

FIRST SERIES - EPISODE #1 - PURE PRESSURE

an original screenplay by

<Edwin Brooks>

Edwin Brooks  
1040 Helmsdale Road  
Cleveland Heights Ohio 44112  
(216) 501-9610  
Contact@insightnetwork.info

FADE IN:

INT. ENTREE OF PRISON - DAY

PLUMMER a casually dressed man raises his hands as the prison guard moves the metal detector up and down his body. He lifts both feet as the guard moves the detector across the bottom of his feet.

The guard steps away and knobs his head as Plummer put on his shoes and walks through the door as it slides open. He walks into an elevator full of people. The elevator closes, and opens. Plummer get off, walks through another sliding door.

INT. VISITING ROOM - DAY

He walks over to a desk where a male and female officer sit collecting cards as the people entered. Plummer hands the card to the guard, and looks around the room full of inmates seated across from visitors.

His eyes roam across the room and, focus in on an older man with a nicely trimmed gold tee and glasses on. As Plummer approaches the table WADE stands up, shakes Plummer's hand, and he takes a seat across from Wade.

PLUMMER

Mr. Wade how you doing?

WADE

I'm alright, and you?

PLUMMER

I'm good.

WADE

I have been in this dump for quite a while now. Done went before the board four times. The first time I went this lady on the board had some pennies in her hand. She looks at me and said she was going to throw the pennies, and all the pennies that I don't catch, that hit the ground.

That would be the remainder of years I've got left.

PLUMMER

How many was on the ground?

WADE

Her smart ass tossed them back over her shoulder.

PLUMMER

That's some bull sh-it.

WADE

It's easy to come in, but hard to leave, and the beef I caught this case on wasn't even about me.

PLUMMER

It wasn't.

WADE

Naw, I stabbed this chump over a friend of mind he was pressing.

PLUMMER

You want some to eat, or drink?

WADE

Some water will be fine.

Plummer gets up.

FLASHBACK:

THE YEAR 1979

INT. ENTREE OF HOUSE

SCAGG opens the front door and, him and a younger version of Plummer walks up a flight of stair through another door.

INT. LIVING ROOM - NIGHT

A younger version of Wade stands in front of a mirror as a tailor kneels down working on the alteration to the pants he has on. There are women dressed in miniskirts, high heels, fish nets, and black panties hoes walking around.

Scagg and Plummer takes a seat on a white sofa observing the scenery. Scagg take out a metal pipe, pulls the strainer off the top, and pack it full of weed.

He lights it, takes a puff and hands it to Plummer, Plummer takes a puff, exhale and starts to cough while shaking his head, looking at Scagg.

BACK TO:

INT. VISITING ROOM - DAY

Plummer sits across from Wade.

WADE

(Grimace look)

Since SCAGG death I feel partly the blame. Even though he didn't follow directly in my footsteps. I feel partly the blame because of the life style I exposed him too. I just think if I had shown to be a better example as a father he wouldn't have been out there in the mix.

PLUMMER

I understand how you feel, but after you get to be certain age you become responsible for your own actions.

WADE

That's true, but it's hard when you grow up as a product of your own environment. I didn't know no better myself. When I was twelve I got my first piece from a older woman that turn me on to the game.

PLUMMER

You start pimping that early?

WADE

No, but she told me I was going to be something special. Then she started schooling me on the tricks of the trade, and that lead me in that direction, so by the time I turn twenty-five I went from having a local stable to bringing them in from other cities.

PLUMMER

She read it right.

WADE

It was in my D.N.A. I guest.

The man at the front desk stands up.

PRISON GUARD

(Loud voice)

Visitation is over

INT. BASEMENT - DAY

Plummer walks over to a shelve, and pulls down a box. He sits the box on a pool table and pulls out a Photograph book.

He opens the book and focus in on a picture from the pass of Scagg, him, JUNE, and TASK.

BACK IN TIME

INT. EGOS NEST - DAY

The sign that covers the top of the building read Ego Nest in big bold letters with a picture of the owner BOB from the waist up in boxing gloves. Plummer and JUNE two young boy's walks into the gym. There are boys and men of all ages working out and training. Plummer focus in on the men in the rings expiring, and the boy's in another.

Bob a fat mid heavy stocky man wearing a apple hat slanted to the side with a fat cigar in the side of his mouth, with overalls on, holds a punching bag while a man punches it.

He looks over at Plummer and June tilts his head to the left and a man comes over and takes his place behind the bag. Bob approaches Plummer and June.

BOB

Hey young fellows can I help you?

PLUMMER

Yes sir. We want to learn how to box.

BOB

What's your name kid?

PLUMMER

My name is Plummer, and this is my cousin June.

BOB

Are you sure you want to learn how to box? This is a tuff sport you know.

PLUMMER

Yes sir.

BOB

Come back tomorrow afternoon and we'll get you boys started.

MONTAGE: Plummer and June are doing push up, sit up, jumping jack, throwing a heavy ball back and forth between one another. Hitting the the punching bag while Bob is training them.

BOB (CONT'D)

Plummer come here. Plummer walks over with his hands wrapped. Bob puts on the mitts and stands in front of Plummer. He calls out the selection of punches to be thrown, and Plummer connects. A man nearby focus in.

LATER:

Plummer enters the ring. He looks over at another kid that is a bit bigger than him, as Al puts on the kid gloves and head gear. Bob puts on Plummer's gloves and head gear. The bell rings, and the boy seems to be seasoned. He went straight to beating on Plummer.

The round ends, the bell rings, and Plummer walks over to the seat in the corner. Bob climbs into the ring, kneels down and rubs some water across Plummer face.

BOB (CONT'D)

Listen to me you gotta fight back.

PLUMMER

He ain't giving me a change.

BOB

He not suppose too. Don't just stand there. Defense then offense, that what you train for, now get in there.

The bell rings and Plummer meet the boy in the middle of the ring. The boy comes charging at Plummer, and Plummer slipped a few punches and, Counter punches.

Taking a few of Plummer punches the boy stops charging, and begin to exchange punches with Plummer. The second-round ends, and Al looked over at Bob with a slight grin on his face. Bob climb in the ring and kneels down.

BOB (CONT'D)

Now you doing something. Now keep slipping that bull sh-it he's throwing, lead with your jab, and put some solid combinations together. You doing good son.

Plummer meets the boy in the middle of the ring. They trade a few Punches and Plummer start to move and jab. He slips a jab, and return one with an upper cup, and a solid right hook that catches the boy on the side of the head.

He could tell it effected the boy cause his knees wobbled. Plummer instantly moved in to attack, as the boy takes cover, but keeps fighting until the bell ring.

Later: Bob stand near the entree of the gym, as Plummer approached him on his way out.

BOB (CONT'D)

If you got a man on the end of your gloves he dam show can't be doing that much damage. See you tomorrow.

INT. HOUSE - EVENING

Plummer walks in the house and sits his bag by the door. He walks down a dim lit hallway into a bright kitchen, opens the refrigerator reaches inside and grabs a jar of juice out. As he closes the door DARLENE is standing there.

DARLENE

Where have you been?

Plummer pauses for a moment, and sits the jar on the table.

PLUMMER

Who you think you are? My mother.

DARLENE

No. But I am responsible for you Plummer.

PLUMMER

(He smiles)

Is that so.

DARLENE

You can save the sarcastic remarks.

She walks over and takes a seat at the table.

DARLENE (CONT'D)

I know it's been hard since mom and dad died. Having to experience a tragedy so suddenly have been heavy on us all, but I took the liberty of taking the responsibility of looking after the family to keep us together.

PLUMMER

And what you want a trophy?

DARLENE

No, but a little respect would be just fine, and if you can't do that maybe you need to go live with aunt JUDY.

Summer 1975

INT. JUNE'S BEDROOM - DAY

Plummer sits back in bed against the wall looking at tv. June is sitting behind a desk weighting up marijuana and putting it in yellow envelopes. He hands a black bag full with the yellow envelopes to TASK sitting in a chair at the side of the desk.

TASK

Man, I got a connect that you can get the same quality with a lesser bang for your buck.

JUNE

Alright hook it up.

Task walks out the room.

PLUMMER

Man, you move that weed pretty fast.

JUNE

If I don't grind I can't shine. What up with you, you going back in the ring.

PLUMMER

Man, I lose the trill of it since Bob died. My focus just hasn't been there.

There's a knock on the bedroom door and June scrambles to clear the desk.

PLUMMER (CONT'D)

Who's there?

A soft voice reply's me.

JUNE

Come in

A cute face nicely built girl enters. She walks over to June puts her arms around his shoulder and kisses him on the jaw. Plummer gets up and walks out.

EXT. APARTMENT BUILDING - DAY

Task turns into a ally leading to a apartment building. They pass by a group of men standing in the alley. June is in the passenger seat, and Plummer is in the back seat with a forty-five magnum on his side. Task stops in front of the back of the building.



PLUMMER

How close are you to this dude man?

TASK

I dealt with him a few times.

A man with a red bandanna walks over to the driver's door.

THE MAN

Who you looking for.

TASK

SPIKE.

