jill Middleton as she comes into frame.

PAULY

Mera?

DR. MIDDLETON

She's recovering. She's going to be ok.

PAULY

My son?

Dr. Jill Middleton doesn't answer.

PAULY (CONT'D)
No, no, no, Jill come on, you
promised.

DR. MIDDLETON
There was no heartbeat Paul. He was
in distress and we couldn't
recover...Mera doesn't know yet.

PAULY
What?!

Nurse Sacket comes in...

NURSE SACKETT
Sorry to interrupt...Jill, they
need you to sign off on the little
one.

Pauly has an idea.

PAULY
What's up with little guy?

NURSE SACKETT
What?

PAULY
The little boy? I saw them bring
him in. What's the story with him?

NURSE SACKETT
We don't know. Seems to be a mother
dump situation.

PAULY
What happens to him now?

NURSE SACKETT
Goes into the system, I guess.

She leaves. He looks at Dr. Jill Middleton

DR. MIDDLETON
No Pauly, this is not the way.

PAULY
You owe me Jill.

DR. MIDDLETON

You said you were never keep that
shit over my head. I could lose my
license.

PAULY

You wouldn't have your damn license
if it weren't for me. You would be
rotting in a military prison
somewhere if it weren't for me.
Come on Jill...Mera doesn't know.

She walks out. He calls out after her...

PAULY (CONT'D)

Jill!

CUT TO:

32 INT. HALL OF HARLEM HOSPITAL - CONTINUOUS

Police Officer is handing Dr. Jill Middleton a piece of paper
and Jill balls it up in her hand.

POLICE OFFICER

You might want to shred that. You
sure about this?

DR. MIDDLETON

He's a good guy.

POLICE OFFICER

OK. Just remember, this shit is on
you. I don't know anything, Jill.

CAMERA DOLLIES BETWEEN THEM TO INSIDE THE HOSPITAL ROOM AS...

33 INT. HOSPITAL ROOM - CONTINUOUS

Pauly is holding baby boy and is handing baby boy to Mera.
She is crying as she is holding her son for the first time.
She looks up at Pauly is overjoyed as Pauly leans in and they
frame the perfect family portrait.

CAMERA FOCUSES ON BABY'S EYES AND ZOOMS IN.

MATCH CUT TO:

34 INT. HARLEM JAZZ CLUB

CAMERA ZOOMS OUT OF THOSE SAME EYES TO A BOY OF 18-20 YEARS OLD.

REX (21, dark Carmel skin, handsome, in white shirt, skinny black tie, black pants) is standing behind the bar looking at his good looking self, in the mirror and in the mirror we can see the JAZZ SINGER, REESE (African American, female, mid 20's early 30's) singing REX TREMENDAE in a jazz version with PIANO PLAYER on stage. Rex is interrupted by AKIN (mid to late 20's, good looking kid, charming, also in white shirt, skinny black tie, black pants).

AKIN

Who you lookin at? You better cut that shit out. Yo father gon kill you for mixing business with pleasure.

REX

My father?! Please bro, he don't know correctness when it is right in front of him. Look at this place. No clientele, no repeat customers, no...

Pauly has walked up on the two brothers in their conversation and interrupts them.

PAULY

(interrupts them)
Excuse me gentlemen...

The two look up surprised as is they have been caught in a secret.

PAULY (CONT'D)

Do you mind getting back to work?
Or do you have something else better to do?

REX

Getting back to work for who?!
There ain't nobody here. Pops, if you would just listen to me...I could have this place packed every night. We could be the premier joint...

PAULY

Joint, spot?! I don't want thugs...

REX

Whaddya talkin bout, thugs? I'm talkin about paying clientele that will come over and over, PEOPLE who will want to hear the music and if we mix your jazz with my beats...

PAULY

(interrupting)

Enough! Clean this bar, we've been getting fruit flies.

REX

You should charge them, at least there would be some money coming in.

PAULY

Boy!

(turns his attention to Akin)

AKIN, follow me please.

AKIN follows Pauly to the back but looks to Rex as they question each other in looks. Reese finishes her set and walks up to the bar.

REESE

You keep barking up the wrong tree.

REX

I could say the say thing about you. You still here singing that old...

REESE

Hey now, watch it.

REX

You know what I'm saying Reese. I'm sick of this. Aren't you? Don't you want people to actually hear you or are you good with singing to empty tables?

REESE

Come on now, it's not that bad...some nights are better than others.

REX

Yeah but what I'm talkin about, it won't matter what night.

(MORE)

REX (CONT'D)

Every night, no matter the weather,
um, financial economics of the
time, who's freakin who, the vip's
of all time up here in this spot...

REESE

Boy, you crazy!

He grabs her hand.

REX

You know I'm right. My ideas are
great and what is needed. Can I
come over tonight?

REESE

Wow! What a way to sweet talk...
(imitating Rex)
Oh my ideas are great baby, can I
get some? Get out of here with that
mess.

AKIN comes out followed by Pauly and is somewhat calm. As
AKIN goes by bar, he puts his bar towel on the bar and Pauly
shakes his hand and they nod at each other. Pauly stops at
bar.

REX

What's goin on? Hey AKIN? What's up
with AKIN?

AKIN

Peace.

AKIN leaves.

PAULY

Give me a double.

REX

What did you do? Hey yo, AKIN?

He goes after AKIN outside the bar.

35

EXT. HARLEM JAZZ CLUB

AKIN has made it down the block. Rex is calling after him and
runs into Bag Lady who is breaking the bags to get the
bottles and cans.

REX

AKIN! AKIN! Come on man...

He notices Bag Lady tearing open the bags.

(to Bag Lady)

Hey, hey, listen, don't do that ok?
Tell you what, if you want collect
the bottles, just come round the
back every Friday night at 11pm.
I'll wrap it up just for you, k?

Pauly has come out and sees bag lady with open bag. He flips.

PAULY

I told you to stay away from my
establishment.

Rex turns on his father.

REX

What is your problem? I handled it
ok? If you would just listen to me
once in a while, you would see...

PAULY

See, see?! I see you have been
messing with that girl inside, now
you talking to this trash, and your
crazy ideas that somehow you think
gon have people lining up around
the block.

BAG LADY

I am no trash.

Pauly steps to her and Rex steps in between.

REX

Leave her alone. Jesus, old man,
you think you know everything but
you are the one who knows nothing.
You got a standard singer...

Reese has come outside just in time to hear the supposed dig.

REESE

Really?! Standard? I thought I hung
the moon baby...

REX

Reese?! No, no, c'mon, not what I
meant baby. C'mon Reese. Wait!

Reese has walked away and he goes to talk with her. As they
are talking...

BAG LADY

(she speaks to Pauly)

He gots those pretty eyes. Where he
get those pretty eyes from? Not
you.

PAULY

What?

Reese walks away from Rex and Rex looks devastated. He comes
back to his dad.

REX

You ruin everything and you can't
even see it.

Bag lady gently touches his hair and it throws his off his
aggression. He steps back but is oddly taken in.

BAG LADY

I'll see you next Friday.

(humming the lullaby)

All come to see your pretty eyes
Your pretty eyes, your pretty eyes
Between the hello and good byes
They will flock to your pretty eyes

Pauly watches her leave. Pauly turns to talk to Rex but he
has already walked away and is down the block.

PAULY

(calling after Rex)

Rex?! Rex!

CUT TO:

36

EXT. MONTAGE OF HARLEM - NIGHT

Street view

Establishments

NYC Cab

MTA Bus going by

People on corners

MONTAGE END

37 INT. HARLEM APT BUILDING

Rex is running up the stairs.

38 EXT. APT DOOR OF REESE AND AKIN - CONTINUOUS

Rex is knocking on door and pleading with them to open the door.

REX

Reese, c'mon baby, open the door.
AKIN, you in there? Guys, talk to me.

The door opens and AKIN is at the door. Rex tries to go in but AKIN blocks the way.

AKIN

What you want man? She don't want to talk to you right now.

REX

C'mon AKIN, let me in. Look I didn't know my pops was letting you go...Please.

AKIN opens the door and Rex goes in as AKIN closes door.

BLACK:

39 INT. APT OF REESE AND AKIN - MOMENTS LATER

There is Afro-Cuban Jazz music playing in the background. Rex is sitting by the couch on the floor, ranting, while Reese is playing with his hair/head. AKIN is coming out of the kitchen with brownies.

AKIN

OK son, eat one of these and all them troubles gon go away.

AKIN offers the brownies and they take.

REX

It's like he doesn't even see it. Like that two for one Thursday, or just a fucking happy hour, where people are happy...Happy! People would be coming in droves to get away from their miserable lives and all he can see is they gon get a drink for free.

(MORE)

REX (CONT'D)

I'm like c'mon man, you ain't gon be serving the good shit, people want to get lit and have their problems taken away a bit. I don't want no thugs, thugs bad for business. He don't realize he the biggest thug around there.

The brownies are starting to take affect.

REESE

What you put in these?

AKIN

Oh a little bit of this, little bit of that...

REESE

Just as long as your rent is not a little bit of this and a little bit of that, Mr. I Got To Find Another Job.

AKIN

Please! I already have another job.

REX

What you mean...

AKIN

I already have another job. What can't you understand about that?

Both Rex and Reese look at one another confused.

AKIN (CONT'D)

My people's, I'm moving up. Like you said, yo pops can't see the future but I found someone who could.

REX

Why didn't you tell me?

REESE

Or me?

AKIN

Yo pops would freak on all of us if we just up and left. Besides wanted to get the lay of the land and then bring you over.

The brownies are taking effect.

REX

Wow!

REESE

I know right!

REX

Yeah!

He looks at the brownie in his hand. He hallucinates that his hand is wavy/rubbery as he moves it.

REESE

What did you put in these AKIN?

AKIN

Like I said, it's the good stuff, a little bit of this, a little bit of that...

JUMP CUT TO:

40 INT. APT OF REESE AND AKIN

They are on the couch singing full voice the JEFFERSON THEME

REX, REESE, AKIN

Moving on up, to the east side,
finally got a piece of the pie

JUMP CUT TO:

41 INT. APT OF REESE AND AKIN

Reese is acting like Pauly and the boys are laughing.

REESE

I don't want no thugs in here.
Thugs are bad for business.

JUMP CUT TO:

42 INT. APT OF REESE AND AKIN

They are all jumping on the couch.

JUMP CUT TO:

43 INT. APT OF REESE AND AKIN

They are all drinking a toast.

JUMP CUT TO:

44 INT. APT OF REESE AND AKIN

AKIN is taking a hit off a bong as Reese is in her own thoughts on the couch. Rex is looking in mirror on the wall. Rex is staring intently touching his face and his hair. His face morphs into the Bag Lady who almost comes out of the mirror seemingly to attack Rex.

BAG LADY

All come to see your pretty eyes
They will flock to your pretty eyes
Boy you better listen to me!

Rex stumbles back as AKIN and Reese look up. They have calmed down.

AKIN

Hey man, you got to do this to calm
down. Bring it down easy. You still
floatin?

Rex is freaked out a little and they notice.

AKIN (CONT'D)

Rex!? Come on man, hit this, you
gon be alright.

Both AKIN and Reese pull Rex down gently and he takes a hit.

FADE TO BLACK.

45 INT. APT OF REESE AND AKIN

IN BLACK.

Both Reese and AKIN are standing over Rex. We HEAR them calling out to him. Their voices sound like they are underwater and then come into sharpness.

AKIN (O.C.)

Rex, come on man! Wake the hell up!

REESE (O.C.)

What did you put in them? We have
to call 911.

AKIN (O.C.)
(to Reese)
Are you crazy?!
Rex come on man! Rex!

Rex opens his eyes.

CAMERA SEES IN BLINKING MOTION AKIN AND REESE COME INTO FOCUS
OVER REX.

REX
Hey guys!

AKIN pushes him away but is relieved.

AKIN
Oh fuck, man, not cool, not cool!

Rex falls into Reese and she holds him.

REESE
Hey baby. Where'd you go?

REX
Away...far away. Hey AKIN, what did
you mean when you said, you went to
someone who did?

AKIN
What?!

REX
You said you found someone who
could see the future.

REESE
No baby, he found a job that would
listen...

AKIN
(interrupting)
No he is right. I found someone who
could tell the future.

REESE
OK both you mofo's still high. Why
didn't you get those lotto numbers
then?

AKIN
No, not like that. This dude is the
real deal.

(MORE)

AKIN (CONT'D)

He uses the stars and vibrations and shit. I went in like ok, what you got to say. And he was like this is what I got to say and he was right on the money, like right on the money. My parents say he has never been wrong. Like NEVER been wrong.

REESE

You messin with us AKIN?

AKIN

I'm serious. He told me things and I know where I'm going and I know some things to watch out for, like yo pops...already knew he was letting me go tonight.

REX

Work for people like us?

AKIN

What you mean?

REESE

Black people, AKIN...yo ass is like Dominican Spanish Santeria shit...

AKIN

Racist much? And it don't work that way. I really think this cat has a gift. Hey! You guys want to go? I mean it worked for me, maybe it would work for you.

Rex and Reese look at each other and start to consider. AKIN sees they are on board.

AKIN (CONT'D)

Oh bring \$20 bucks. What?! Da man gotta eat.

CUT TO:

46

EXT. & INT. SAGE/ORACLE SHOP - NIGHT CONTINUOUS

We HEAR a bell that rings on the door when opened and the three walk in. They are looking around at all the mystical things in the shop. It has bottles of every kind including alcohol shaped bottles. This is not noticeable to us at first but will become apparent later.

The Bag Lady walks in with a bag of bottles and walks toward the bag. Rex sees her and almost does a double take. She walks behind the curtain and then the ORACLE (Latino man, 40's, some facial hair) steps from the back and greets AKIN.

ORACLE
(in Spanish)
My son...oh and you brought
friends.

AKIN
(Spanish)
Yes father, oh they don't speak our
language.

The Oracle eyes both Rex and Reese up and down.

ORACLE
(Spanish)
No?

He lets out a hearty laugh and AKIN joins him as they other two sort of join in uncomfortably which of course makes the Oracle and AKIN laugh even more.

AKIN
Rex, Reese, this is Father Amin.

ORACLE
Welcome. Ah, pretty eyes.
(Lets out a hearty laugh)
Shall we get started?

AKIN
Hell yeah!

Oracle looks at AKIN disapprovingly for swearing and AKIN recovers.

AKIN (CONT'D)
I mean of course.

Oracle laughs as he was busting AKIN and AKIN joins in as Rex and Reese join in once again uncomfortably.

They go back to the circle and take their seat on the floor.

ORACLE
You have brought everything?

He nods to the tip jar. Rex puts money into tip jar as does Reese albeit begrudgingly.

ORACLE (CONT'D)

Thank you. Your birth dates and exact time you were born. Ladies first and are you sure you want your friends to hear?

REESE

Oh yeah, I've got no secrets annddd...we want everyone to be held accountable so we know this works.

ORACLE

Works? What do you mean, works?

REESE

You know, this telling of the future, how to get our piece of the pie.

ORACLE

Oh...this is not how it works. AKIN this is what you told them? I'm very disappointed in you. This is not some future get rich scheme. Please leave my establishment and take your money back.

Oracle turns over tip jar and empties out money. They all look at one another. AKIN tries to apologize as Oracle is walking away.

AKIN

Father, no please. Just a misunderstanding.

REESE

Told you, he probably a fake now that he got people up here who are not like you.

ORACLE

I am no fake. You are the one who cannot see what is right in front of you. You are blind. Get out!

Rex goes to grab Oracle and apologize.

REX

Sir, we didn't mean...

As he grabs him by the arm... the Oracle and Rex SEES...

CUT TO:

47

VISION

The little boy holding a knife and raising it up and it coming down with ADDO screaming no.

BACK TO:

REX

What the hell was that?

ORACLE

(to Rex)

Ah Pretty Eyes, you still don't know, those closest to you never told you so...

REESE

What the hell are you talkin bout?

ORACLE

Wait here...

The Oracle disappears in the back of the shop and we HEAR rummaging and then he comes out front with a book, a TOME, that looks to be ancient. He sets it down and opens the book and going through many pages with handwritten notes seemingly in different languages.

ORACLE (CONT'D)

(interrupting)

When were you born? What was the date...oh yes, April 10th around...

REX

(interrupting)

No, April 12th, 11:45pm.

ORACLE

What?! No...no,no,no. You really don't know.

Oracle has found the page in the book but it is written in a language that Rex does not understand and has never seen.

REX

What is that? I can't read that.

ORACLE

Oh,...

(he motions to the tip jar)

REESE

Really?!

ORACLE

I gotta eat.

Rex puts 20 back in the tip jar.

REESE

Great, everyone is outta of their damn mind.

ORACLE

Shhh!

(to Reese)

Now, it says, yes, April 10th, I'm sure, well I know...you are his son...you will kill your father and take...

REX

What the hell man?! Are you tweaking? Where dat lady go?

ORACLE

Keep your eyes off my other half.

REX

That's yo wife?!

ORACLE

Listen, I'll show you more.

Oracle picks up a knife and Rex posts up on him.

REX

You ain't killin me! I will...

ORACLE

Just like your father!

Oracle starts laughing and Rex lets go. Rex lets go of this "crazy" man. The Oracle in one swift motion, grabs his hand, cut it and join with him in holding hands. The walls appear to shake and things around him unclear and then...

BLACK:

48 EXT. HALLWAY

VISION-A young boy is chasing his father's shadow and puts a knife in his back. Shadow starts to fall. The wedding ring falls on the ground and is picked up by the Rex who puts the ring on his finger and comes behind a woman whom we cannot see and moves her hair to kiss her neck.

BACK TO:

49 INT. SAGE/ORACLE SHOP - CONTINUOUS

Rex and Oracle look at one another. Rex doesn't understand what happened but knows what he saw. They let go of one another. Rex backs up and both Reese and AKIN are asking if he is ok but Rex can only HEAR muted voices. He is disoriented and runs out the shop.

ORACLE
(still laughing)
You can run but you cannot hide,
pretty eyes, from your destiny.

AKIN looks at Oracle.

AKIN
What did you do?

ORACLE
Told him, his truth.

They leave to go and find Rex. We HEAR them call as they leave the shop.

CUT TO:

50 EXT. HARLEM STREETS - NIGHT CONTINUOUS

MONTAGE

Rex is running through Harlem confused with what he just witnessed. He is sweating profusely. He winds up at his dad's jazz club - all lights are out.

CUT TO:

51 EXT. HARLEM JAZZ CLUB - NIGHT CONTINUOUS

Rex fumbles for key and unlocks door and goes in and closes door behind him turning the lock.

CUT TO:

52 INT. HARLEM JAZZ CLUB

Rex walks through the small club to the back. Most of the lights are out. He calls out for his dad.

REX

Dad?

He continues to the back and there is an office door with a light peering underneath. Rex opens the door. There is a woman sitting atop of his dad's desk with her shirt open and falling around her. There are a man's hands around her waist.

REX (CONT'D)

Dad?

His dad pops up from below the woman enjoying cunnilingus and sees his son who is shocked. The woman turns around and it is Dr. Middleton. Rex quickly closes the door as they are trying to get themselves together. Rex goes to the front of the jazz club and unlocks the door to leave as he hears his Dad calling for him.

PAULY (O.S.)

Rex?! Rex! Dammit.

As Rex leaves we can HEAR Pauly knock something over as he is chasing Rex.

CUT TO:

53 EXT. HARLEM JAZZ CLUB

Rex not believing what he just saw is about to take off when his dad grabs him.

PAULY

Rex-listen...uh, it's not what you think...

Rex looks at him and can't believe he told him this lame line as if he is stupid.

REX

And mom, what does she think...

PAULY
Your mom and I...

Rex is so angry that he immediately sucker punches his dad that knocks his dad off balance. Pauly falls to the ground and looks at his son incredulously.

PAULY (CONT'D)
Boy, are you out of your damn mind?

REX
Me?!

PAULY
I'm gon let you calm your ass down
and ...

Pauly wipes his lip which is bleeding.

PAULY (CONT'D)
Jesus Rex...

Pauly tries to get up.
Rex has a vision right before his eyes.

POV Rex: Rex sees Oracle saying YOU WILL KILL YOUR FATHER in the Oracle's shop.

ORACLE
You will kill your father and
take...

Rex is so startled that he punches his dad again. Rex sees second vision as his dad lays on the ground.

ORACLE (CONT'D)
(laughing hysterically)

Rex punches at the Oracle in the face over and over but it is Pauly he is really punching.

POV Rex: Oracle appears and seemingly is about to attack Rex.

PAULY POV: WE SEE FROM PAULY'S VIEW THE PUNCHES COMING DOWN AND REX'S KNUCKLES GETTING BLOODY AND HEARING PAULY GROAN AND SAY REX.

Dr. Middleton has come out of the club and sees the fight.

DR. MIDDLETON
Get off of him! Stop it, you are
killing him!

The words killing him has registered with Rex and he comes back to himself and is alarmed at what he has done.

REX

Dad?!

Dr. Middleton pulls Rex off of Pauly. Rex gets up and can't believe what he's done as Dr. Jill Middleton starts to check him out. She is aware of Rex being right there but takes out her phone and calls 911. rex tries to come back over.

DR. MIDDLETON

Get away from him!

911 OPERATOR (O.S.)

911 Operator, what's your emergency?

DR. MIDDLETON

This is Dr. Jill Middleton, Harlem Hospital. I need an ambulance at Lenox Ave and 127th Street.

She looks right at Rex as she talks into the phone.

DR. MIDDLETON (CONT'D)

Man beaten and suffered severe blows to the face, head trauma.

At the sound of her voice, he realizes what is happening and takes off. As she looks down the street, she can see Rex running.

911 OPERATOR

Stay on the line Dr. Middleton. We have a rig that is around the corner.

We HEAR ambulance sirens in the distance getting closer as Rex continues to run out of focus.

BLACK:

54

EXT. & INT. APT OF REESE AND AKIN - CONTINUOUS

Rex is pounding on the door.

REX

Guys...it's me.

Door opens and Rex hurries inside. Door closes.

DRIVING MUSIC IS HEARD THROUGHOUT ACTION AS ACTION JUMPS AND
FADES INTO ONE ANOTHER.

JUMP CUT TO:

Reese is washing Rex's hands with AKIN watching.

REESE

What the hell happened to you?

AKIN

Yeah man, you just bolted out of
the shop. What did he say to you?

REESE

I told you both we should have
never...

AKIN

(interrupting)

Already said I'm sorry, Reese,
Jesus Christ.

REESE

Jesus ain't got nothing to do with
this. This is why I don't mess with
that voodoo shit.

AKIN

Ah, here we go!

REX

Guys! We have to get out of here.

AKIN

What?!

REESE

What?!

CUT TO:

Reese and AKIN sitting on couch as Rex is frantically pacing
and going over what happened to him at Oracle shop.

REX

And dude man said, I was going to
kill my father...I was shaking
looking at my hands... oh and
before that she kept looking at me
saying pretty eyes...

REESE

Wait Rex, calm down, who is "she?"

REX

Bitch that was in the mirror...that
tears the trash bags open and
collects the bottles...

AKIN

You still high?!

REESE

(to Akin)

What the hell did you put in that
shit? You gon kill somebody one
day.

Reese and AKIN are sitting on couch listening to Rex as he is going over what happened with father and punching in air to show his rage of hitting his father when on the ground.

REX

(in a zone)

I just couldn't stop...I was just
pounding and it was this rush of...
I don't know...awesomeness?
I was running and then I look up
and I'm like, at your door...should
I go see that dude again and see
what he has to say?

REESE

No!

AKIN

No!

Both Reese and AKIN are stunned as Rex is finally looking for some kind of acknowledgement or approval.

REESE

Maybe you should call and check on
your father?!

AKIN

Yeah, cause you would definitely be
the bitch in jail, if this goes
south, son, know what I'm sayin...

REX

Or...I was thinking we could all
talk about the club you working at
and maybe, we could all work
there...

Both Reese and Akin just stare at him. This dude is crazy!

BLACK:

55 INT. STAGE -- NIGHT CONTINUOUS

Music cuts in and we see and hear Chorus sing...

CHORUS
Rex...Rex...Rex.

The crowd is around Sophocles, Bag Lady/Main Chorus, and the Chorus.

BAG LADY/MAIN CHORUS
Let's bring it home daddy.

SOPHOCLES
Ah, yes! Are you all still with me?

Crowd goes wild in the hall.

SOPHOCLES (CONT'D)
What is my name?!

CHORUS
Sophocles!

SOPHOCLES
Say what?!

CHORUS
Sophocles!

The chorus starts to chant like a mantra and the crowd JOINS IN CHANTING over and over.

CHORUS/CROWD
Sophocles, Sophocles, Sophocles...

SOPHOCLES
The final stage has been set
3rd Chapter gonna be the best yet
As we have said previously
You can't run from destiny
The boy who will soon be a man
Will realize heaven's best laid
plans
Oh Rex, you can run but cannot hide
The shit chasing you, will soon be
your guide

CHORUS

It's that true shit
 The I can't get away from shit
 No matter how hard we try shit
 Cause we stuck in this shit

Rex Rex Tremendae
 Rex Rex

A RAVE DANCER comes up the Main Chorus/Bag Lady to dance up on her and grind her but before he/she can get to her, Main Chorus/Bag Lady shakes her finger no to the dancer who obeys. Dancer bows and says sorry as Main Chorus/Bag Lady gives a kiss on the cheek as a parting gift. This thrills the dancer who does a back flip as crowd parts and he/she continues to do back flips.