The man looked up towards the apartment building and a few minutes later Spike and another man comes down the back stairs. As they reached the ground three men surrounds the car with guns drawn. Plummer eases the forty-five on to his lap with his finger on the trigger.

THE MEN

(yelling)

Get fuck out the car now.

As they open the door, Task and June is snatched, and dragged down to the ground. When Plummer stepped out one of the men grabbed him as he attempted to rise the gun. The men slam Plummer to the ground and put the gun to his head.

THE MAN

Easy boy.

Plummer takes his hand off the gun and lays still. Spike walked over and stands up over Task.

SPIKE

Where's the money.

Task didn't say nothing. Spike looks at the other men, and they all burst out laughing. Plummer looks up at the man pointing the gun at him.

PLUMMER

What you waiting on. If you ain't gone shoot, why don't you put it down, and we can get this work in.

The sound of a dog momentarily takes the attention away from Plummer and them, as Scagg stands about ten feet away with a chain twisted around his right hand, with a black pit bull on the end of the chain to his right, and a nicely built lady on the left side of him. Scagg looks at the man standing over Plummer.

SCAGG

You heard him.

The man slowly lowers the gun, as Plummer jumps up off the pavement, and squares off on the man. The man smiles in a sarcastic manner being a bit bigger than Plummer. Plummer slips a few hay makers, and counters with a shovel punch to the kidney, followed with a punch to the right side of his jaw.

The man reaches out in desperation in an attempt to grab Plummer, but Plummer stands firm hitting the man until he lands the final blow that drops him. Another man looks over at Spike with his gun point at Plummer.

THE MAN

Spike you want me to go ahead and blast this fool.

SCAGG

Back off.

Spike looks over at Scagg, and turned and walked back up the stairs, and all the other men followed. Scagg walk over to Plummer.

SCAGG (CONT'D)

My name Scagg, and yours?

PLUMMER

Plummer.

SCAGG

Plummer exactly what are you looking for?

PLUMMER

I came over here to pick up a few pounds of weed with my cousin.

SCAGG

You and your people follow me.

They follow Scagg to another apartment complex.

INT. APARTMENT - DAY

A man gives June the pounds, as Plummer and Scagg stands by.

SCAGG

Give him an extra pound for his troubles, and a contact number.

The man tosses June the pound.

A MONTH LATER

EXT. STORE - DAY

Plummer is coming out the store, and meets Scagg as he's about to enter.

SCAGG

My man Plummer. How you been?

PLUMMER

I'm good. Look Scagg I didn't get the chance to thank you for sticking your neck out there, and hooking my cousin up with the connect. You know it could have been all bad.

SCAGG

Don't sweat it, It's all good. By the way how old are you man?

PLUMMER

Nineteen.

SCAGG

Nineteen. Dam with a heart of a loin. Man, my intention wasn't to get involved until I seen how you handle yourself against the odds. I'm not much older, but I've seen a lot, and that didn't seem like it was the first time using your hands?

PLUMMER

I boxed a few years. I use to have a passion for it, and lose it so I hung up the gloves.

SCAGG

So, you knew if given the opportunity you were going to come out on top?

PLUMMER

Not necessarily, but having the skills helps.

SCAGG

I feel you. It takes heart to stand up when you got them guns in your face though.

PLUMMER

I didn't have much of a choice.

SCAGG

I see your cousin be getting it in  
on the weed. What's your angle, If  
I may ask?

PLUMMER

I give him a hand here and there.

SCAGG

Here's my number. Hit me up and  
we'll get together and figure  
something out.

Scagg write his number on a piece of paper and hand it to  
Plummer.

INT. SCAGG HOUSE - DAY

The door opens, and Plummer steps inside. A lady (QUEENIE)  
with a slim waist, and a pretty face, with a thick curvy  
body, shut the door behind Plummer. The living room is  
decorated with the color of charcoal, and white, with wooden  
floor that shines with a gloss. Scagg is seated in a chair  
next to the couch.

SCAGG

Come in. And have a seat.

Plummer takes a seat.

PLUMMER

Man, your house is nice.

SCAGG

Thanks.

PLUMMER

Whatever you doing, you doing it  
right.

Scagg smiles, and looks at Plummer.

SCAGG

You get what you work for, and your  
work ethic tells a lot about you.  
As for me, it comes from inheriting  
a taste bud for having nothing but  
the best with no exceptions. In  
life you could either play the side  
line, or get in the game. The choice  
is yours.

Scagg picks up a blunt out of an ash tray, lights it, and  
takes a puff, as he looks at Plummer.

SCAGG (CONT'D)

Tell me Plummer, what exactly do you want?

PLUMMER

I want to live to the fullest, and from what I see, your living it.

Plummer looks at Scagg.

PLUMMER (CONT'D)

All I ask is for the opportunity.

SCAGG

I got to see more of what you made of. You know this life is not for everyone.

PLUMMER

From where I've come from, I feel I have nothing to lose, and everything to gain.

SCAGG

We'll see about that.

EXT. STREET - NIGHT

WOODS Scagg's right hand man, drives with Scagg sitting in the passenger seat, and Plummer in the back seat. Wood turns a few corners, and drives up to the curb on a two-way street. A man in black with a skull cap on, approaches the passenger side of the car. Scagg rolls down the window.

SCAGG

Where they at?

The man points up the street towards a building.

THE MAN

The second building on the right.

Wood drives off in that direction. He turns down a side street where four men are standing outside the entree of a building with a black car parked in front. Woods drives pass the men, and turns around. He heads back towards the men, and stops a distance away. Wearing black gloves Scagg presses a banana clip into an Ak-47, as the door opens to the building, and three men exit. One man walks ahead, and opens the back-car door. Wood pulls up, stops, and Scagg leans out the window firing, shooting the four men while Woods steps out shooting the men near the car. Scagg gets out, and walks over, and points down at one of the men lying near the car. He fires again, get back in the car, and Woods drives off.

INT. SCAGG HOUSE - EVENING

Scagg sits across the table from Plummer.

SCAGG

It's crucial that you show you mean business when someone crosses the line. It would make others think wisely before they do so.

EXT. STREET - NIGHT

Scagg turns into the entree of an alley. He cuts off the headlights, and ignition.

SCAGG

You need to handle your business with that fool Spike. For the simple fact that if I hadn't stepped in, he would have taken the money, and killed you and your people.

Scagg hands Plummer a nine-millimeter with a silencer on it, and a leather case, with a strap on it. Plummer checks the clip in the nine, and reaches inside the case, pulls out pistol grip pump shotgun, and check the shell inside. He gets out, and walks up the alley where two men is standing near a flight of stairs. One of the men starts to speak, as Plummer raises the nine, and fires shooting him, and the other man.

Plummer slowly walks up the stairs. He sees two men lying on the landing in a puddle of blood, as he gets to the top of the stairs.

INT. APARTMENT - NIGHT

Woods stands close to a window inside another apartment building. He Lifts his finger off the trigger of a riffle pointed out, while looking threw a scope at Plummer, Plummer steps over the men, turns his back up against the wall, and kneels down. He pulls the shotgun out, and cock the slide action, peaks through the screen, and see Spike sitting in a lounge chair with his feet propped up.

Plummer slightly pulls on the screen door, and it opens. Spike awakes frantically at the sound of Plummer coming in. Plummer pulls the trigger, and Spikes body jerks back into the chair. Plummer instantly cocks the slide action again, and walks quickly down the hallway until he reaches the bathroom door. A man attempts to rise up off the toilet, as Plummer kicks the door open, and fires knocking him back into the tub. Plummer walks through the apartment looking around, and walks out.

INT. FAMILY DINNING ROOM - EVENING

June's mother, girlfriend, task, and Plummer is sitting around the table, talking laughing, and eating. The phone rings, and Plummer puts the phone to his ear. A close view of Scagg talking into the phone.

INTERCUT:

SCAGG

Hey Plummer, the man said there was a problem with the drop off. Come see me.

PLUMMER

Alright.

INT. SCAGG HOUSE - EVENING

Scagg lady Queenie open the door, and Plummer walks in. He takes a seat. A few minutes later Scagg walks in. Woods walks in behind him. Scagg takes a seat across from Plummer, and looks at him.

SCAGG

My man called me, and said when you dropped it off, it was short.

PLUMMER

Oh yeah' and?

SCAGG

It's not our problem, just wanted to see your reaction.

PLUMMER

If the subject of trust comes to question within the circle, it definitely needs to be dealt with. That's a common rule of business, but in any case, every man could be here today, and gone tomorrow, even you.

Scagg looks at Plummer with a sight grin, and nods his head. Queenie walks in, and whisper in Scagg ear. She turns, and walks out. Scagg looks at woods.

SCAGG

We going to take a ride, and pay RINNIE a visit.

INT. RINNIE OFFICE - DAY

A man opens the door, and Scagg, Plummer, and Woods walks in.

RINNIE

Come in, and have s seat.

Scagg sits down, on the other side of the desk, and Plummer, Wood stands. The man walks over, and stands next to Rinnie's desk.

RINNIE (CONT'D)

(Slight Grin)

I guess you've come to speak on the terms of business.

SCAGG

Yes, I am.