MATCH CUT TO:

56

INT. & EXT. RAVE CLUB - BROOKLYN NIGHT

Dancer does back flip and we see a different vibe. It is underground, hip hop, anything goes, everything accepted ...

CAMERA DOLLIES OUT PAST WINDOW TO VIEW CLUB FROM OUTSIDE. WOMAN IN RED APPEARS IN FRAME. IT IS AYABA HAVING THE TIME OF HER LIFE. SHE IS OLDER AND SULTRY, CONFIDENT. A MAN, ADDO, IS STARING IN THE WINDOW. CAMERA IS OVER RIGHT SHOULDER. WE DO NOT SEE ADDO -- OVER THE SHOULDER SHOT.

We HEAR the music pumping from the outside. It is jumping and hot.

Up walks Rex, Akin, and Reese.

REX

I thought you said this club was the hottest jam...they ain't nobody even crusing this place.

AKIN

That is not how this works. It's by appointment.

REESE

By appointment?

AKIN

It's the future son. You have to make an appointment, be approved and then you show up at that time.

(MORE)

AKIN (CONT'D)

In order to stay, you must spend a certain amount of cashola.

REX

That shit flies--

AKIN

Not only does it fly, it's an app that is being branded and other clubs are paying for the service of having that VIP underground hip hop don't stop til you drop...

REESE

Can we get in the club please or do we have to wait for an appointment?

AKIN

Already got us one.

AKIN pulls out his phone and looks on the screen. He then pushes a bell and a slide in the door opens. We SEE eyes and hear...

BOUNCER

Who is making the request to enter?

AKIN

It is I AKIN and the Sultans.

REESE

Are you shittin me?

REX

This is corny yo!

BOUNCER

What walks on four legs in the morning, two legs in the afternoon and three legs at night?

AKIN checks his phone again.

AKIN

Man.

BOUNCER

Your entry has been granted.

The door opens and they are about to go in when ADDO pushes them out of the way and tries to enter. The Bouncer pushes him right back out and ushers the other three in leaving ADDO at the door banging.

As they walk in and the door closes, we see Rex look back and the camera goes thru the door to find ADDO crouched on the door front begging to be let in.

57

INT. CLUB - CONTINUOUS

Music is pumping and the three are enthralled in the scene laid out before them. A LONE SINGER is belting out a tune with people walking thru the crowd handing out drinks. All of sudden lights change and the tone changes and now we see why this club is all the rave. Lights, music, dancers from the twenties era start to take over the stage and the crowd goes wild. An EMCEE (Harry, 40's, salt and pepper hair, also is Sophocles) steps up to the mic.

EMCEE/HARRY

I hope you are enjoying your time tonight. We want to invite you for a special delight. Come, play and never leave. Cozy on up to the bar, open your wallet please.

Crowd laughs and goes wild. Emcee/Harry quiets crowd down with hands.

EMCEE/HARRY (CONT'D)

Get up on that special someone and do that special move, do that thing you do with that special kind of groove...Go ahead my children and rave with all your might, freak with moon and bow to the stars, it's that kind of night.

Singer takes back the stage and music drops into a rave underground music style. Crowd goes wild and dancing commences. Harry steps off the stage and goes to meet Rex, Akin, and Reese who are standing there with the bouncer.

Harry takes out a little tin of ALTOIDS and takes one. He smiles in "ecstasy". He offers to Akin, Rex and Reese. They politely decline. He shrugs it off, no hard feelings.

BOUNCER

Your guest. By the way, that guy is outside again.

EMCEE/HARRY

Some people just can't stay away. No password, no entrance. Dem the rules. Ain't that right Akin?

AKIN

You know it. How's the app
servicing working for others?

EMCEE/HARRY

70/30 our favor of course...

AKIN

Wait, you went up on the
percentage? Nice!

They fist bump.

EMCEE/HARRY

So who are they? Silent partners-I
like SILENT partners.

AKIN

Sort of but not really.

REX

Wait a minute, this app thing is
yours? Wait what- I mean how...

AKIN

We'll talk later. Harry, this is
Rex, he's going to take us further
in filling out the club and getting
premier and VIP status back in play
on every night. And this here is
the lovely Reese, incredible
nightingale, she can sing anything,
anytime and anywhere.

Harry takes Reese's hand and kisses it gently.

EMCEE/HARRY

Ah the smell of money. My favorite
scent.

REESE

I am not for sale!

EMCEE/HARRY

My apologies if I offended. Please
let me be amended.

Reese rolls her eyes.

EMCEE/HARRY (CONT'D)

She has spunk, love that.

REX

She's also my girlfriend.

EMCEE/HARRY

Ah, the young lover. Again, you misunderstand so let me be clear. The smell of money...with you four in my corner, we will rise like Homer's...

AKIN

Don't you mean three Harry-what you got in those altoids?

EMCEE/HARRY

(laughing)

Um, what?! Oh, um, three, yeah to the top of the of an old oak tree as it floats to the tune of a summer breeze. Follow me.

Harry leads the way to the back office as the club is hopping.

REESE

He kinda corny with that speech of his.

AKIN

He thinks he's like a poet or something. Calls himself the modern day Sophocles. But good guy and knows green if you know what I mean

Reese rolls her eyes and they laugh.

Rex peers thru the crowd on the dance floor and a woman in red catches his eye. She is dancing with such life, he can't take his eyes off of her.

CAMERA ROLLS PAST REX LOOKING AT AYABA IN THE RED DRESS TO EXT OF CLUB WITH ADDO LOOKING IN AT AYABA. ADDO NOTICES REX AND REX NOTICES ADDDO AS THEY LOOK AT AYABA.

Reese grabs Rex's arm and the gaze breaks between Addo and Rex and the object of their affection. Rex smiles at Reese and follows.

CUT TO:

58

INT. EMCEE/HARRY BACK OFFICE - CONTINUOUS

Harry is behind a big desk with the three of them in front.

EMCEE/HARRY
Alright, talk to me.

REX
How much is that champaign service
you have down there going around?

EMCEE/HARRY
With bottle service for VIP, it is
free. For everyone else...

REX
(interrupting)
It should be free for everyone.

EMCEE/HARRY
What?! Akin, what is with this guy?
When I said the smell of money, I
didn't mean mine going out the
door.

REX
Hear me out. Can I have a piece of
paper please?

EMCEE/HARRY
How much is that going to cost me?

They all laugh and then Harry laughs satirically. Harry gives
him a piece of paper as Rex starts to write on paper and
explain...

REX
Your club...Our club starts at the
door, on the outside with social
media, talking Facebook, Twitter,
Instagram, Q Zone, What's App,
Tumbler--you get it...followed up
with VIP treatment and free
champaign poppers upon entry...

CAMERA SHOOTS FROM ABOVE AND SPIRALS AND TURNS UP TOWARDS
CEILING OF HARRY'S OFFICE TO CATCH THE LIGHTS.

MATCH CUT TO:

63

INT. CLUB

CAMERA SPIRALS BACK DOWN FROM LIGHTS TO CATCH REESE ON STAGE ABOUT TO SING AND CLUB ABOUT TO GO WILD. SHE IS IN SILOUETTE. REESE STARTS SINGING "THOSE EYES" (UPDATED) WHICH QUICKLY REVS UP TO A RAVE/UNDERGROUND DANCE SONG. CAMERA DOLLIES OUT AS SONG REVS UP AND CROWD CIRCLES AROUND AND STARTS TO COME TO LIFE.

As music continues:

TYPE ON SCENE - 6 Weeks Later
MONTAGE BEGINS

Counting money in the back office with Harry, Akin, and Rex as Bouncer stands guard

Staff at club all doing a toast at end of night

Champaign poppers being popped by crowd

Bracelets being handed out in entrance as credit cards being swiped

Pauly outside club in car looking at scene as Rex comes out to shake hands with bouncer

Line growing long outside of club-people taking selfies and posting to social media

Rex, Akin and Reese walking up to new apartment building

Akin shaking hands with REAL ESTATE Lady who is giving them keys to new apartment

Champaign toast in apartment popping that bubbly

Clink glasses in air as they are leaning outside their window

AKIN, REESE, REX
(screaming)
Brooklyn Baby!

MONTAGE ENDS

MATCH CUT TO:

64

INT. CLUB

Glasses come down as Harry comes over to Rex and Akin who are in the VIP section looking down at Reese who is performing. Champaign Service starts with little cups (champaign poppers) and people are going mad. Bar is filled.

BARTENDERS are SCANNING BARCODED BRACELETS as they give drinks over to Club Goers. This club is poppin.

EMCEE/HARRY

So you were right Einstein.

REX

You've been up 23% every week night with an extra bump of 20% on the weekends for the past 6 weeks. I'm only looking to go up even more.

AKIN

I told you. This kid has got the plan. The master plan.

EMCEE/HARRY

Glad we are all on the same page and you know, I do like the smell...

EMCEE/HARRY (CONT'D)

Of money

AKIN / REX

Of Money

They all laugh.

CAMERA SHOWS THE CLUB FROM THE BACK OF SERVER FOR CHAMPAIGN POPPERS. SERVER PASSES THE ENTRANCE OF THE CLUB AS PEOPLE COME IN. CAMERA GOES OUT AND WE HEAR A COMMOTION.

65

EXT. CLUB - CONTINUOUS

Ayaba dressed in canary yellow is trying to get around some guy. That guy is Addo pleading with her to talk with him. Line of people at door of club.

ADDO

Please Ayaba, just coffee. Come have a cup of coffee with me.

AYABA

Addo, leave me alone. We're done, we've been done. Geez, how can you even ask me that after what you did.

ADDO

This isn't you. You're not this, you're good, you're, ummm...

MALE CLUB GOER

You alright miss?

ADDO
Mind your business.

MALE CLUB GOER
Wasn't talking to you, man.

ADDO
I'm talking to my wife.

AYABA
I'm not your wife anymore Addo. I haven't been your wife for 20 years. Stay away from me.

Bouncer comes up.

BOUNCER
(to Ayaba)
Why don't you go inside.

(to Addo)
Listen man, no one wants to hurt you but you can't keep coming around. Bad for business and obviously, bad for you.
(sarcastic)
When a woman says no, she means no. 20 years dude?

ADDO
I can't...

Addo starts to crumble making Bouncer uncomfortable and everyone is staring.

BOUNCER
OK....

66 INT. CLUB - CONTINUOUS

Ayaba has entered the club and sees the life. Bouncer is behind her and gives a nod to THE HOSTESS. The Hostess stops and gives Ayaba a bracelet that says VIP. She grabs a champagne popper and as she finishes she notices the VIP section in the balcony and Rex who has noticed her coming in. He raises his glass of champagne at her. She tries to smile and quickly turns away. Rex is tapped on the shoulder by Reese and he turns his attention to her.

As people enter they are greeted by The HOSTESS who gives every person a bracelet in exchange for their credit card which she puts through a credit card slider to sync up with the bracelet. Ayaba continues into the club.

As Rex kisses Reese on the cheek, Harry comes up and interrupts and snags Reese away to introduce her to gentlemen who are behind them. Rex quickly turns around and is scanning the club when he sees The Woman in Yellow. He spots her and runs down to find her. He grabs two champaign poppers and finally comes up to her at a bar. Ayaba is trying to be happy but is clearly upset.

REX

Are you here alone?

AYABA

I would hardly call this alone.
(indicating the drink in Rex's
hand)
For me?

REX

Umm, yes, of course...of course its
for you.

Rex is kinda staring at Ayaba and a little nervous as to what to say. Not his usual self.

AYABA

Thanks!

He gives her the drink. They clink and drink.

REX

I'm Rex.

AYABA

(she recognizes name but quickly
recovers)
Ayaba..

REX

Pretty name...although not
surprised.

AYABA

Wow! Does that work for you?

REX

Does what work for me?

AYABA

You know what, forget it. Thanks
for the drink.

REX

Hey, it wasn't a line. You really have a pretty name, and it just suits you. Didn't mean to offend. I see you are already having on the house tonight...(indicating her bracelet that says VIP), but should you need anything else, let me know.

He grabs his card and gives to her and she looks over. Her guard comes down a little. He notices and smiles. A CALL on his cell phone buzzes. He takes out and SEES Mom and he rejects phone call. He looks up at Ayayba and then decides to walk away. Rex happens to look up and sees Reese glaring at him. He starts to go towards the VIP as she walks away.

DIAGONAL BACK POV OF AYABA, WIDE ANGLE...WE SEE AYABA LOOKING AT REX LOOKING AT REESE.