RINNIE

I've been dealing with you for quite some time now, and have gotten so use to just taking what I get from you, and counting it later, and up until now it's been on point.

SCAGG

For real your business conduct is not my problem.

RINNIE

(confused look)

So, what exactly are you saying.

SCAGG

I'm not trying to say nothing. I meant what I said.

The man standing next to the desk looks at Scagg.

THE MAN

You're not making sense.

SCAGG

Maybe you need to mind your business, and speak when your spoken too.

The man reaches for his gun, and Woods, and Plummer, pulls out theirs.

RINNIE

Hey wait a minute. Scagg it doesn't have to come to this.

(MORE)



RINNIE (CONT'D)

We can slide this one under the rug,  
as we move forward.

SCAGG

I wish it was that easy.

Woods and Plummer fires, killing the man standing by the desk. Scagg stands up.

SCAGG (CONT'D)

I'm sorry, but I just can't walk  
away knowing that there's been bad  
business between us.

Scagg turns, and walks towards the door, as Plummer, and Woods open fire knocking Rinnie back in the chair, onto the floor. Woods walks behind the desk, stands up over Rinnie, and fires again.

EXT. RESTAURANT - DAY

Plummer sits around a table eating with June and Task. He takes a napkin off the table, and rubs it across his mouth, reaches in his pocket, and pulls out two yellow envelopes, and slides one across the table to each one of them.

PLUMMER

We keep doing what we doing, the sky  
is the limit

TASK

Man keep it coming, and you can best  
believe we going to move it.

JUNE

Yes, you have definitely up the stakes  
on getting the money, and I'm with  
you all the way.

PLUMMER

The more we move the more we make.

INT. NIGHT CLUB - NIGHT - NEW YEARS EVE

Plummer is dress in a suit with some designer glasses on. He walks through a crowd of people dancing to Montel Jordan song (This how we do it). He walks up some stairs on to a platform, and shakes the D.J.'s hand, and embraces him. He walks back down the stair, and meets June, and Task, dressed in suits with long length coats on. They walk to the back of the club into a room, where Woods, Scagg, Queenie, and two other ladies are seated around a glass table with champagnes bottles covered in an ice bucket.

LATER:

A view of the number's flashes from ten down, as everyone in the room stands with their glasses full of champagne raised up in the air. They toss the New year in.

EXT. SCAGG BACKYARD - DAY - SPRING

Plummer walks out on the grass, and approaches Scagg, as he watches his dogs run back and forth.

SCAGG

I all ways kept a rule of thumb in mind to follow when it comes to having a soft spot for anything in life, and that was to cut it off, or minimize anything in the way, and for the most part I've been able to do just that, but it's different dealing with Queenie. I guess it has a lot to do with the fact of us growing up together.

PLUMMER

Oh yeah, yawl go back that far. Why you ain't wife her?

SCAGG

I guess it have a lot to do with being the son of a pimp.

PLUMMER

That was his path.

SCAGG

Yes, it was, but the type of environment I was subjected to influenced me to live how I wanted to live with no exception.

PLUMMER

Being down with you this long, she knows how the game goes.

SCAGG

She has come to the point of being fed up with this life style I've led, and her jealousy have turned into resentment, but she refuses to leave.

QUEENIE

(Soft tone of voice)

Scagg is there anything you need before I leave?

Queenie and CAMELLIA a nicely built red bone, well dressed woman is standing on the patio near the back door.

SCAGG

No Thanks.

Plummer's eye's focus in on Camellia, as her, and Queenie walks into the house.

INT. PLUMMER BEDROOM - EVENING

Plummer sits in a chair next to the bed watching tv in a robe. He gets up, climbs in bed next to a woman lying across the bed. He kisses her, and she grabs hold of the back of his neck, as the phone rings. He stops, picks up the phone, listens for a moment, drops the phone, and rushes to get dress.

EXT. SCAGG HOUSE - EVENING

Plummer walks up to Scagg house where Queenie, and a crowd of people is standing behind a yellow tape. She turns to Plummer with tears in her eyes.

QUEENIE

I went out to make some runs, and when I returned I found him. She continues to cry, and Plummer embraces her.

EXT. CEMETERY - DAY

Plummer and Woods stand a few feet away from the grave site, in black, and blue suits wearing sunglasses.

PLUMMER

You come up with anything?

WOODS

Nothing. You know it could have come from anywhere. Just have to lay back, and wait, somebody going to slip up. What's your plans from here.

PLUMMER

Got to step up, and keep the flow of the operation. You with me?

WOODS

I'm in.

INT. NIGHT CLUB - NIGHT

Plummer and Woods are sitting at a table. The dance floor is crowded. June walks through the crowd, and approaches the table, and takes a seat.

PLUMMER

Hey how you doing?

JUNE

I'm alright.

Plummer signals a bar maid to the table. The bar maid approaches the table.

PLUMMER

What you drinking.

JUNE

Double shot of hen.

Plummer knobs at the bar maid, and a few minutes later she returns, and sits a glass in front of June.

PLUMMER

You heard from Task lately.

JUNE

He done ran into some heat on the south side, in the valley.

WOODS

Them boys don't play fair.

PLUMMER

That's his problem. He made his bed when he chose to step out on his own.

JUNE

You know I can't leave him out there.

PLUMMER

He was so persistent on trying to prove his self.

JUNE

I got to do something this shit could get ugly, and he have been taking care of the stuff I have left over.

PLUMMER

I tell you what I'll do, and this is for you.

(MORE)

PLUMMER (CONT'D)

I got some good people I know in the valley. I'll set up a meeting with me, you, Task, and them, and we'll smooth thing out.

TWO WEEKS LATER

INT. JUNE APARTMENT - NIGHT

A hand knocks on the door. June opens the door. Plummer steps inside, and June nods his head towards the kitchen.

INT. KITCHEN - NIGHT

Plummer walks into the kitchen. Task is sitting at a table with a bottle of liquor in front of him, and a glass half full, with tears rolling down his face, and a cigarette shaking in his hand.

TASK

They killed my baby mother, my two kids, and her brother.

PLUMMER

I told you to wait. You should have known they was coming to see you after you knock off some of their peoples.

TASK

But they were muscling their way in on my business.

PLUMMER

(harsh tone of voice)  
You in their lane. They control that. They weren't going to let you get, but so far before they moved in.

Plummer gets up, and walks out.

INT. LIVING ROOM - NIGHT

Plummer walks into the living room. June is sitting on the couch.

PLUMMER

You know they won't stop until he's dead, and they going to kill anything in the way to get to him. Keep his dumb ass still until I figure out a way to handle this.

INT. DINNING ROOM - EVENING

Plummer walks in. MARTINA is sitting at the end of the table. Plummer's two daughters gets up from the table, and runs to him.

KIDS

Daddy, Daddy.

Plummer kneels down, and hugs them.

"LATER"

The family is eating dinner. The kids finish eating, jumps out their chairs, hugs Plummer, and runs out the Dining room. Plummer looks at Martina.

PLUMMER

What's wrong?

MARTINA

Your never here. You need to spend more time with your family.

PLUMMER

How do you expect to live the life you've lived, if I'm not providing for you, and the kids?

MARTINA

You can't put a price on the value of time Plummer.

PLUMMER

Maybe you should be more considerate about that when you're getting the best of what you need you, and the girls need. As harsh as it may seem, we can't have the best of both worlds.

Plummer gets up, and walks out.

MARTINA

(loud anger tone in Spanish)

How could you build a relationship with me, and your daughter's if you're not here.

INT. BEDROOM - EVENING

Plummer walks in. He picks up a book, lies down between them, and starts to read.

INT. STRIP CLUB - NIGHT

Plummer and Woods walk in. Plummer looks around, and see June sitting at a table. Him, and Woods approaches the table, and takes a seat. Plummer looks at a bandage wrapped around June's chin.

PLUMMER

What happen?

JUNE

Them fools tried to kill me.

PLUMMER

Who?

JUNE

Somebody from the south side valley.

PLUMMER

How you know it was them?

JUNE

Cause they wanted to know where Task was.

PLUMMER

You didn't see them coming.

JUNE

They must have been sitting in the cut waiting. They came right at us, as we walked out the door, and moved in on use before we had the chance to do anything.

PLUMMER

Who was with you?

JUNE

Barns, and he keeps his hand on the strap, but they hit him before he knew it.

June lights a cigarette, takes a puff, and continues.

JUNE (CONT'D)

They shot Barns, and he failed forward. I felt the gun press to my head, and they snatched the case out my hand. I knew they was going to kill me, so I ducked, and pushed the weight of my body back against the man holding the gun, and that when I

(MORE)

JUNE (CONT'D)

heard the shot ring out, and felt a burning sensation up under my chin. as I fall forward there must have been some people approaching because they ran off.

PLUMMER

What's up with your man Barns?

JUNE

He didn't make it.

PLUMMER

Just lay low, and I'll get back to you.

Plummer walks towards the door, and Queenie approached him, dressed in an exotic two-piece bra, and thong.

QUEENIE

Hi Plummer. How you doing?

PLUMMER

I'm good, surprised to see you here.

QUEENIE

Sometimes, you got to do what you got to do.

PLUMMER

I feel you. Take care.