We hear the music pumping and crowd going wild, flashes from cell phones of selfies being taken. One PHOTOGRAPHER is going around and taking pictures and produces a big FLASH.

MATCH CUT TO:

67

INT. APT OF REESE AND AKIN - EARLY MORNING FOLLOWING

Light comes on in bedroom as Reese and Rex are arguing about the night. They slam the door.

REESE

Really baby? That's the best you can do, you just being a great club manager and all...

REX

Me? Ah that's rich. You lettin Mr. Poet man put his hands all over you.

REESE

He ain't touchin me Rex. This (indicating her body) is all for you unless your dumb ass don't want it no more now that it looks like you don found something new.

REX

Knock it off Reese. I'm doing my job and making sure all have a good time. Pure and simple. And as for my dumb ass....

REESE

(interrupting)

So who's idea was it give the VIP bracelet?

Rex gets quiet.

REESE (CONT'D)

Aw, come on now baby, you didn't think I knew you been eying her since we got to this club. Your pants grew a little bigger each night she came thru. What you didn't think I would notice when you showed up.

He doesn't speak.

REESE (CONT'D)

Yeah, just what I thought.

She turns her back on him and starts to undress. He turns to walk out of the room.

REX

I'm going to take a shower.

REESE

Might want to take a cold one. Just sayin.

She turns to face him and they stare at each other before he walks out. She slams the door and is about to cry but doesn't.

68

INT. BATHROOM IN APT OF REESE AND AKIN - CONTINUOUS

Rex is in the shower with his hands on the wall and head under shower head as water falls on the top of his head and runs down his back. He is thinking of her and we SEE his thoughts.

FLASHBACK BEGINS:

FLASHBACK SLOW MOTION:

Rex peers thru the crowd on the dance floor and a woman in red catches his eye. She is dancing with such life, he can't take his eyes off of her.

FLASHBACK SLOW MOTION:

She grabs a champagne popper and as she finishes she notices the VIP section in the balcony and Rex who has noticed her coming in.

FLASHBACK SLOW MOTION:

He grabs his card and gives to her and she looks over. Her guard comes down a little. Their hands touch and they share a smile.

FLASHBACK ENDS:

We hear pounding on bathroom door which breaks the thoughts of Rex. Akin is pounding on the door.

MATCH CUT TO:

69 INT. LIVING ROOM IN APT OF REESE AND AKIN - CONTINUOUS

Akin is pounding on the bathroom door. He decides to go in.

MATCH CUT TO:

70 INT. BATHROOM IN APT OF REESE AND AKIN - CONTINUOUS

Akin walks in just as Rex is getting out. Rex quickly grabs a towel and puts around his waist.

REX

Damn man, can't you knock.

AKIN

What the fuck you think I've been doing on MY bathroom door by the way.

REX

Yo sorry, didn't hear.

AKIN
 (holding up cell phone)
 Yo moms is blowing up my cell phone
 now. Call her back man and handle
 yo business.

REX
 Yeah ok.

They stand awkwardly for a moment and Rex is annoyed.

REX (CONT'D)
 I said ok man.

AKIN
 Stupid!

Akin leaves and closes door. Rex goes up to the vanity mirror
 in the bathroom and wipes it clean and looks at himself.

REX
 Get yo head back in the game man,
 cmon now!

CUT TO:

71 INT. BEDROOM OF REESE - CONTINUOUS

Rex enters bedroom in just his towel. Reese pretends she is
 asleep. Rex gets in bed with her and tries to snuggle up. She
 moans as if to say, I'm sleeping. He leaves her alone and
 turns over as...

CAMERA FOCUSES IN ON HIS EYES WIDE OPEN UNTIL HE SHUTS THEM.

FADE TO BLACK.

72 INT. APT OF REESE AND AKIN - NEXT MORNING

Alarm goes off. Rex shuts off and opens his eyes. Bright
 sunlight is streaming in the room. He slowly comes to and
 looks around. Reese is not there but Rex HEARS laughter and
 talking outside of room. He gets up and grabs some sweatpants
 and a shirt and puts them on. He goes to the action.

CUT TO:

73

INT. LIVING ROOM IN APT OF REESE AND AKIN - CONTINUOUS

As Rex enters the laughter stops and it becomes awkward between the three. Rex tries to break the ice.

REX

Hey, don't stop on my account.

Akin and Reese sort of look at each other and finally...

AKIN

Your mom called again and now she's blowin up Reese's phone too. You might want to see what is up with the fam and before you start, no we are not your secretary and will not be dictating any message of any kind.

REX

You just being hateful right now.

REESE

And you are not being a man right now.

REX

Tried to be one last night, shit!

Reese is hurt and leaves the room as Rex tries to grab her arm and she sidesteps him and goes to her bedroom.

AKIN

That was whack. What the f man-- what is going on with you? You treating yo lady really shitty and for what?

REX

Aw come on man, not you too. Reese is on some bullshit about a guest in the club...

AKIN

Yeah Ayaba.

REX

What?

AKIN

Oh man, come on, man the fuck up. Everyone knows--she comes in the club, you act all giddy and shit like you a teenager again.

(MORE)

AKIN (CONT'D)

And Reese has seen it. She knows you gave that bracelet out last night. And just so you know, all them dudes that be steppin to your girl, she turns them down every time talkin about she got a man. Now you have me wondering, does she got a man with that pathetic display of affection last night.

REX

That was business!

Akin is insulted that his boy would not be real with him.

AKIN

Wow! Ok, ok...well like she said, your pants grew about 3 inches. Might want to keep your shit taped up like a little bitch since you can't control the obvious.

Akin starts to leave.

AKIN (CONT'D)

And call your moms. I don't want another phone call on my phone. Yo Reese, lets go!

REX

Where you'll going?

AKIN

The club idiot. Staff meeting in an hour.

REX

Shit man! You were just going to leave me here?

AKIN

Call your mom, Rex! For real, call your mom man,

Reese comes out of the bedroom dressed and ready to go.

REESE

I'm ready.

AKIN

Let's skeddadle!

They leave out the door. Reese does look back at Rex who looks at her like a puppy dog. She forgives him but has to leave.

Rex picks up his cell phone and looks at it and then dials.

REX
 (as if nothing is wrong)
 Hey mom, how are...what?! When? Um,
 yeah sure, be there soon.

He goes to closet and grabs his coat and leaves.

CUT TO:

74 INT.HARLEM HOSPITAL - CONTINUOUS

Rex's mom, Mera, hangs up phone. She is older now but still carries her beauty like she did 21 years ago. However, Pauly is now the one in the bed. He is hooked up to all kinds of tubes and is breathing through a mask. She grabs her husband's hand.

MERA
 Hang on Paul. He's coming.

We hear the faint beep of his pressure and heart beat.

CUT TO:

75 MONTAGE OF NY

Train in station leaving

Street in Brooklyn populated with people

Cafe on corner with line out the door

Rave club with a few people going in door.

Akin and Reese walking up to club door.

76 EXT. RAVE CLUB - CONTINUOUS

Akin and Reese bump fists with Bouncer who is letting staff in.

77

INT. RAVE CLUB

Akin and Reese walk in as staff is getting coffee and breakfast items before sitting down. Emcee/Harry is greeting people as he sees them enter.

EMCEE/HARRY

Aw to what do we owe the pleasure?
Guess who decided to grace us with
their presence today ladies and
gentlemen...

He laughs. Everyone joins in.

EMCEE/HARRY (CONT'D)

Come on in, grab a donut and some
coffee. Hey where is Rex?

AKIN

Family business.

Akin goes closer to Harry.

AKIN (CONT'D)

I'm not sure he's gon make it.

EMCEE/HARRY

Everything alright?

AKIN

Not exactly, I think his dad is not
well.

EMCEE/HARRY

Ah shit. Ok, well keep me updated
and tell him famiy first--always
family first.

Harry turns his attention to everyone who is there around 15 people.

EMCEE/HARRY (CONT'D)

Alright ladies and gents,
Let's get started so we can pay
this rent.

People laugh like they are supposed to.

EMCEE/HARRY (CONT'D)

Oh, tell Mikey to come in, we're
starting.

The Hostess gets up to go tell Mikey, the bouncer to come in.

EMCEE/HARRY (CONT'D)

Ok, well a birdie put it in my ear that we should do this at least once a month to build morale and the company, um, so that we can be the family that we are supposed to and build up this brand. So first off--welcome, nice to see you all in the daytime! So after two months of changing things, we are happy to report business is on the upswing, like really upswing cause we need to hire more people. So you got that friend who is looking for a job and looks good, has a mind for business, send them our way. Speaking of new people...

The Hostess, Mikey (Bouncer) and Ayaba come in. Both Akin and Reese look at each. Akin is just as shocked and shrugs shoulders to say, I don't know.

EMCEE/HARRY (CONT'D)

We are adding to the fold. This is Ms. Ayaba, if you're nasty...

Ayaba and Harry sort of laugh together. Everyone else is curiously awaiting more info.

EMCEE/HARRY (CONT'D)

I'm sure some of you have seen her in the club over the past month. She is or actually has joined our team. I'll let her tell it. She's much better at introducing her self anyhow.

Ayaba stands next to Harry as he gives her the floor.

AYABA

I think what Harry is trying to say is My name is Ayaba and I am a branding genius.

Employees join in the fun.

EMCEE/HARRY

See, I told ya.

AYABA

I've been coming to the club to get
a feel and to meet most of you and
learn how you operate so that my
team can take this company into the
future. So in essence, I had to
become one of the many that would
venture to your company, your club,
your space and see what makes it
great, how it can become better and
ultimately the best. We have some
suggestions that we believe will
keep this ultimate premier
champaign popping, rave pop
locking, dance til you can't dance
no more once you hit the floor
party of all time.

Everyone is jazzed, laughing and cheering. Akin has taken out his phone and snapped a picture of Ayaba as Reese looks at him in question. He sends a text to...

MATCH CUT TO:

78 INT. HARLEM HOSPITAL - CONTINUOUS

Rex is walking to information desk when his phone goes off. He looks at it and SEES a picture of Ayaba with the words, "Did you know"?

Rex tpes back--"Know what?"

Just then a call comes in that reads "MOM". He picks up the call.

REX

I just arrived. What room number?
Ok be there in a minute.

He hangs up and receives another call and it is Akin.

REX (CONT'D)

What's up man? What's going on?

CUT TO:

79 INT. RAVE CLUB - CONTINUOUS

Akin is on the phone in the back of the club while other staff is on break.

AKIN
 You dirty dog man...when were you
 gon tell me?

REX (V.O.)
 Tell you what man?

AKIN
 Wait a minute, you really don't
 know? This was all Harry's idea?

CUT BACK TO:

80 INT.HARLEM HOSPITAL - CONTINUOUS

AKIN (V.O.)
 We have a new partner and I'm
 telling you son, Reese is not happy
 and thinks this is set up by you.

REX
 What is set up?

Phone call from Mom buzzes in.

REX (CONT'D)
 (super annoyed)
 Yo man, you being really cryptic
 right now. I'm at the hospital.
 It's my pops.

AKIN
 Oh shit, I knew something was up
 but didn't think it was that
 serious.

BACK TO:

81 INT. RAVE CLUB - CONTINUOUS

AKIN
 Yeah man, you go do you. Let me
 know how Pauly is doing. Keep me
 updated.

As he hangs up phone, Ayaba approaches him. She offers him
 her hand.

AYABA
 Akin right?

He takes her hand and firmly shakes it.

AKIN
Yeah, yeah, Akin.

AYABA
I'm Ayaba.

AKIN
Otherwise known as mystery club
lady.

She laughs. She starts to prepare herself a cup of coffee while engaged in conversation

AYABA
Yeah the mystery shopper method actually helps us deliver the wants of the client in a much more efficient and expedient manner.

AKIN
Well Rex and I were doing that...

AYABA
(interrupting)
Where is Rex?

Reese has walked up to join the conversation.

REESE
Not here. He has some things he needs to attend to.

Ayaba turns to greet Reese.

AYABA
Oh that's too bad. I look forward to meeting him.

REESE
I thought you two had already met.

Ayaba is sensing some tension.

AYABA
Oh sure, as a mystery club lady. But not as business associates. At any rate, nice to meet you both. Looking forward to working together.

She walks away.

REESE

Didn't see that coming. And why she got to be so nice?

AKIN

Before you go giving my boy a hard time, he really didn't know Reese. He has no clue. Apparently this is all Harry.

REESE

Harry had an original thought?

They bust out laughing as Harry walks up.

EMCEE/HARRY

Hey you two!

REESE

Hey!

AKIN

Hey man!

EMCEE/HARRY

Did I tell you huh?

They look at each other and play along.