Plummer proceeds to walk towards the door.

QUEENIE

Hey Plummer.

Plummer stops, and turns towards her. Queenie approaches him.

QUEENIE (CONT'D)

Plummer, I know me, and you never dealt much before Scagg died.

PLUMMER

Why should we. Scagg was what gave me the ability to feed myself, and in return I was loyal to him, and beside that, I've never gave it a single thought, as to you.

QUEENIE

I know how you felt about him.

(MORE)



QUEENIE (CONT'D)

I had a love, and loyalty to him also, but my heart couldn't take the life style he was living, so we kind of grow apart, that's why it didn't surprise me when I found out he had taken my name off the bank account he had set up for me.

PLUMMER

So exactly what does that have to do with me?

QUEENIE

I was wondering if you need a thorough bread on your team. I can assure you whatever you want me to do, I can handle it, as long as it doesn't consist of me lying on my back.

PLUMMER

I know you see a lot of people coming through here. I been having some problems with some south side people in the valley.

QUEENIE

I heard of them. A few of them comes in here on the regular. There's two of them that runs sh-it up through there. Anything in motion they got the say in it. They go by the name E.T. Hundred, and Grimy. The word is they taking your sh-it, and leaving bodies. You didn't hear it from me.

Queenie walks away.

INT. APARTMENT - DAY

Plummer, Woods, June, and a few other men burst into the door of the apartment. A man comes out of a room leading into the hallway, and opens fire, the bullets wisps pass Plummer's head, as him, and Woods ducks, opens fire, and guns the man down. When they reach the doorway of the kitchen they exchange fire with two men inside the kitchen, gunning them down. Plummer looks down the hallway, as a man enters the hallway from the living room, but quickly falls back from the impact of the shot fired by June, standing a few feet away from Plummer. Plummer waves his hand forward, and the men moves forward through the apartment. A man jumps out the living room window onto the fire escape, down a flight of stairs. June grabs hold of the man grasping for air on the floor.

THE MAN

(begging)

Please don't let me die. What is it that you want.

JUNE

You know anything about a resent lick for a large amount of product?

THE MAN

E.T. and grimy, set that up.

JUNE

Where they at?

THE MAN

They be over at the tip top on the south side.

June let's go of the man's collar, steps back, and fires shooting the man.

INT. VACANT LOT - NIGHT

June. Plummer, and Woods stands near a car. June looks at Plummer.

JUNE

That was task brother FLOYD who jumped through that window

PLUMMER,

You sure about that?

JUNE

Yes, it was him.

PLUMMER

So, what you want to do about it?

JUNE

Let me talk to Task, and I'll let you know

PLUMMER

O.K. the ball is in your court, but don't let it come back and bite you. Did he see you?

JUNE

Nawl, he was too busy trying to get out the way,

PLUMMER

Well either way it goes we bout to  
make move on them.

INT. TIP TOP CLUB - NIGHT

Queenie and Plummer walks in. The man at the door stops them. He opens Queenie coat, runs a metal detector up, and down her body, and lets her pass. Plummer steps up, places some folded bills in the man hand, and the man steps a side. They walk through the crowd dancing in the middle of the floor, and stands against the wall.

Queenie looks around, and focus in on E.T. sitting around a table full of men. She pulls out a cigarette, and aims it at E.T. as she puts it in her mouth. E.T. gets up, and staggers towards the rest room, as June, and Woods approaches Plummer.

INT. REST ROOM - NIGHT

E.T. walks in, up to the, stand up urinal. He looks straight ahead, as he unzips his pants, and starts to pee. Woods walks in, steps over to E.T., and shots him in the head. E.T. falls to his knees, then onto the floor.

A VIEW OVER HEAD OF E.T. LYING ON THE FLOOR, AS A PUDDLE OF BLOOD FORMS AROUND HIS HEAD.

INT. TIP TOP CLUB - NIGHT

Woods walks out the rest room towards Plummer, June and Queenie. A man starts to enter the rest room, but stops, as he sees E.T. body slumped over on the floor. He bags back out of the doorway. Plummer see the man pull his gun out, and raise it towards Woods. He shoots the man right after Woods is hit. June grabs Woods, and heads towards the door, as the crowd panics, and runs out.

INT. ROOM - NIGHT

Woods takes a drink while lying face down across a bed. He Gridding his teeth, and braces himself, as a man digs into the back of his shoulder with a medal object, and pulls out a bullet.

INT. BOXING GYM - DAY

Plummer looks around at the men training. He starts walking towards a man name HOPGOOD at the height of six feet five, at the weight of two thirty standing at the side of the ring talking to a man inside the ring expiring with another man.

"FLASHBACK"- BLACK AND WHITE

A younger Plummer, and Hopgood is standing near a group of boys shooting dice inside a playground next to another group of boys shooting a full court game of basketball. Hopgood playfully slaps Plummer across the back of the head.

Plummer turns around, and hits Hopgood with a combination of punches. Hopgood steps back with a grin on his face, as he wipes the blood off his lips, and looks at Plummer. The dice game stops, and everyone shooting basketball stops.

HOPGOOD

Are you serious? Come on.

Hopgood walks to the center of the playground, and Plummer follow, as a crowd starts to form around them. Hopgood swings, and punches Plummer in the forehead, knocking him down to his knees. Plummer bounces back up, moving in close to Hopgood, as Hopgood attempts to strike again. Plummer slips the punch, and releases a combination of solid punches to the body of Hopgood that causes him to cringe, and back off.

"BACK TO PRESENT"

PLUMMER

Hey Hop, let me holler at your jaw.

Hopgood and Plummer laugh

HOPGOOD

Old Plummer. Look like life have been going mighty good.

PLUMMER

You know it comes with the good and bad, and you?

HOPGOOD

Same old sh-it, different day.

Hopgood slaps his hand on the floor of the ring, and the men stops. He turns, and walks into a office, as Plummer follows

INT. OFFICE - DAY

Hopgood takes a seat behind a desk, and Plummer take a seat in a chair in front of the desk.

HOPGOOD

I called you to see if you would be interested in taking over the strip club I own. I kind of got in a bit of a bind with a dept I owe.

PLUMMER

I wasn't particularly looking to be affiliated with that kind of business, but if it's a situation that will help an old friend, why not.

HOPGOOD

Good looking.

Hopgood and Plummer stands up, and shake hands. Plummer turns to walk out, and stops at the sound of Hopgood's voice.

HOPGOOD (CONT'D)

Plummer remember the time back when we got it in, at the playground.

PLUMMER

Yell.

HOPGOOD

I felt that for quite a few days after.

They burst out laughing

PLUMMER

Those were the days.

INT. STRIP CLUB - NIGHT

JAVIER a tall slim young man, casually dress, walks in and takes a seat. He Looks at the women dancing on the the poles, as the men drinks, tosses money. Queenie approaches him in a seductive, but classes attire.

QUEENIE

Can I help sir?

JAVIER

I would like to speak to Mr. Plummer.

QUEENIE

Hold on.

Queenie walks away, returns, and Javier gets up, and follows her.

INT. OFFICE - NIGHT

Queenie opens the door, and Javier walks in. Plummer gets up, and meet him, as he enters.

PLUMMER

Javier.

They shake hands, and embrace.

PLUMMER,  
It's good to see you. What brings  
you to these necks of the woods.

JAVIER  
You know it's a struggle out there,  
and I just been trying find a way to  
get on my feet.

PLUMMER,  
You just got to keep it moving, and  
it will come.

JAVIER  
Come on Plummer I'm not blind. I  
know things ain't just fall in my  
lap, and all I'm asking is for a  
chance to come up.

PLUMMER  
You joking right?

JAVIER  
No. I'm dead serious.

PLUMMER  
You're the brother of my kids'  
mother, and the only one at that.

JAVIER  
And so.

PLUMMER  
She would never forgive me if I did  
it.

JAVIER  
She would never know. I promise.

PLUMMER  
The life I live is not guaranteed.

JAVIER  
What in life is?

PLUMMER  
Let me think on it, and I'll get  
back to you.

INT. HOUSE - DAY

"MONTAGE"

A man leads Plummer and Martina around a empty house from room to room, and turns and shakes the man's hand before they what out the door.

"LATER"

Plummer sits in a lounge chair with sun glasses on, in his backyard in front of a swimming pool, with Task on one side, and Woods on the other. The kids, and some other people are jumping in, and out of the pool, June stands over a grill, as the smoke rises while he turns the meat over. He shuts the grill, and walks over to Plummer, and looks around.

JUNE

Man, this house is nice.

PLUMMER

Thanks. We are about to take it to another level. From This point on we will doing more of the service in demand that are in need in other locations, but everything moves on my call. Do I make myself clear?

Plummer looks around, as everyone nods their head.

PLUMMER (CONT'D)

The way I see it, if everyone plays their part according we should all weep the French benefits.

Plummer raises a glass in the air, and all of them raises their glasses.

PLUMMER (CONT'D)

Cheers.

Everyone takes a drink., June turns, and walks over to the grill. Plummer gets up, and walks over to June.

PLUMMER (CONT'D)

Man, that looks good. It seems like you know what you're doing.