CUT TO:

82 INT. HARLEM HOSPITAL - CONTINUOUS

Rex is outside the hospital room door paralyzed not sure if he should go in. He starts to push the door open but then stops and turns to leave right as the door opens. His mom, Mera, catches his eyes. They look at one another. She has been crying. He reaches in his pockets and finally finds a handkerchief and gives to her. She does take and puts up to her eyes and starts to sob. He goes to her and pulls her close.

CUT TO:

83 INT. HARLEM HOSPITAL - PAULY'S ROOM - CONTINUOUS

They are seated beside Pauly's bed. Rex is somewhat in shock as he has never seen his dad in this kind of state, looking frail.

MERA

The doctors said it was a stroke. I had just come from bible study and found him. I don't know how long he was like that.

(MORE)

MERA (CONT'D)

Where the hell have you been Rex?
Been calling on you for a month
trying to check on you and no word.

REX

Been busy. You know new job and
things...

MERA

Really? New job make you forget
your family. You really gonna sit
here, at this time and lie to your
momma? Really?!

Rex feels her peer right into him. He keeps staring at his
dad to avoid eye contact.

REX

I'm sorry.

MERA

For?

REX

What?

MERA

Sorry for what?

REX

Umm...I don't know, everything I
guess.

MERA

Oh Rex, be a man. At least know
what you are sorry for. I raised
you better than that. You and your
father so...stubborn...neither of
you wanting to apologize and now
you both across from each other and
neither one of you can hear each
other. Men and their stupid, stupid
fights.

REX

He told you?

MERA

He didn't have to, after he made up
that ridiculous story about being
mugged but didn't want to call the
police and report it.

(MORE)

MERA (CONT'D)

When have you ever known your dad to not want justice or have his buddies on the force help him out...You two been arguing off and on and becoming so agitated with each other over the simplest things. And you haven't exactly been around.

REX

Well if you knew...

Rex quickly shuts up. He realizes she may not know what truly happened that night and doesn't want to hurt her.

MERA

Knew what?

REX

Nothing...I'll make it right.

MERA

Shame this is what it took...I'm going for a coffee, you want one?

Rex looks up and just shakes his head no like a child that has just been scolded by his parent. Mera leaves, leaving Rex there alone with his dad. Rex is unsure of what to do or what to say. Finally he touches his dad's hand.

REX

Hey old man. It's me. I really don't know what to say. I'm still kinda mad and I'm really sorry for that night.

He pauses for a moment and then speaks up again.

REX (CONT'D)

So did you not tell mom it was me that night cause you didn't want her to know it was me or cause you was messin around? It don't matter, never mind. Man, if you would have just listened to my ideas, none of this probably would have happened. The club is doing great by the way. I know you know cause I saw you outside one night. Could have been us together old man...

He looks at his dad and then down at his hand. Pauly has grabbed his hand.

REX (CONT'D)

Can you hear me, squeeze my hand
old man--pops? Come on now, squeeze
my hand.

Nothing happens. Mera appears in doorway.

MERA

You alright?

REX

He squeezed my hand. I think he can
hear me.

Mera looks saddened and tries to smile as she comes closer to
her son.

MERA

The doctors say it just reflexes
that his body goes through. He
can't hear you or respond right
now. How long you gon stay?

REX

Oh I have to go back to work
tonight but I can stay til then.
You know, you can go rest mom. I'll
be here.

She puts her hand on the back of his head and brings him
close to kiss him on the cheek. They share a moment huddled
close.

CUT TO:

84

EXT. RAVE CLUB

ADDO POV from across the street looking at club door and the
staff exiting. He SEES Ayaba come out with Akin and Reese
with Harry standing at the door. Ayaba shakes Akin and Rees's
hands and Harry and Ayaba give a friendly peck on the cheek
as she leaves. Akin and Reese walk the other way. Harry goes
back inside club.

Addo starts to cross the street as Akin and Reese round the
corner. Addo walks faster to catch up to Ayaba.

ADDO

Ayaba! Ayaba- wait, please...one
moment. I'm not here to hurt you.
Just want to talk.

AYABA

Jesus, Addo, please this has go to to stop. I have a restraining order for God's sake.

ADDO

I know, believe me, I know. But I have some information.

AYABA

What are you talking about?

ADDO

Just a cup of coffee.

Ayaba is fed up now.

AYABA

Goodbye Addo.

She turns around and walk away rapidly. Addo calls out after her.

ADDO

I think I know where our son is.

She stops and turns around.

ADDO (CONT'D)

Not a trick. I think I found our son.

Ayaba is confused and upset.

AYABA

What?! What do you mean you found our son? You LOST our son. You took my son and threw him out like he was trash. They should have kept you locked up like the animal you are believing in all that shit.

He tries to approach her.

ADDO

Ayaba, please, I am trying to make this up to you.

AYABA

You can never make this up to me. You took my son Addo and now you are here trying to play me like I'm that simple girl from before. STAY AWAY FROM ME!

She turns and hightails it out of there. But he catches her. They struggle as Addo tries to get her to listen.

ADDO
I'm asking nicely Ayaba.

AYABA (CONT'D)
Let me go dammit.

ADDO
It's important. Listen to me. I was locked up for nine years, nine years, you hear me. You know what the does to a man?

AYABA
Oh my god, really?! They should have locked you up and kept your ass in there. If I never see you again, it will be too soon.

ADDO
You will listen...

At that moment, Mike the bouncer has come up on their altercation. He throws Addo to the ground.

BOUNCER
I gave you warning my man, bad for business, bad for you. If I ever see you again, I will not be so nice next time.

He pulls his badge that is on a chain from under his jacket.

BOUNCER (CONT'D)
Don't make me have to use this. The lady asked you to stay away. I don't want to see you on this street...ever again...That would be your clue to leave.

Addo gets up from the ground. Addo looks at Ayaba.

ADDO
I tried to tell you. Just remember, that.

He walks off very upset.

CAMERA FRONT DOLLYING BACK AS ADDO WALKS TOWARD CAMERA. IN BACKGROUND BOUNCER AND AYABA TALKING AND THEN WALKING AWAY. FOCUS IN ON ADDO AS DEEP IN THOUGHT.

Addo deep in thought.

FLASHBACK BEGINS

85 INT. JAIL CELL

Addo is lying on his bed and lights are out. It's quiet. We HEAR whispers and taunting from OTHER INMATES. Addo tries to cover up his ears as they get closer and louder. WE also HEAR music playing by The Mandrills (raw and tribal) that is piped into a loud speaker. They are taunting Addo.

INMATE 1 (O.S.)
Hey baby killer

INMATE 2 (O.S.)
Tough man we got here

INMATE 3 (O.S.)
Yeah real tough man. You gets to be
a bitch tonight

Three man have arrived at his cell door but we can only see the shadows against the wall as we see Addo almost in a fetal position on his bed.

INMATE 2
Someone gon be a bitch tonight.

Addo is shaking but trying to keep still. The cell door opens and Addo is horrified. He jumps up out his bed and goes against the wall and then tries to break free through the front of the cell but the three men dragged him back in kicking and screaming. They jam a towel in his mouth and his eyes grow wide. Cell door closes as focus on his eyes. He is struck across the face hard.

Music is pumping with that raw psychedelic primal sound. Other inmates are beating on their locked cell doors like primates.

86 FLASHBACK ENDS BUT MUSIC CONTINUES

BLACK:

CUT TO:

87 INT. APARTMENT OF REESE AND AKIN - LATER THAT NIGHT

Reese is singing along with the track and doing hair in her bathroom. Akin stops by with two ties.

AKIN
Hey, this one or...

Before he can finish his sentence, Reese has finished it for him and picked his tie.

REESE
That one.

Akin seems a little disappointed but accepts it and starts to walk out.

REESE (CONT'D)
And you need to throw the other one out. It's tired.

AKIN
Shit, that's how I feel. At least...

Akin has walked into the living room and Rex has just entered the apartment.

AKIN (CONT'D)
Hey man, didn't hear you come in. How's pops?

REX
Um, yeah, not good, kinda in a coma.

AKIN
I didn't know it was that serious, I just thought your mom was blowing my cell cause it was a twisted ankle or some shit. Oh man, I'm really sorry. Reese, get out here! What do you need man? Reese?!

Reese has come out of the bedroom and sees Rex on the couch dejected.

REESE
Alexa! Lower the volume.

Alexa agrees and volume is lowered on music.

REESE (CONT'D)
I didn't know you were here. How's your dad?

AKIN
He's in a fucking coma.

REESE

What?

REX

Yeah, um...

REESE

How, when, what happened...

REX

I don't even know. Mom said she came home after her church thing and he was just slumped over. They think it is a stroke.

AKIN

But they got to him right, so I hear as long as they get to people in time or early, like recovery rates are really good.

REX

The doctors think that the blunt... force...trauma...he had about...2 months ago, may have some, let's see, some contributing factors.

AKIN

For real, naw way, your pops could always take a punch.

REX

Yeah a punch, not like six or seven close range.

AKIN

Fuuccckkkk! Does this mean you, you know, Rikers?

REESE

Oh my god Akin, Shut the hell up! Have you heard of a filter?

REX

My dad never told anyone, not even my moms. That dude said I would kill my father.

REESE

What dude?

REX

Fortune teller man in that bodega Akin took us to.

REESE

Ok well, first, your dad is not dead. Second, I told you about that creepy dude, up to no good when you start messing with that voodoo shit. Listen, baby, why don't you go shower and rest. Akin and I will let Harry know you are not coming in...

REX

What are you kidding me?! I have to clear my mind. If I stay here, I'll go crazy. I'm gonna go for a run and then I'll meet you at club.

AKIN

You sure? Cause Harry is cool, now that we got a new partner and al...

Reese hits Akin on the shoulder.

AKIN (CONT'D)

Ow, shit!

REESE

Filter.

REX

Partner? Yeah what is that about? And I swear, I didn't know anything, promise baby, I would not do that to you.

AKIN

Naw man, we know. This was all Harry.

REX

Harry had an original thought?

AKIN

That is what we said but yeah he apparently already had her in the works right as we were coming on. I guess that is what he meant when he said the "four" in his corner...remember that shit?

REX

Wow, O-K...I think I need that run now.

Rex jumps up and gives Reese a kiss on the cheek and hightails it to the bedroom to change.

AKIN

You think he's gon be ok?

REESE

I don't know. Lets give him some space.

They get up and leave. Door close. Music is still playing and continues to next scene.

CUT TO:

88

EXT. HARLEM STREETS - LATER THAT NIGHT

Music continues. Rex is running on the streets of Brooklyn with headphone. AS he rounds a corner, he happens to be right outside the club across the street. The line has grown and now there is another BOUNCER alongside Mickey. Rex takes out his headphones and we HEAR the music tinted from the headphones. The Bouncers let people go up to the door 1 by 1 and we SEE...

REX'S POV - PEOPLE GOING TO DOOR AND ANSWERING RIDDLE AND BEING LET IN. MICKEY GOES INSIDE LEAVING OTHER BOUNCER TENDING THE CROWD.

He is about to continue his run when he sees Ayaba up the street at the corner coming down to the club. He watches her when all of a sudden Addo comes from the same side of the street as Rex and grabs her and pulls her back and around the corner. Rex takes off running towards her.

As Rex rounds the corner, Ayaba is calling out for HELP! as Addo is trying to quiet her physically and explain. Rex runs up on him and sucker punches him hard and Addo stumbles back.

ADDO

You?! Stay away from me.

REX

Stay away from you?! Man, you better stay away from us.

ADDO

What do you mean us?

REX

Listen man, I don't know what you are on, but go home and sleep it off and leave this lady alone, ok?

Mickey has rounded the corner a bit out of breath.

BOUNCER

Really dude, I told you man, next time, I would have to call it in.

Mickey takes out his phone and dials 911. Addo tries to lunge at Mickey but Rex restrains him.

BOUNCER (CONT'D)

Yeah badge number NYPD56891, corner of Atlantic and Dean have an EDP possibly breaking parole...

Addo breaks free of Rex and lunges at Mickey and grabs phone and throws it down the street. Mickey looks at him like he is crazy.

BOUNCER (CONT'D)

Are you freaking crazy?!

ADDO

I am not going back. I just want to talk to her.

He starts to approach Ayaba and we HEAR sirens coming down the street. He hears them too. Rex steps in between him and Ayaba. She instinctively steps behind him as Rex shields her with his body.

ADDO (CONT'D)

I didn't kill our son. Open your damn eyes.

Mickey is now on the other side of Addo so Addo is in between Mickey and Rex. They start to close in on him.

Addo shakes his head as he remembers:

CUT TO:

Flashback:

Three inmates closing in on him.

Flashback ends:

CUT BACK TO:

Mickey grabs Addo from behind and Rex tries to subdue him from the front as the sirens grow louder as they come closer. Addo headbutts Mickey breaking his nose causing Mickey to release him. Addo punches Rex in the face which causes Rex to release him. Rex quickly turns on him and starts punching him without stopping until Ayaba SCREAMING to stop grabs his arm.