June looks at Plummer, smiles and continue attending to the meat on the grill. Plummer takes a sip from his glass, and moves in close to June.

PLUMMER (CONT'D)

How have Task been doing since he been back on board?

JUNE

No problems. Everything he been handling have been on the money. Losing his girl, and kids humbled him a lot.

PLUMMER

I just want to make sure his head is in the right place. By the way I need you do me a favor.

JUNE

What is it?

PLUMMER

I put Javier on, but I don't want to have any contact with him. I don't want to alarm the family in any way.

JUNE

Ok I got him.

EXT. STREET - NIGHT

Javier pulls up to the curve, and June gets into the passenger seat.

JUNE

What's good man?

JAVIER

Just shooting the regular. Can I make a stop before we take care of business?

JUNE

Sure, go ahead.

Javier drives, and pulls up in front of a apartment building. Him and June gets out the car, walks up the path leading to the front door of the building. Javier opens the door, and they walk up a flight of stairs, to a door on the second floor. Javier puts the key in the door, and opens it.

INT. APARTMENT - NIGHT

They walk in. A man is standing in the living room. He looks at Javier.

THE MAN

Tell me is not true man.

JAVIER

The fuck is you talking about man.



THE MAN

You, and my girl Tresse.

JAVIER

Come on man we go too far back. You know I wouldn't do you like that.

THE MAN

Then why this bitch come to me saying she's done with me, and she's pregnant, and the baby is yours.

JAVIER

And you believed her. She just trying to go where she things she can get something.

THE MAN

Oh yeah, well she not the only one talking.

The man jumps on Javier, and they wrestle around on the floor. June pulls them apart, and pushes Javier out the door.

INT. HALLWAY - NIGHT

Javier attempts to go back in, but June stops him.

JUNE

Let's get up out of here right now.

JAVIER

Just hold on a minute. We good trust me. I grew up with him. Just wait in the car, and I'll be right out.

June steps a side, and walks down the stairs out the building.

"20 MINUTES LATER"

June is sitting in the car. He jumps out the car, and runs into the apartment building.

INT. APARTMENT BUILDING - NIGHT

He rushes up the stairs, pulls his gun out, and slowly enter the apartment.

INT. APARTMENT - NIGHT

He sees Javier lying on the floor bleeding out the mouth, with two bullet wounds in his chest, and a gun clutched in his hand, with his eyes open wide, looking at June, as life leave his body.

June looks over across the room, and see the man crawling across the floor on his stomach leaving a trail of blood along the way. June grabs Javier gun, shoots the man, wipes the gun down with a rag on the table. He puts the gun back in Javier hand, reaches inside Javier pocket, grabs his keys, close Javier eyes, and runs out the door.

EXT. LAKE - DAY

June drives up in the parking lot, get out of his car, and walks over where Plummer is sitting on a rock looking out at the water.

PLUMMER

I guess you heard about my brother  
in law.

JUNE

Yeah that was a messed-up situation.

PLUMMER

I been trying to find out what happen,  
and Martina been asking questions,  
like was he involved in my business.  
I keep telling her no. Man, I'm  
praying don't nothing comes to  
surface, that could connect him to  
me in any way.

JUNE

Man, you'll be alright.

PLUMMER

Man, I should have left him alone  
when he came to me. Now I've got  
to live with the fact of me being  
somewhat responsible for his death.

JUNE

No. You weren't.

Plummer looks at June.

PLUMMER

You know something I don't?

JUNE

Yes, I was there. I would have  
contacted you when it happened, but  
I could find the words, or the  
strength to tell you at the time.  
Sh-it, it fucked me up.

PLUMMER

What happen?

JUNE

He picks me up, and we were headed over to handle some business, but he said he wanted to make a stop. You know the messed part about it is, it didn't have nothing to do with the business. This guy he grew up with accused him of messing with his woman. They tussled, and I tried to get him away from the situation, but he refused, and they ended up shooting each other.

PLUMMER

So, he died over a piece of ass.

Plummer shakes his head, gets up, and starts to walk toward the parking lot with June.

EXT. PLUMMER HOUSE - DAY

Plummer drives up in the driveway, gets out the car, and walks up on the porch. Martina, and his two daughters are. Standing on the porch. His daughters run, and hugs him.

MARTINA

You girl go ahead, and get in the car. The girls walks off the porch.

PLUMMER

Where you going?

She drops her head, and then looks up at Plummer.

MARTINA

I can't do this anymore.

PLUMMER

Do what?

MARTINA

This Plummer.

Plummer take a deep breath, and look at her.

MARTINA (CONT'D)

I just don't feel we have nothing worth staying together for. Yes, we have the girls, but that's it, and to be honest for the first time since we been together, I don't feel in my heart, I believe you when it comes to my brother, and I don't want to start building a feeling of hatred for you.

PLUMMER

Sounds like to me you been searching  
for a reason, but that's alright.

Plummer walks over to Martina, close to her hear.

PLUMMER (CONT'D)

You don't think for one moment I  
would like to just work a nine to  
five, and come home, and spend the  
rest my day with you, and the girls.

MARTINA

Please don't start with the  
explanation of what you have to do  
for us.

PLUMMER

If I hadn't been the kind of man  
that fulfilled your needs, and wants  
from the beginning, we wouldn't be  
where we at today. Now you want me  
to stop being able to do what I've  
been doing to maintain.

MARTINA

Good by Plummer. You can see the  
girls when you want too.

Martins starts to walk away, and Plummer grabs hold of her  
arm.

PLUMMER

I ain't mad at you. You know it  
seems like everyone I've loved leave.  
It started when I was a little, and  
my mother and father left to go visit  
the kin folks, but never returned.  
They were killed in a car accident  
on their way back, so I had to grow  
up and live my life the best way I  
see fit, Good by Martina.

Plummer stands on the porch, and watches Martina, as she  
gets in the car, and drives away.

INT. STRIP CLUB - DAY

Plummer is sitting at his desk, when the door opens' and a  
lady from the Philippines name CHAMPAGNE walks in, with a  
cute face, and rubble red lips, and a nice body. She takes  
a seat in a chair across from Plummer, and Queenie shuts the  
door.

PLUMMER  
How may I help you?

CHAMPAGNE  
Hi my name is Champagne, and I am an experienced dancer that was interested in working in your establishment.

PLUMMER  
I can bring you in, and see how it goes.

"LATER"

Plummer sits over in a booth watching Champagne, as she steps up on the platform. She had a tattoo of a dragon on her side, clear down the side of her leg, and a black panther above the ankle of her other leg. Woods takes a seat in the booth across from Plummer, as Champagne starts her dance routine on the pole.

WOODS  
When did she get here?

PLUMMER  
She came in a few days ago.

WOODS  
I know her. She a runner.

PLUMMER  
For who?

WOODS  
I don't know, but I've seen, and heard how she moves.

PLUMMER  
You think she was sent?

WOODS  
If she here long enough, you'll see.

"LATER"

INT. LOCKER ROOM - NIGHT

Champagne stands at a locker wearing blue jeans, with a pair of black high heel boots on, and a black shirt with a blue jean purse strapped around her shoulder. She looks into a mirror on the inside door of the locker, and rubs some lip gloss around her lip, and puts it inside her purse. She closes the locker, and jerks back at the sight of Queenie standing there, leaning up against the locker with her arms folded, chewing gum.

QUEENIE

Plummer said stop by his office before  
you leave.

Champagne turns, and walks out.

INT. OFFICE - NIGHT

Plummer and Woods are sitting in the office. There's a knock  
at the door.

PLUMMER

Come in.

Champagne walks in, and Woods gets up, and head towards the  
door.

WOODS

Hi, how you doing?

CHAMPAGNE

I'm fine, and you.

WOODS

I'm alright. I'll get at you later  
Plummer.

PLUMMER

Alright.

Woods walks pass Champagne, and out the door.

PLUMMER (CONT'D)

Have a seat.

Plummer leans back in his chair, as Champagne sits down.

PLUMMER (CONT'D)

I'm sorry to tell you. I don't think  
you fit the description of what I'm  
looking for in here.

CHAMPAGNE

(concerned look)

Is that so.

Plummer looks at Champagne, and shakes his head.

CHAMPAGNE (CONT'D)

O.K. less cut the bull crap, and get  
to the real sh-it.

PLUMMER

For what reason would I have to beat  
around the bush with you for?

CHAMPAGNE

I'm not some air head, though some may take me to be because the pretty face, and nice body.

Plummer slightly smiles.

PLUMMER

I didn't say that.

CHAMPAGNE

I done dam sure did my home work with you, and I can see you have done yours.

PLUMMER

Well enlighten me.

CHAMPAGNE

You know I was moving sh-it for Rico, and I know what you do, but that don't have nothing to do with me. I just came to dance, get the bag, and leave.

PLUMMER

Why would you stop running for Rico, to come over here to dance?

CHAMPAGNE

For al the moves I was making for him, the sh-it wasn't adding up right in the pockets, so I figure I'd come here where I could make just as much, or even more. When it comes to business your place is jumping.

PLUMMER

O.K. let me think on it, and I'll get back to you.

CHAMPAGNE

Listen Plummer I didn't come to bring no smoke, and I know from where you at someone had to give you a chance, and that means they had to trust you in some way, and that's all I'm asking for. Like I said, I wasn't getting what I was worth, so I moved on, and I guarantee you, if you give me the chance you won't regret it.

INT. STRIP CLUB - NIGHT

Champagne finish dancing, and walks off the stage. RICO grabs her, and pulls her down into his lap. She pulls away, and he grabs hold of her shoulder, speeds her around, and grabs her by the neck. Task steps in, and removes Rico hand from Champagne neck.

Rico smile, as another man near him reaches for a gun in his waist, but stops, as Woods moves in close with a gun press into the man's gut. He takes the man gun. Puts it inside his pocket, and presses the man shoulder down towards a seat, He take a seat next to the man. Task runs his hands round Rico waist, and across his pockets.

TASK

Follow me.

Rico follows Task up a flight of stairs into a room where Plummer is sitting inside, in a lounge chair looking through a one-way mirror in full view of the club.

PLUMMER

Come in, and have a seat.

Rico sits down.

PLUMMER (CONT'D)

Do we have a problem?

RICO

No I was trying to have a brief conversation with the lady, you see she was a business associate of mine. No offense.

PLUMMER

So out of all the places you come into my place of business to cause a discrepancy huh?

RICO

I've made several attempts to contact her, and fail to do so, but in no way was it my intent to disrupt your business affairs, you see she use to be of great value to me business wise, So I felt an urgency to contact her in a respectable manner to persuade her to come back before she ended up running for you, and you are Plummer, is that correct.



PLUMMER

Yes, you are correct. Listen Rico,  
that's is your name, right?

RICO

Yes.

PLUMMER

I don't care how, or who you do  
business with, don't ever bring  
that sh-it in my space. Is that  
understood?

RICO

Yes sir.

PLUMMER

Now you may be excused.

"LATER"

INT. OFFICE - NIGHT

Champagne sits across the desk from Plummer.

PLUMMER

You're going to have to lay low from  
coming in here, just for a minute,  
until I see where his head at. I  
don't want to jeopardize my business,  
or the safety of the people that  
work here.

EXT. STREET - NIGHT

Champagne approaches a gold Lincoln Town car with two men in  
the front seat, and another man standing by the back door of  
the car. The man by the back door opens the door, and  
Champagne takes a seat inside next to Rico. The man shut  
the door.

RICO

I was glad to hear from you. You  
know it's hard to find someone who  
is trust worthy enough to deal with  
moving the kind of weight that we  
move out here.

CHAMPAGNE

I'm sure you can use one of these  
men to do so.

RICO

I guess I just feel more secure with you. Tell me what is it that you want?

CHAMPAGNE

I want to negotiate a percentage out of everything I move for you.

RICO

Are you serious. Come on you know I can't do that, but I promise you it would be a lot more then what I was giving you. Now do we have a deal.

CHAMPAGNE

Do I have a choice?

RICO

I don't think so.

Rico extends his hand out, and Champagne shakes it, and gets out the car, she takes a few steps, and turns, as she reaches inside the front pocket of her jacket, and pulls out a gun. She fires, and shoots the two men in the front seat, and the other man, as he gets into the same door she got out. She points the gun at Rico.

CHAMPAGNE

Don't you fucking move you greedy son of a bitch. You just couldn't leave well enough alone. And what puzzles me the most is, you know how I get down. I done put in so much work for your grease's ass.

Champagne fires shooting Rico, as she walks toward the car. She fires until the gun is empty, puts it in her pocket, and turns, and walks away.

INT. OFFICE - DAY

Plummer Woods, and Champagne is seated across from each other. Queenie, June and Task walks in, and take a seat.

PLUMMER

I called all of you in here today to let you know that my business has upgraded so moving forward I've made plans to have things done in a different manner.

EXT. WAREHOUSE - NIGHT

Two cars pull up. Woods flashes his lights, and the door goes up, Him, and the car behind him pulls in. Plummer gets out the passenger seat, and woods gets out, and walks around to the front of the car holding a high-power riffle. June and Task steps out the second car. Task is holding a Semi-automatic rifle. Plummer walk over to DANNY standing in the middle of a group of men heavily armed.

PLUMMER

Danny my friend, nice to meet you.

DANNY

Same to you Mr. Plummer, or shell I say Plummer?

PLUMMER

That's fine with me.

Danny looks over at a man, and the man opens the brief cases on a table felt with kilos of powder. Plummer walks over sticks a knife in one of the bags, and puts the tip of the knife on his tough. Looks back at June, nods his head, and June grabs two brief cases out the trunk, walks over to the table, lies them on the table, pops them open, and Danny looks in both cases. He grabs a stack of bills, runs his fingers across them, tosses the stack back in the case, and shakes Plummer's hand with a smile on his face.

DANNY

I hope this could be the beginning of two business associates moving forward.

PLUMMER

I can't see why not.

INT. OFFICE - EVENING

Plummer sits behind the desk talking to Champagne, as she roams through the pages of a magazine. The door flies open, and a man rushes in. Queenie runs in behind him.

QUEENIE

I try to tell him...

Plummer cuts Queenie off.

PLUMMER

That's o.k.

Plummer looks at the man with one hand on the desk, as he eases the other hand on a gun taped up under the center of the desk.

PLUMMER (CONT'D)

Have a seat.

The man takes a seat. Champagne gets up, and stands between the door, and the man.

PLUMMER (CONT'D)

So, is there something I could do for you sir?

THE MAN

MR. JONES Sent me to inform you that he would like to meet with you.

PLUMMER

You tell Mr. Jones, I will give him a call, and set up a time to meet with him within my schedule.

THE MAN

He wants to see you now. In fact, he sent me to come and get you.

PLUMMER

Is that so. Well you tell him I'll be in touch with him when I'm ready to do business.

The man reached for a gun in his waist, as Plummer starts to squeeze the trigger, but eases up off of it, as Champagne quickly pressed a silver cream marble handle twenty-five caliber pistol into the man's neck. She whispers softly in his ear.

CHAMPAGNE

Woe there big fellow. I don't think you want to do that. Now get up, and come with me.

INT. BACK DOOR - EVENING

Queenie, and Champagne stands near the back door with the man, stripped down to his boxers.

CHAMPAGNE

Now run your ass up out of here, and get somewhere.

THE MAN

Please don't do this.

CHAMPAGNE

You better get gone before they find you out there laid out stiff in them boxer. Now get on.

The man walks out the back door. Queenie and Champagne look at each other' and burst out laughing.

INT. RESTAURANT - DAY

Mr. Jones sits at a table eating, as Plummer walks in and takes a seat.

MR. JONES

Hey Plummer, how have business been?

PLUMMER

Good as usually.

MR. JONES

That's good to here. You know Plummer I could remember as if it was yesterday when Wade brought you in. Man, you were green, but mild mannered to deal with, and I said that kids is going to go somewhere, and look at you now.

Mr. Jones looks at Plummer, smiles, and starts to eat again.

PLUMMER

So, you wanted to see me to compliment me.

MR. JONES

No. I wanted to get some sort of understanding, as to what would make you go and conduct business with someone else.

PLUMMER

I didn't think it was of any concern, of anyone when it comes to who I choose to do business with.

MR. JONES

Well let me inform you that there's rules, and positions we must continue to abide by when conducting business, and I see that you have falling short of that.

PLUMMER

And how is that?

MR. JONES

Danny the man that you did business with is up over me, so it seems as though you have went up over my head.

PLUMMER

Wait a minute. I had no impression, as to being up under any order that prohibits me to do business in any other way, but my own. I never consented to being affiliated up under no type of rules, or regulations of any kind. I give respect, and in return I get it, and the only obligation I have is to come with the right amount in exchange for what I purchase.

MR. JONES

You were a nothing ass bum, who had nothing, when Wade brought you to me, and everything you got is because of me. You ungrateful little sh-it.

Plummer looks into Mr. Jones eyes with a furious look on his face, and reached inside his jacket and pull out a gun. Woods steps up, and press his hand on top of the gun in Plummer's hand, and draws a gun from out of his pocket. He points at the men sitting near, that was in the act of reaching for their guns, at the same time they were getting up.

WOODS

Hold on fellows let's not get riled up. Now sit back down, and we will quietly vacate the prominences.

Plummer puts the gun back in his pocket, takes a deep breath, and rubs his hand across his face. He looks at Mr. Jones

PLUMMER

From day one everything I've got from you I paid for, and put in the work to maintain my business, so I'm not obligated to no one.

Mr. Jones starts to laugh, and the men burst out laughing. The men sit back in their seats, and Plummer, and Woods walks out.

INT. CAR - DAY

Woods drives up in the parking lot, and parks. He looks at Plummer.

WOODS

You know they coming at you.

PLUMMER

We all bleed. We going to beef up security, and bring the heat if that's what he's asking for.

INT. OFFICE - EVENING

Plummer sits behind his desk. June, Task, Woods, Queenie, Champagne, and four other men sits on the other side of the desk.