Rex stops punching and looks at her and then at his hands like he can't believe his own self. Rex tries to approach Addo in some sort of apologetic way as Addo backs up.

REX

Hold up man, I'm sorry ok, lets just talk.

ADDO

You ain't killin me.

REX

Ain't no one killing you man but you...

One police car comes barreling down the street. Addo, with his bloody face sees the car coming full speed down the road.

ADDO

I didn't kill our son!

Rex tries one last attempt to grab and hold but Addo turns and runs in opposite direction of police car only to get smashed by another police car coming around the car. It throws his body into the street. He is shaking. Ayaba SCREAMS and Mickey and Rex run to Addo as TWO SETS of OFFICERS get out of their cars. One Officer calls on the radio for ambulatory backup.

CAMERA LOOKING DOWN ON SCENE OF ACCIDENT-CLOSEUP ON ADDO'S EYES AS CAMERA CONTINUES TO BACK AWAY FROM SCENE TO CATCH WHOLE PICTURE OF REX AND MICKEY LEANING OVER ADDO, TWO POLICE CARS WITH OFFICERS ON THE SCENE, AND AYABA SHAKEN.

CUT TO:

89

INT. CONSULTATION ROOM IN PRISON - ONE YEAR AGO

TYPE On SCREEN - One Year Ago

A GUARD leads Addo into the room and he is shackled both hands and feet. He is clearly aged from his time in jail and scars on his face and arms show. A LAWYER, BENSON BENOIT (Jewish, wearing a Yamulcah, is awaiting in the room.

BENSON

Mr. Ade-bay-yo--is that correct?

ADDO

Who are you?

BENSON

Oh yes, my name is Benson, Benson Benoit. I'm a lawyer with The Innocence Project. Did I say your name correctly sir?

ADDO

Ade-baw-yo. What do you want?

BENSON

Well sir, looks like you are going to be getting out of here soon.

ADDO

What do you mean?

BENSON

(opening up a folder)

Well to start, my group, we open and look at past cases where people may have been sent to prison for crimes or deeds that they may not have done. And with new DNA evidence that pertains to the case, in some instances, the evidence proves the imprisoned is not guilty of the crime perpetrated.

ADDO

What's that got to do with me?

BENSON

Right, well...to make a long story short, the remains of the child found in the dumpster that was used to convict you, in fact belonged to another case. To go further, there is a record at Harlem Hospital for that very same night you placed your child in the dumpster, with the exact blood type, age and gender. We believe someone found your child and brought him to the hospital and he was adopted out that same night. I cannot give you the location of the young man nor do we know. The charges of murder in the 1st degree have been dropped and your sentence has been lessened to intent to harm a child and child endangerment.

(MORE)

BENSON (CONT'D)

We made an appeal based on this new evidence that time has been served. Mr. Adeyabo, you are getting out of here soon.

ADDO

Is this a joke?

Addo starts to tear up and brings his hands up to his eyes.

CAMERA BACKS AWAY FROM SCENE LOOKING DOWN AND THEN...

CUT BACK TO:

90

EXT. CORNER OF STREET IN BROOKLYN

CAMERA PLUNGES DOWN ON ACCIDENT FAST TO ADDO'S EYES THAT ARE WIDE OPEN BUT DEAD.

A sheet covers Addo. He is dead. The EMT's lift the gurney up and put him in the back of the AMBULANCE. A small crowd has gathered on the sidewalk

Rex walks to Ayaba as Mickey is talking to the police.

REX

You ok?

AYABA

I don't...I don't know. Um, I just think...I should, probably go...

REX

Yeah of course. We got to quit meeting like this...

(he tries to laugh sort of and realizes that he is in very bad taste and Ayaba is horrified at his insensitivity)

REX (CONT'D)

Uh, yeah, so not right or what I meant to say, I'm sorry. I just...

AYABA

You should quit talking.

Rex nods in awkward agreement. Mickey (Bouncer) has come up to the conversation.

BOUNCER

So listen, another squad is going to take you two down to the station for an account of what happened. The rest of us have to wait on our CO's.

AYABA

I think I am going to head home.

She starts to walk off a bit distraught.

BOUNCER

No Ayaba?! Listen go get her and just hold tight, alright...and then make sure she gets home ok.

REX

Yeah yeah of course. Ayaba, wait up.

Rex catches up to Ayaba as Bouncer watches Rex and Ayaba being approached by Officers. They get in back of squad car. Mickey and other officers wait for their CO.

CUT TO:

91 INT. BACK OF SQUAD CAR - CONTINUOUS

SIREN HEARD WHEN LEAVING

Ayaba is leaning on window trying to not to cry. Tears are coming down her face. Rex doesn't really know what to do and looks uneasy.

CAMERA FOCUSES ON LIGHTS OF SQUAD CAR AS THEY PULL OUT.

CUT TO:

92 INT. POLICE INTERROGATION OFFICE - CONTINUOUS

SRGT. Taylor (white, female, 40's) is sitting at desk in her office across from Rex and Ayaba.

SGT. TAYLOR

Alright, that about does it. Here you go...

She hands them her card.

SGT. TAYLOR (CONT'D)

If you think of anything further, please give me a call. And we might have to reach out to you as well, so just make sure you are around til we close this out. With the police cams in the area and everyone's account, it should be fairly quick. Any questions?

They both are silent but nod in agreement. Sgt. Taylor gets up to open door as they get up to leave.

CUT TO:

93

EXT. POLICE STATION - CONTINUOUS

Rex and Ayaba walk out. She is ahead of him. He catches up.

REX

Listen, Mike told me to make sure you got home ok. Hold on, I will have an uber here in a second. Where should I tell the driver to go?

AYABA

I can make it home just fine.

Rex is not giving up and waits for answer.

AYABA (CONT'D)

I live in Harlem.

Rex is still waiting for address.

AYABA (CONT'D)

Alright dammit, 503 W 128th Street.

REX

Go it. I'm from Harlem too. My dad owns a small jazz club up there and grew up there.

AYABA

You going back to the club?

REX

Not sure, but what I need is shower. But, no worries, I will make sure you get home and then go back.

He looks at phone.

REX (CONT'D)
Sweet, here he comes.

They get in car that pulls up. Ayaba is not engaged and still looking out of window. Uber takes off with Ayaba and REX in back.

CUT TO:

94 INT. CLUB - CONTINUOUS

Bouncer, Mickey, has walked in the club and sees Harry up in VIP along with Akin. He starts to head up that way. Mickey has been patched up by EMT's. Nose is bandaged up. Reese has just finished performing and the club is jumping. DJ takes over.

HARRY
What's the commotion outside?

BOUNCER
That guy that has been causing trouble won't be around anymore.

HARRY
Good, your buddies handling it now?

BOUNCER
He's dead Harry.

HARRY
What?! How'd that happened?

BOUNCER
He tried to attack Ayaba, Rex and I interrupted his flow and then he ran in front of the police cruiser. Done!

HARRY
Holy...

AKIN
(interrupting)
Wait Rex was there?

BOUNCER
Yeah, he happened to be finishing a run or something and got caught up. But glad he was there.

Reese has made it up to VIP just in time to hear Mickey's statement about Rex.

HARRY
What about Ayaba?

REESE
What's that about Rex?

BOUNCER
Oh they are both ok, well as ok as they are going to be. They had to give statements at the station and then he is going to make sure she gets home.

REESE
Who is she and what kind of statement?

Akin who is a little behind Reese is giving the signal to just stop talking to Mickey who is not sure of what to do.

BOUNCER
Ayaba. There was a situation outside up the block so...I'm sure Rex will tell you about it. He might come in tonight but understandable if he doesn't right?

HARRY
Yeah of course.

BOUNCER
Alright, let me go manage the flow.

Mickey leaves. And Harry goes to the back.

REESE
(to Akin)
You have your phone on you?

AKIN
Yeah sure.

REESE
Give.

AKIN
What for?

Reese looks at Akin as if to say, you know why fool. Akin gives up phone. She dials Rex.

It rings twice and goes straight to voicemail. We HEAR Rex's voicemail message answer She hands back Akin his phone defeated.

CUT TO:

95

96

EXT. BROWNSTONE - HARLEM - A LITTLE LATER

Cab pulls up outside of brownstone. Ayaba gets out of cab and starts to walk up stairs. She turns around to see Rex standing on the outside of the uber.

AYABA
You coming up?

REX
Um, yeah sure, I mean if...

Ayaba has already turned back around and heading up the stairs, turning the key in the lock. Rex finishes the sentence under his breath.

REX (CONT'D)
You want me to.

Rex then speaks up.

REX (CONT'D)
You know maybe I should go. I need a shower and a change of clothes and stuff.

AYABA
You really feel like going in tonight?

REX
Well no, just that, I really need a shower and to change my clothes.

AYABA
O-k then.

He looks at her looking at him.

REX
Ok, well, I will...um, I will see you tomorrow I guess.

He starts to get back into uber and looks back to see the door closing slowly. He lets uber go and runs to catch door of brownstone and then goes up the stairs and goes inside.

CUT TO:

97

98 INT. BROWNSTONE - HARLEM - CONTINUOUS

LIGHT JAZZ MUSIC PLAYING

Ayaba is opening a bottle of wine as Rex is looking at a piece of artwork on the wall. We see it is the same apartment of Ayaba and Addo but has been made to fit her vibe and presence. It is very female centric. He turns around to catch her looking at him.

REX

Nice piece.

AYABA

Yes it is. From an artist in my hometown.

REX

Oh for real, you know the artist? That's what's up. All of the artworks?

AYABA

No just that one.

She carries the bottle and two glasses over to him and gives him a glass.

REX

Thanks. Are you going to be ok?

AYABA

Are you?

REX

Yeah, shit, I don't know. I have never seen someone or something like that happen, I mean right in front of me. I keep thinking, maybe if I hadn't tried to keep him, he wouldn't have gotten so spooked and choked, like the dude just up and ran right in front...

Rex goes quiet. Realizes he is blabbing and probably should check on her.

REX (CONT'D)

You never answered, what about you?

AYABA

Yeah, I don't know either.

REX

(interrupting)

And who was that guy? I'm sorry, but that has been bugging me since...

AYABA

My ex...

REX

Oh WOW, I mean I kinda figured. What he want to talk with you about? He was pretty crazed all in the eyes you know.

Aayaba has gone to the couch to sit.

REX (CONT'D)

I'm sorry, you don't have to talk. I just wanted to make sure you were ok, well...ok as you can be.

Rex is still standing and decides to take a drink as Ayaba is pouring her second glass. So awkward.

AYABA

Just sit down please.

REX

Yeah sure. Maybe we should talk about work or plans. Akin says you have been brought on to do some kind of branding. You could have let me know that before I offered you my card.

AYABA

The purpose of me being there and blending in with everyone else is so I could see where the club was lacking in what you were trying to accomplish. Besides, it was kinda cute that you were trying to mack on me. Made an old gal feel good.

REX

Mack?!

(laughing)

Wow! Hold old are you? Don't get me wrong, you definitely look good but damn, there ain't no "mackin" anymore.

AYABA

Oh yeah, what is it now?

REX

Hey, I was just being professional. Just introducing myself to people and seeing for myself what they needed in a club atmosphere. Besides, you looked pretty sad when you came in. Sad clientele is bad for business.

AYABA

Preoccupied...

REX

What?!

AYABA

I had other things on my mind that night. Ironic, it was more of the same.

REX

Sorry to hear that. Listen, I know when shit gets to me, I usually just need something else to focus on for a bit so I can...

AYABA

Function? Yeah me too. But I think tonight is more than just shit getting to me. Besides sooner or later you will have to deal with it right? So what were you running from tonight?

REX

(nervous laugh)

Oh wow! Yeah...um, my dad. He's in the hospital...and I mighta have put him there.

AYABA

What?!

REX
 Long story and major shit storm for
 another time.

Phone buzzes. Looks down and sees MOM. He slides to reject
 phone call.

REX (CONT'D)
 Speak of the devil.

AYABA
 You gon keep running?--we see how
 well that work out for me tonight.

Rex gets quiet. She touches his knee.

AYABA (CONT'D)
 Hey, I'm sorry. Not fair.

REX
 Naw, you are right. Um, mind if I
 make a phone call?

AYABA
 Go ahead.

REX
 Thanks.

Rex dials and his mom picks up.

REX (CONT'D)
 Hey, everything ok?

CUT TO:

99

INT. HARLEM HOSPITAL - PAULY'S ROOM

Mera is on the other end of the line. Pauly is sitting up in
 bed. Tubes are out. He is very weak but is awake as he can
 be.

MERA
 Your father, he's up baby, he's up.
 He was asking for you. I know you
 are working so make sure you come
 tomorrow morning ok?

Mera grabs Pauly's hand and gives it a squeeze. He
 acknowledges with his eyes. She smiles and nods at him.

MERA (CONT'D)

Ok. I'm going to stay the night. I love you and your old man is going to beat this.

She listens to him.

MERA (CONT'D)

I'll tell him. Ok, Ok...of course. See you tomorrow.

She hangs up the phone.

MERA (CONT'D)

He will be here in the morning. And I don't want no mess out of you old man. You and your son need to make up and get over whatever that was. Adn don't you ever do that to me again, try and leave without saying goodbye.

Pauly laughs a little. It is a labored laugh that causes him to cough. Mera gives him a small cup of water which he takes.

MERA (CONT'D)

We all need to patch things up. No more ok? No more.

He nods.

From the outside of the room we see Dr. Middleton. She has heard and sees it is over. She leaves.

CUT BACK TO:

100

INT. HARLEM APT BUILDING

Rex has hung up the phone. As he turns around, Ayaba gives him a towel. He looks confused.

AYABA

Everything alright or more of the shit storm?

REX

I think it is going to be alright...maybe the storm is passing.

AYABA

Nice little pun. Here...

She offers the towel again.

AYABA (CONT'D)

Shower is that way. You were right,
you need one.

REX

Wow! Oh ok, and I suppose you got
some clothes stashed away just in
case some handsome, fine azz dude
happened to run past your apartment
one night...

AYABA

Handsome?! Cute maybe at best...

REX

Ouch!

AYABA

I've got a washer and dryer. I can
throw your running clothes in
there.

She throws him the towel.

Music starts to play into next scene.

CUT TO:

101 INT. RAVE CLUB

Reese is performing. Dancers are dancing in pairs
(choreographed) male/female, female/female, male/male,
anything goes. As they dance in a sort of tango and getting
closer--it plays out as...

CUT BACK TO:

102 INT. HARLEM APT BUILDING

Music is still playing as Rex comes out of the shower and
quickly grabs the towel to put around his waist. Ayaba opens
door ajar and hands him a robe that is hers. He takes it and
looks at it and her questionably. She laughs and closes the
door.

CUT BACK TO:

103 INT. RAVE CLUB

The dancers are getting closer and teasing each other. and more intimate.

CUT BACK TO:

104 INT. HARLEM APT BUILDING

Rex and Ayaba are talking over the table with another bottle of wine that has been opened. They are laughing. Ayaba pours him another glass but accidentally spills and it splashes him on the robe in the groin area. Instinctively, she grabs a towel and cleans table and then another towel and then the robe which makes him jump. She says sorry and grabs her hand back but Rex grabs her hand and brings her close and kisses her quickly. Ayaba then goes back in slowly.

MATCH CUT TO:

105 INT. RAVE CLUB

A COUPLE ON THE FLOOR IS KISSING AS THE CAMERA DOLLIES THROUGH THE COUPLES WHO ARE ALL KISSING AND PULLING APART TIL THE CAMERA FOCUSES ON REESE SINGING. TWO DANCERS ON STAGE WHO DANCE WITH REESE ARE SHIRTLESS.

CAMERA SPINS AROUND THE CLUB AS CLUB GOES WHO ARE NOW GETTING HOT, SOME OF THE MEN ARE TAKING OFF THEIR SHIRTS.

CUT BACK TO:

106 INT. HARLEM APT BUILDING

CLOSE TWO SHOT- MS

Rex and Ayaba are close facing one another. Ayaba pushes off the robe off of Rex's shoulders as they go back in for the kiss.

CUT BACK TO:

107 INT. RAVE CLUB

Dancers are in sexual positions writhing to the music which has become more sexual in nature.

CUT BACK TO:

108 INT. HARLEM APT BUILDING

Rex and Ayaba are in the bed with Rex on top. We see the muscles in his back flex as he thrusts into her.

CUT BACK TO:

109 INT. RAVE CLUB

Everyone releases in the club in his exhilaration. Bartender pops champagne and we see the champagne flow and streamers/confetti fall down from the ceiling. Everyone cheers and Harry steps up to the mic.

EMCEE/HARRY

Now...that's ...how ...you
 ...do...it! Ms. Reese Van Dam is in
 da house! Now you guys and gals,
 who became close pals, lay out
 those Benjamins or scan your
 bracelet pin, for those specialty
 drinks that go clink-clink. Take it
 away Mr. DJ.

DJ starts to spin. Harry walks Reese off the stage.

EMCEE/HARRY (CONT'D)

So why the long face?

REESE

Oh, nothing.

EMCEE/HARRY

Reese? Listen, you can tell me to
 butt out...

REESE

(interrupting)
 Butt out.

EMCEE/HARRY

Well well well,...

REESE

I'm sorry, Harry. I just...I don't know. Akin says I am creating a problem.

EMCEE/HARRY

Awww, regarding Ayaba right? Look, from what Mickey says, it was pretty bad what happened...

REESE

Yeah, but Mickey is here at work...

EMCEE/HARRY

Someone died tonight Reese. And his dad is in the hospital. Best thing you can do is just be there for him and give him space. We men, deal with things differently, you know. He made sure that Ayaba got home and is probably at your place right now.

REESE

Not answering his phone?

Harry just looks at her.

REESE (CONT'D)

Give him space, I know.

Harry pats on her on her shoulder and leaves. Reese goes to the back in her dressing room.

110

INT. DRESSING ROOM OF RAVE CLUB

Reese is staring in the mirror and starts to take off her makeup. She talks to herself.

REESE

Why you sweating him? He would be a fool to leave you. Harry is right, just give him some space.

She looks at her phone. FINALLY she picks it up and dials REX. It rings once...twice....

CUT TO:

111 INT. HARLEM APT BUILDING

Phone is buzzing on the table. It reads REESE with her picture on the phone. We HEAR laughter in the bedroom.

CAMERA FOLLOWS LAUGHTER.

Pillow talk time. Rex is sitting up with Ayaba leaning on him.

AYABA
I'm being serious.

REX
OK, that's just a little weird. But hey whatever floats your boat.

They both laugh and then quiet down.

AYABA
So...

REX
So...

AYABA
Should we talk about what happened earlier or keep running?

REX
Running--running sounds good.

AYABA
I see.

REX
Naw, I just, shit, that was too much. I feel like I killed the guy.

AYABA
Don't ever say that.

REX
Yeah I know but if I hadn't tried to grab him, I feel like he just would have stayed there on the sidewalk or something. He wouldn't have tried to get away and then he might still be here. Then you would know what he wanted to tell you. Maybe he might have left you alone then.

AYABA

He already told me what he wanted to tell me. I just didn't want to hear anymore. After two decades, its a little late.

REX

Two decades--like 20 years, for real? How old are you?

AYABA

Boy you better get out of here!

They laugh.

REX

I'm just saying is all.

AYABA

That will be all you ever say again. Didn't your mother teach you how to treat a lady?!

REX

I'm just teasing. So what happened, for real, with him?

Ayaba sits up.

AYABA

He killed my son.

REX

What?!...are you being serious?

AYABA

I would not joke..

REX

(interrupting)

No, I'm sorry, right, I just...I mean really, he killed your kid? Geez. Damn, then maybe he got what he deserved tonight.

AYABA

Yeah except he then tried to tell me, he didn't kill him and he is alive.

REX

Wait, was he for real?

AYABA

I don't know. Could explain why he was out now. He was sent away for life without parole. All of sudden he is on the street talking about my son is alive and he didn't do it.

REX

Ok, so you didn't follow up, I mean this is your son right? You know what, we can call the prison where he was held and find out release date and why. You are the ex so it could be like some sort of protection thing. Mickey can look into it for us.

AYABA

Us?! Since when did we become an us?

REX

What?! Um, no, not what I meant.

Ayaba jumps out of bed and puts a robe on. She leaves the room and Rex is confused. After a moment, she comes back with his running clothes in hand.

AYABA

They are dry now.

REX

Oh just like that, I'm being dismissed.

AYABA

Just don't want things to get confused.

Rex starts to get dressed but is pretty pissed and confused about what is happening.

REX

So try not being confusing. All I was trying to say, if I had a son that might be alive after he was supposedly dead, I think I would want to know more. What are you scared of--make sure the brother is alright. No one is asking you to disrupt his life.

AYABA

Disrupt his life...You have no idea of what you are talking about. You have no idea of...to have a child ripped literally... from your arms and you never see him again and then to be told, they found the body mangled beyond recognition in a dumpster and the man you love with all of your heart has done this. My heart was ripped twice, twice.

REX

I, ummm, look I'm...

AYABA

Sorry? Yeah that is all anyone can say. Addo kept saying it for years, I'm sorry, I'm sorry, you just don't understand.

REX

Oh so he was crazy?!

AYABA

Of course he was crazy. What kind of person would kill a baby cause some witch doctor said the baby was going to kill you.

REX

What?!

AYABA

Damn! I swore I would never rehash this shit again.

She leaves the room and goes to the living room. He follows.

REX

I guess I will see you...at...work.

He grabs his phone and leaves. Ayaba pours what little wine there is in the bottle into the glass and downs it.

112

EXT. HARLEM APT BUILDING

Rex walks down the steps of the building. He looks at his phone and it reads, "3 MISSED CALLS". He checks the log and one is from AKIN and the other two are from Reese.

REX

Damn!

CUT TO:

113

INT. BROOKLYN APT OF REX, REESE AND AKN - EARLY MORNING
FOLLOWING

Akin is in the kitchen getting a glass of water. Rex comes in. Most lights are off except for the light from the fridge. He sees Rex quietly coming in and closes the door and goes to him.

AKIN

(whispering)

Yo man, where you been?

REX

Geez man, don't be stepping up on me like that. You crazy?

AKIN

Seriously son, where you been?
Reese is beyond, man, like
seriously beyond. Please tell me
you been running all damn night...

Akin has felt the collar of his running jacket.

AKIN (CONT'D)

In this nice, clean, fresh smelling
running gear. She used Bounce? She
used Bounce didn't she? Man, we ran
out of Bounce like a month ago.
What the hell are you thinking?!

REX

Shhh!

AKIN

Don't tell me to shh! I am the one
who has been dealing with your girl
all night. Look I ain't blaming you
son, I would hit that too, Ayaba is
prime, but you better be stealth
with your shit.

Rex pushes him hard away and Akin hits the floor.

AKIN (CONT'D)

Man is you fuckin crazy?! What'd
you forget all yo people for some
ass?

REX
Nothing happened you idiot.

AKIN
Man come on, no woman gon wash some stinky ass drawers of a man they ain't fuckin unless they your mama. One word dawg...couch... ummm, you might want to take that couch tonight. Don't try to sneak in the bed with another woman's scent.

Rex just looks at him and then decides to leave. He reaches the door.

AKIN (CONT'D)
Always running Rex.

Rex leaves. Akin shakes his head and heads back to his bedroom.

CUT TO:

114 EXT. BROOKLYN APT OF REX, REESE AND AKN

Rex comes out of the building and sees Bag Lady opening trash bags to get the bottles out. She notices him and gives him a sly smile and continues what she is doing. As he passes her, not skipping a beat, she say...

BAG LADY/MAIN CHORUS
Whose pretty eyes you got?

Rex stops and doubles back.

REX
What'd you say?

She doesn't answer but starts the hum the lullaby she sang to him so long ago and that Reese has sung.

REX (CONT'D)
(under his breath)
How do you know that song?...Everyone is freaking mental.

BAG LADY/MAIN CHORUS
Or you just not paying attention pretty eyes.

REX
Why you keep calling me that?

BAG LADY/MAIN CHORUS
Whose eyes you got?

REX
Whose eyes I got?! Lady,...I can't
with you right now.

She goes back to humming and he stomps off.

CUT TO:

115

116 INT. BROWNSTONE - HARLEM

Ayaba is cleaning up the wine glasses. She accidentally drops one in the sink and goes to pick it up. She cuts herself. She curses and washes her hand under water.

FLASHBACK

Addo breaks free of Rex and lunges at Mickey and grabs phone and throws it down the street. Mickey looks at him like he is crazy.

BOUNCER
Are you freaking crazy?!

ADDO
I am not going back. I just want to
talk to her.

He starts to approach Ayaba and we HEAR sirens coming down the street. He hears them too. Rex steps in between him and Ayaba. She instinctively steps behind him as Rex shields her with his body.

ADDO (CONT'D)
I didn't kill our son. Open your
damn eyes.

Addo gestures wildly towards Rex.

FLASHBACK ENDS

Ayaba grabs phone.

AYABA
Hey, did I wake you? Still at the
club? I'm coming down.
(MORE)

AYABA (CONT'D)

I need a favor and it needs to stay confidential. Thanks Mickey.