PLUMMER

Listen up. I want everyone to be on alert. I got a situation that could cause a problem. I know you have a lot on your hand with the people working up under you, so without disrupting business let's move with caution

INT. PLUMMER HOUSE - NIGHT

Plummer lies in the living room on the couch with a silk robe on looking at tv with his head in Champagnes lap. She's wearing a red two-piece lace bra and panties. Plummer rolls over onto the floor at the sound of shots fired, and Champagne follows. Plummer rolls over on top of Champagne as the glass window facing the front of the house shudders, and the sound of the bullets rattles through the living room.

A fire bomb comes through the window, and lands on the couch. Plummer grabs hold of Champagne, and crawls towards the side door, as the flames goes up, He grabs hold of an AK 47, off the floor, and a set of keys on a stand, as the smoke fills the room. He grabs Champagne, and moves with her to the side of the door, opens the door, and slowly exit with the AK pointed.

EXT. HOUSE - NIGHT

He turns towards the front of the house, and see the back of a car. He runs forward shooting at the car, as the car speeds off. Plummer walks over to a car full of bullet hole with two men inside dead. He rushes up the drive way to the back of the house, and him and Champagne jumps in a car, and drives away.

INT. CAR - NIGHT

Plummer slowly drives pass the strip club looking at the fire fighter men, as they put out the fire that have burned down the club.

EXT. MR. JONES HOUSE - DAY

A delivery truck pulls up in front of the house beside the security booth. A man steps out of the booth.

DELIVERY MAN

I have a package for a Mr. Brut Jones  
that needs to be sign by someone  
inside the residence.

The man steps inside the booth, and a few minutes later he opens the gate, steps out the booth, and directs the delivery driver in with a wave of the hand.

The delivery man drives up the pathway to the front of the house. He gets out the truck with a box, and a clip board, walks up to the front door. A woman opens the door, signs the clip board, and takes the box. The delivery man gets back in the truck, and drives down the pathway through the gate, pass the security booth as the explosion sounds off.

INT. RESTAURANT - EVENING

Plummer, Champagne, Queenie, Woods, and another man sits at a table eating.

"LATER"

EXT. RESTAURANT - EVENING

Queenie and Woods walk out restaurant onto the side walk, and gets into a car. The man walks out in front of Plummer, and Champagne. He opens the back door, and Champagne gets in. Plummer starts to get in, but notice the car that drives up. He drops to the ground, as the guns goes off. The car speeds off, and Plummer grabs Champagne before she takes her last breath, and dies in his arms. Woods walks up, looks at the man escorting Plummer laid out on the sidewalk dead with his eyes wide open. He walks over to Plummer.

WOODS

Come on Plummer we got to get up out  
of here, she's gone.

Plummer lies her down, and rushes off with Woods.

INT. FUNERAL HOME - DAY

There're people in seats on both side of the aisle, as Plummer walks down the center to the casket. He looks at Champagne, turn and walks over, and takes a seat.

'LATER"



EXT. FUNERAL HOME - DAY

Plummer, surrounded by a group of men stands, and watches as the men puts the coffin in the hertz. Woods walks over to him, and lean forward, and whispers in his ear.

WOODS

The lady would like to have a word  
with you.

Plummer looks over Woods shoulder at a nicely build lady with long hair wearing a two-piece outfit with a hat to match, and a handkerchief up to her nose. She was a little thicker, but looked identically like Champagne. He nods his head, and Woods move aside. The woman steps up, looks at Plummer, and slaps him hard,

THE WOMAN

(cries)  
I hate you, I hate you.

Another woman grabs her, and pulls her away.

INT. CAR - NIGHT

Plummer, Woods, and Queenie sat kitty corner to a lounge watching people come and go.

CUT TO:

INT. GAMBLE JOINT - NIGHT

A group of men sat around a table playing poker, near another group of men shooting pool. The room flit the air with smoke, as they puffed on their cigars, and drank liquor. A tv mounted high up in the corner of the room with a sports game on, kept the attention of some of men while playing and shooting. There was a knock at the door.

EXT. GAMBLE JOINT - NIGHT

A man stood outside dressed in a pizza uniform with a stack of boxes of pizza's in his hand, holding a shotgun up under the last box. He knocks on the door, and a man inside cracks the door.

THE MAN

Here's the pizza you ordered.

INT. GAMBLE JOINT - NIGHT

The man at the door turns towards the man inside.

THE MAN  
 (He yells)  
 Who ordered pizza

Everybody looks around at each other, as the door swings open, and the men holding the boxes, drops them, and fired off a shot blowing the man who answered the door across the room, while June, Task, and a group of men rushes inside and fired killing everyone. After the smoke clears June takes out his phone, and text done.

CUT TO:

INT. CAR - NIGHT

Plummer looks at his phone, and see the word done.

EXT. LOUNGE - NIGHT

Plummer and Woods stand outside the door of the lounge, as Queenie walks in.

INT. LOUNGE - NIGHT

She slowly walks towards a group of men sitting at a table. Across from a table Mr. Jones is sitting at, talking to a man. The group of men quickly notice the tight fitted blue mini skirt gripped around the curves of Queenie's body.

One of the men eyes focused in on Queenie's high heels, moving his way up her thick legs, continuing up her body to her face. The complexion of her skin brought out the shape, and smoothness of her high cheek bones, with her hair pressed neatly across her forehead, that continued around the back of her ear, down to her shoulder.

Her lips glowed from the lip gloss she wore. Her eyes were clear to see through the slightly tinted framed designer glasses. She had a coach bag that matched the color of her skirt, connected to a strap she wore around her shoulder, that extends down to her waist.

THE MAN  
 Hey there. Can I talk to you for  
 minute?

She approaches the table. Stops looks at the man smiles, slides her hand in the coach bag, and squeezes the trigger of a mac ten semi-automatic. When she starts to fire Woods walks up, and shoots the man at the table with Mr. Jones. Queenie continues moving the coach bag around the table shooting the men, as the people runs out frantically.

Mr. Jones looks at Plummer, as Plummer steps up, and quickly snatches him up out the seat by his collar, and throws him

to the floor. While holding a gun in his other hand Plummer kicks Mr. Jones as he attempts to crawl away. He Kicks Mr. Jones until he gets to a wall at the back of the lounge. Mr. Jones gets to his feet with his back up against the wall, as Plummer walks towards him,

MR. JONES

Wait, wait, wait. We can work this out.

PLUMMER

This is what you asked for.

Plummer presses the gun into Mr. Jones gut, and fires twice. Plummer backs up, and Mr. Jones grabs his stomach. Plummer turns his back to Mr. Jones, takes a few steps forward, turns and points the gun at Mr. Jones head, and fire, as Mr. Jones starts to slide down the wall.

INT. BUS STATION - DAY

June, Task, and Woods stands near the doorway of the station. Plummer and Queenie are standing by the entree of the bus.

QUEENIE

It sucks to have to leave the place where you've lived your whole life.

PLUMMER

You act like you're never coming back.

QUEENIE

It feels that way if you don't know when.

PLUMMER

Like I said we just got to lay low until we see if there's any reaction. After all he wasn't some nickel, or dime punk on the street. I'm sure he knew somebody other than them chumps we got rid of that was riding his coat tale.

The last few people are boarding the bus. Plummer gives Queenie a hug. She turns and board the bus.

INT. HOUSE - EVENING

Plummer walks into the living room sits his suitcase down. Woods tosses his suitcase on the couch. Plummer walks over to the window, pulls back the curtains, and looks out.

PLUMMER

You weren't lying, this is the country. Nothing but land, and grass for miles.

WOODS

My Grandfather built this house, years ago. This is where they started the family, and was here to they died.

PLUMMER

Man, that crazy. They had to be bored as hell.

WOODS

They never knew the city life, so you can't miss what you never had.

PLUMMER

You right about that.

WOODS

So, what's next?

Plummer turns, and looks at Woods. We take a moment, and see how things flow before we get back to business. I got June, Task, and some other people still moving, and they going let us know.

INT. LIVING ROOM - DAY

Darlene walks in the door, and Plummer get up and hugs her.

PLUMMER

Hey sis how you doing?

DARLENE

I'm ok I quest.

She walks away from Plummer, and looks around. She turns, and looks at Plummer.

DARLENE (CONT'D)

You know I all most forgot I had a brother. Haven't seen, or heard much from you since you left to go live with auntie.

PLUMMER

Been kind of busy.

DARLENE

Too busy to call, or come see bout your family huh.

PLUMMER

It's not what you think.

DARLENE

Well enlighten me, but before you do let me inform you that I'm aware of the life style you lead, and I don't think mom, or dad would be too pleased if they were here.

PLUMMER

So that's supposed to put a guilt trip on my shoulder.

Plummer walks over and takes a seat in a lounge chair.

PLUMMER (CONT'D)

If you can remember when they left they didn't leave nothing for us to live on.

DARLENE

So, you decide to just throw your life away being a part of the flit and corruption they work hard to keep you from.

Plummer looks at Darlene with a look of angry on his face.

PLUMMER

Tell me do you see what I see? My mother, and my father worked their asses off in them modern planation's struggling to raise a family only to meet a un timely death with nothing to leave behind.

DARLENE

They had each other, and us.