CUT TO:

117 INT. RAVE CLUB

Mickey is in the back with Harry. He is on the phone.

BOUNCER

Just text me when you are here.

He hands up the phone. Harry is doing the last bit of paperwork. He gives the cash that is on his desk to Mickey who puts it in the safe.

BOUNCER (CONT'D)

That was Ayaba. She's coming down. Says she needs a favor.

EMCEE/HARRY

What kind of favor? Money or this other business?

BOUNCER

Most likely with what happened earlier.

EMCEE/HARRY

Get some coffee going.

BOUNCER

She also said confidential using my contacts.

EMCEE/HARRY

Anything she wants. I like that girl. She's good people. So take care of her. I'll be here in the back if you or she needs me. Don't forget though, Reese and the crew will be here in a couple of hours to rehearse some new bit.

BOUNCER

Oh, forgot that was today. Alright. I'll let her know. Thanks boss.

Mickey leaves to go put coffee on. Mickey continues on paperwork and laptop.

CUT TO:

118 INT. HOSPITAL ROOM

Mera is feeding Pauly some jello.

MERA

The doctors are going to run more test but if all goes well, by end of week, you can be out of here. And you are going to rest. And I do mean rest Pauly.

Pauly speaks slowly and labored.

PAULY

The club Mera...

MERA

Ain't nobody fooling with that club. Bill locked it up til further notice. It's not like it is making money.

Pauly is getting agitated.

PAULY

What do you mean Bill...

He starts to cough uncontrollably. Mera gives him water.

MERA

Calm down. You heard what the doctor said, you need to calm down or you are going to put yourself back in here with no hope of coming out. Listen, your son is coming down very soon. His club is all the rage AND before you object, you might want to listen to his ideas and let him run it while you rest. Maybe he can turn it around for the better.

She shakes her finger at him as if to say no no.

MERA (CONT'D)

No discussion on this. You need to talk to Rex, patch things up. And then you two need to work together.

We HEAR commotion outside of the room. We SEE Dr. Jill in plastic cuffs being taken out of the hospital between TWO OFFICERS.

MERA

Sure. Thank you. Please tell Jill
if you speak to her before we do,
if there is anything we can do...

Nurse Sackett is agitated.

NURSE SACKETT

You can tell your husband to do the
right thing! Sorry, didn't mean
to...I really have to go.

She hightails it out of there upset.

MERA

Wait! What do you mean by that?

REX

Let her go mom. Woman is probably
just upset that her boss is in
something deep or something and got
caught.

MERA

Maybe, I need to talk to your
father...

She leaves to go back to the room with Pauly. Rex tries to
stop her not wanting her to get hurt by the knowledge of the
affair.

REX

Mom?! Hey listen...

CAMERA FOLLOWS MERA INTO THE ROOM.

119

INT. HOSPITAL ROOM

Mera runs over to Pauly and in hush tones they talk confusing
Rex even more.

MERA

That was Jill. They took her in
restraints.

PAULY

What for?

Mera looks at him as if to say you know why. Pauly quickly
glances at Rex.

PAULY (CONT'D)

How did they find out? They said they were going to shred everything.

MERA

Well apparently they didn't. We can't let her take this on by herself. I'm calling Phil.

REX

What is going on? You guys mixed up in this, what this is?

They look at him. Pauly nods at Mera.

MERA

We delivered a baby boy in this hospital 22 years ago. And we lost that baby boy. There were some complications.

Mera is starting to tear up but trying to keep it together.

PAULY

What your mom is trying to say...

Paul starts to cough.

MERA

I told you to take it easy. Let me do this. You wanted to tell him from the beginning but I couldn't. I was afraid you wouldn't love me or would want to find her.

REX

Find who? What are you talking about mom?

MERA

You wouldn't take my milk, that is when Pauly told me cause I felt like a failure of a mom who couldn't feed her own child.

REX

Stop stop stop stop! What are you...Wait um, I'm not your son?

PAULY

You are our son.

MERA

Yes you are our son. We raised you
and...

REX

Stop!...Who are my parents, the
people who...

PAULY

We don't know.

MERA

You were brought in that night and
left on the sidewalk right outside
this hospital so Jill and your
dad...thought we could give you a
great home and we did. And we love
you, always have and always will.
You are our son.

REX

I gotta get some air...

MERA

Rex, please...

She goes to touch him and he hightails it out of there.

PAULY

Let him go. You know how he gets.
He needs his space. He needs to
clear his head.

Mera is crying. Pauly reaches for her and she comes back to
grab his hand. She stops crying and straightens up.

MERA

We need to call Phil so he can help
Jill get out of this mess.

Pauly nods.

PAULY

Do it.

CUT TO:

120

EXT. HARLEM STREETS

Rex is running. He is clearly upset but then he sees the
bodega, the one where the Oracle told him things.

He goes to the door. It won't open, it is locked. As he goes to leave, it swings open.

MATCH CUT TO:

121 INT. SAGE/ORACLE SHOP

Rex opens door and walks inside. No one is there but he hears something in the back. He starts to walk to the back and Bag Lady comes out. They startle each other.

REX
Sorry, but I need to speak to him.

BAG LADY
He ain't here but I am.

REX
No thanks. I need him.

BAG LADY
Ok then.

Bag Lady put her hands in front of her face and does a flourish. She becomes the Oracle right in front of his eyes.

ORACLE
Boo!

Rex jumps back.

REX
What the!...

ORACLE
At your service.

Rex grabs the Oracle and posts up on him. The Oracle changes again. Except this is the Oracle that dealt with Addo.

ORACLE (CONT'D)
Oh yes, you were so much like your father.

Rex lets go of him. He changes back to the Bag Lady.

REX
What are you?! How did you do that?

BAG LADY
Little bit of this, little bit of that.

REX

You're not making any sense.

She starts to put bottles in their place and tidy up.

REX (CONT'D)

That's what you have been trying to tell me right...my father, when you kept calling me pretty eyes?

She stops cleaning and looks at him.

BAG LADY

Ah, so you know whose eyes you got?

REX

Um,no, not really, I mean, I know my parents raised me but...how do you know my father,my real father?

BAG LADY

I don't so much anymore.

REX

Why not? Where is he?

BAG LADY

You should know.

REX

I should...lady please.

BAG LADY

You need to leave.

REX

Bitch, why you playing with me?!
This is my life.

Bag Lady grabs his throat and almost lifts him off the ground effortlessly. He can't breathe. She seems amused. She then lets him go and he drops to the ground.

BAG LADY

Get out of my shop! Go run pretty eyes but you cannot hide.

CUT TO:

122

INT. RAVE CLUB

Mickey, Bouncer looks at his phone. It reads, "I'M OUTSIDE".

He goes to the door and unlocks it and Ayaba comes in.

AYABA
Thanks Mickey.

BOUNCER
No worries. Coffee? Still take it
light and sweet?

AYABA
A little less sweet now.

Mickey goes to fix her a cup of coffee. She stays on the
other side of the bar. He gives it to her.

BOUNCER
What's going on and before we
start, there is going to be a
rehearsal in an hour.

AYABA
Crap, I forgot that was today. I
should have had you come up to me.

BOUNCER
Out with it...

AYABA
I need to possibly find someone.

BOUNCER
O-K. Who?

AYABA
My son.

BOUNCER
Thought you said he was dead.

AYABA
He may not be.

BOUNCER
May not be? How you figure?

AYABA
Addo...I still think he is crazy
but he kept saying he
didn't...didn't do it. And he got
out and...can you at least find out
why he got out. Let's start there.

BOUNCER

That's super easy. Alright.
Question...just in case, what if
your son is alive?

AYABA

I don't know.

BOUNCER

Hold tight. Going to wake a couple
of people up. And you gon owe me
for this Ayaba--I want that
Nigerian Ghoulash shit you make.

AYABA

Can you be anymore disrespectful?

BOUNCER

You used to love it when I was
disrespectful. I got you lady. Sit
tight. We will have them come in
person and then keep it hush hush.

Mickey walks to the back. The door opens and Akin, Reese,
Dancers and MUSICIANS walk in.

Reese stops short when she and Ayaba lock eyes. Both women
know that the other knows. Ayaba drops her gaze. Reese keeps
her head up.

REESE

Come on everyone, let the show
begin.

Ayaba starts to get up...

REESE (CONT'D)

Oh no no no, please stay. You seem
to be enjoying a lot of what's mine
lately.

The air is tense.

REESE (CONT'D)

Set up people.

She walks to the stage to set up. Ayaba is frozen.

CUT TO:

123 EXT. HARLEM STREETS TO BROOKLYN STREETS

Rex is running as he is remembering and putting the pieces together.

Music starts and continues through end. New version of PRETTY EYES.

FLASHBACK Begins

Bag lady gently touches his hair and it throws his off his aggression. He steps back but is oddly taken in.

BAG LADY

I'll see you next Friday.
(humming the lullaby)

All come to see your pretty eyes
Your pretty eyes, your pretty eyes
Between the hello and good byes
They will flock to your pretty eyes

CUT TO:

124

We HEAR a bell that rings on the door when opened and the three walk in. They are looking around at all the mystical things in the shop. It has bottles of every kind including alcohol shaped bottles. This is not noticeable to us at first but will become apparent later.

The Bag Lady walks in with a bag of bottles and walks toward the bag. Rex sees her and almost does a double take. She walks behind the curtain and then the Oracle steps from the back and greets AKIN.

FLASHBACK ENDS

CUT BACK TO:

125 EXT. HARLEM STREETS TO BROOKLYN STREETS

Rex is starting to pick up speed as he heads downtown.

CUT TO:

126 INT. RAVE CLUB

Reese and performers are performing Pretty Eyes and Ayaba looks up. She knows this song and it takes her down memory lane.

FLASHBACK

AYABA is packing quickly while baby is on bed. She is very scared of what she just witnessed. But she is also staying calm and singing a lullaby to her son.

AYABA

(singing)

All come to see your pretty eyes
Your pretty eyes, your pretty eyes
Between the hello and good byes
They will flock to your pretty eyes

ADDO walks in and sees her packing. He flies into a rage.

FLASHBACK ENDS

CUT BACK TO:

127

EXT. HARLEM STREETS TO BROOKLYN STREETS

Rex is running on the Brooklyn bridge

FLASHBACK

ORACLE

Listen, I'll show you more.

Oracle picks up a knife and Rex posts up on him.

REX

You ain't killin me! I will...

ORACLE

Just like your father!

REX IS STANDING STILL AS CAMERA CIRCLES HIM AS HE IS THINKING AND CATCHING HIS BREATH.

He starts to walk around the corner as the music is revving up. He is by the club. The same police officers from the night before are walking up to the club. They nod at one another.

He has another flashback.

FLASHBACK

He starts to approach Ayaba and we HEAR sirens coming down the street. He hears them too. Rex steps in between him and Ayaba. She instinctively steps behind him as Rex shields her with his body.

ADD0
 I didn't kill our son. Open your
 damn eyes.

Addo is gesturing towards REX.

CUT TO:

128 FLASHBACK

Oracle starts laughing and Rex lets go. Rex lets go of this "crazy" man. The Oracle in one swift motion, grabs his hand, cut it and join with him in holding hands. The walls appear to shake and things around him unclear and then...

VISION-A young boy is chasing his father's shadow and puts a knife in his back. Shadow starts to fall. Shadow turns and it is ADD0. The wedding ring falls on the ground and is picked up by Rex who puts the ring on his finger and comes behind a woman whom we cannot see and moves her hair to kiss her neck. She turns and...

FLASHBACK ENDS

Ayaba and Mickey has come outside to greet the police officers. Rex looks at Ayaba as she comes out of the door. It is her.

We focus on their eyes. They have the same pretty eyes.

CUT TO:

129 BLACK SCREEN

From the darkness in one swift motion, BAG LADY's face comes at us.

BAG LADY
 Whose pretty eyes you got?

BLACK:

130 INT. RAVE CLUB

Sophocles is standing there in all his glory as the choir is singing Pretty Eyes with the choir member who portrayed Reese as the lead singer. It breaks out into Rex Tremendae and the crowd goes wild.

SOPHOCLES

Didn't I tell you?

This was a love story, no shit

Just not that typical oh i love you
boo,

CHORUS

I love you too

Shit

SOPHOCLES

Shit

CHORUS (CONT'D)

SOPHOCLES

(ramps up with music)

A mother's first love and a man's
true love

That taboo that no one dares speak
of

The psychoanalysis on this story
alone

Has the head shrinks shreaking in
their bones

(in a frenzy with music)

My name is Sophocles

Not hard to say so get it right
please

CHORUS

Rex
Rex
Rex

Crowd goes wild. Sophocles introduces his cast one by one as
the players in the story and as he does CREDITS ROLL
introducing the ACTORS.