PLUMMER

That's all they had to live for huh. Well I can't do it. Waking up each day to another man controlling my life. Giving me just enough, or not even enough to live on until I'm all wore out living on a fix income.

DARLENE

Plummer I'm not telling you how to feel.

PLUMMER

Well feel me then.

(MORE)

PLUMMER (CONT'D)

It's not that I don't want to see  
yawl. I stay away for the sake of  
your safety. Don't you think for  
one moment that I don't miss you,  
and the family, but right now I've  
got to do what I've got to do. Now  
could we change the subject, and  
have a pleasant moment.

Darlene looks at Plummer with a smile.

PLUMMER (CONT'D)

You the same stubborn little brother  
I use to know.

She takes a seat.

INT. CAR - DAY

Plummer and Queenie sit in the back seat. Plummer is  
casually dressed with a pair of sunglasses on, as they ride  
through the streets.

PLUMMER

Did you enjoy the time away?

QUEENIE

It was alright at first, but I got a  
little bored, and you?

PLUMMER

Just laid back, and took it in  
stride.

QUEENIE

Man, I was glad when you call. For a  
minute I thought you was going to  
leave me stranded.

PLUMMER

Not the way you put in work. I'd be  
a fool to do that.

They drive up in a parking lot next to another vehicle.  
Plummer gets out, and get into the back of the vehicle.  
Where Danny sits looking straight ahead.

DANNY

Plummer what is it that can do for  
you my friend.

PLUMMER

I Wanted to meet with you to see if the good terms we were on are still suitable for business.

DANNY

(laugh)

You mean after the power move you made to eliminate one of my biggest business associates. Smart man to be considerate.

PLUMMER

It wasn't me. He Pressed the issue.

DANNY

It's not a matter of mine, but I can't say who he was linked too, and I have to keep my business affairs intact.

PLUMMER

So, you saying your business with me is done?

DANNY

Yes, but what I have observed in you is the strength to control your own destiny. If it wouldn't have been so we wouldn't be having this conversation.

Danny reaches inside his jacket, and pulls out a card. He hands it to Plummer.

DANNY (CONT'D)

Give him my name.

Plummer looks at Danny, puts the card in his pocket, and gets out the car.

EXT. AIRPORT - DAY

A plane takes off. A view of the plane, as it fly through the sky.

INT. AIRPLANE - DAY

Plummer and Woods sit next to each other on the plane casually dressed.

"Hours Later"

EXT. AIRPORT - EVENING

Plummer and Woods get into a Taxi. They ride to a location, gets out, and Plummer hands the driver some money. The driver drives away. Plummer, and Woods walks over to a building where a group of men is standing.

PLUMMER

Hey you know where I can find a man  
by the name. MELECIO

The men start to laugh, as they surround Plummer and Woods, grabs hold of them, and cover their heads with black bags.

INT. WAREHOUSE - EVENING

Plummer and Woods sit side by side in chairs, as a man snatches the bags off their heads. A muscular man with broad shoulder sits in a chair a few feet away with a thick cigar in the side of his mouth.

MELECIO

Which one of you is Plummer?

Plummer raises his head.

MELECIO (CONT'D)

And for what reason have you come  
here?

PLUMMER

As I stated on the phone, I was  
referred by Danny to contact you  
concerning business matters.

MELECIO

Is that so.

PLUMMER

Look sir I didn't come here to cause  
no problems. Just to see if we can  
make some type of arrangement that  
may suit us both.

MELECIO

I have no need to do business within  
in the states. All though I have in  
the past.

PLUMMER

Well thanks for your time. Could  
you do me the favor of getting someone  
to escort us back to the airport.



MELECIO

That can be arranged, but first I have a proposition for you, and if we can work something out I will consider doing business with you.

EXT. HOUSE - DAY

Queenie presses the doorbell dressed in a two-piece outfit with heels on, alongside Plummer wearing a suit and tie. CATALINA a young lady casually dressed with her hair up in a pony tail opens the door.

CATALINA

Hello may I help you.

QUEENIE

Hi my name Ruth Anderson, and this is my husband Paul. We are looking to buy a house, and was notify by our Realtor that your house was on the market.

CATALINA

Come in.

EXT. HOUSE - DAY

Queenie and Plummer walk inside. Catalina shuts the door behind them.

CATALINA

Hold on a minute. I will get my husband.

She walks through the house, and returns with SANTIAGO AMOROS.

SANTIAGO AMOROS

Hello, my name is Santiago Amoros. My wife Catalina tells me the you are interested in purchasing our property.

QUEENIE

Yes, me and my husband Paul are looking to start a family, and we are looking for a house to raise our kids in.

SANTIAGO AMOROS

Well let me show you around. This maybe just what you need.

Santiago shakes Plummer's hand, and leads Queenie, and Plummer through the house.

"Later"

INT. LIVING ROOM - DAY

Santiago, Queenie, and Plummer walks in. Catalina is sitting on a couch next to a little boy (ROBERTO) watching tv.

SANTIAGO AMOROS

Well what do you think. Is this a place you would like to live?

Queenie, and Plummer looks at each other, and smiles.

PLUMMER

You like it honey?

QUEENIE

Yes, it's perfect.

PLUMMER

Good.

Plummer reaches out, and shakes Santiago's hand.

PLUMMER (CONT'D)

Where do I sign.

SANTIAGO AMOROS

Come with me to my office.

QUEENIE

Honey you go ahead. I'm going to take a seat, and wait here. Santiago, and Plummer leaves the room.

Queenie looks at Roberto, reaches in her purse, and pulls out a sucker. She extents her and out towards Roberto.

QUEENIE (CONT'D)

Hi Roberto would like some candy.

Catalina looks at Queenie with a look of surprise.

CATALINA

How do you know his name?

QUEENIE

His grandfather Melecio told me. Isn't that your father's name?

Catalina looks at Queenie, and starts to cry.

CATALINA?

You seen my father?

QUEENIE

No, but Paul did.

CATALINA

Santiago brought me and my son here to the states to keep me away from my father. At first, he treated me as a wife, and when we got here I became his prisoner.

QUEENIE

Well we have been sent to return you, and your son to your father.

CATALINA

You don't know what you and your husband have walked into. Santiago is a dangerous man, and he will kill you.

INT. ROOM - DAY

Four men sits around in a room in the back of the house. June, Task, and Woods quietly enters through a door. The men look up, as June, Task, and Plummer stands beside each other shooting the men.

INT. SANTIAGO OFFICE - DAY

Plummer sits on the other side of the desk, as Santiago starts to get up at the sound of the guns. Plummer pulls out a gun.

PLUMMER

Relax. It's no need to be alarm. Melecio told me to give you this.

Plummer fire, and shoots Santiago.

EXT. TAXI - DAY

Plummer gets out the front seat casually dressed wearing a pair of sunglasses. He opens the back door, as Melecio stands off in the distance. Catalina, and Roberto get out and runs to her father. Plummer leans up against the car, and watches, as Melecio embraces his daughter, and grandson with tears in his eyes. He waves at Plummer. Plummer gets into the taxi, and the taxi drives away.

INT. ROOM - DAY

Plummer stands up in front of Woods, June, Task, Queenie, and a group of men sitting around a room.

PLUMMER

It's good to see how things are going since we've got back to business, and I want to keep it that way. The level of business has increase since the plug we have, have been generous to accommodate the needs in demand, so let use carry on.

Everyone starts to get up, and leave.

PLUMMER (CONT'D)

Hey Queenie let me talk to you for minute.

Queenie walks over to Plummer.

PLUMMER

What's going on?

QUEENIE

Nothing just doing my part.

Plummer grabs Queenie's arm, pushes her sleeve up, and looks at the needle tracks. Queenie drops her head.

PLUMMER

What is this?

QUEENIE

O.K. I messed up Plummer. Please don't cut me loose.

PLUMMER

I tell you what I'm going to do. I'm going to help you kick that habit, and give you all the support that you need.

He grabs Queenie in his arms, and hugs her, as she starts to cry.

EXT. SHOE STORE - DAY

Plummer looks through a shoe store at a pair of men shoes. He starts to walk towards the entree, and bumps into CARMELLA. He knocks the items she's carrying out of her hands, and

PLUMMER

I'm sorry.

He Kneels down to help her pick them up. She looks at him.

CARMELLA

It's o.k. I'm trying to remember  
where I seen you before.

PLUMMER

Your Queenie's friend. We met over  
Scagg house.

CARMELLA

Oh, yes, your right. I heard he died  
shortly after that.

PLUMMER

Yes unfortunately.

QUEENIE

I haven heard from Queenie for quite  
some time now.

PLUMMER

Is that so.

CARMELLA

You know how it is. Time changes,  
and people too. Well nice seeing.  
Take care.

Carmella walks away.

PLUMMER

Hey Carmella.

Carmella turns, and looks at Plummer.

PLUMMER (CONT'D)

Do you have time for dinner Tuesday  
night?

CARMELLA

Yes.

PLUMMER

O.k I'll make reservations at Temple  
Court at 8:00 o'clock. Where can I  
pick you at.

CARMELLA

I'll meet you there.

PLUMMER

Alright. Have nice day.

Plummer turn, and walks in the store.



