

MISTER BLAIR

an original screenplay by

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FADE IN:

INT. AFTER HOUR JOINT - NIGHT

CARLOS sits in a corner on a wooden box as his eyes roams through the place. He looks over at the Juke box as the sound of Billy Holiday smooth voice set the mood, then over to the people drinking booze, dancing and gambling. He focusses in on his father RACKS and his business partner MALONE dress in suit and tie. An older lady sits at the end of the bar smoking a cigarette, and directing the ladies that leads the men upstairs.

"LATER"

INT. OFFICE - NIGHT

Malone sits behind the desk on the phone, as Racks walks in, takes a seat on the desk, and leans forward. Malone hangs up the phone, and sits back in the chair.

MALONE

That was BLAIR.

RACKS

What he want?

MALONE

He wants a meeting with us.

RACKS

What about?

MALONE

He didn't say. We have to be in Chicago in two weeks.

CARLOS (V.O.)

My dad and Malone ran one of the hottest night clubs in Cleveland, with a prostitution ring going on upstairs. He would bring me along sometimes to run errands.

EXT. ALLEY AND STREET - NIGHT

Carlos runs through a back alley dodging the water puddles as the glare of light glows off the wet pavement. He runs onto the sidewalk of a busy street, walking fast past people going in the opposite direction. He stops at the sound of a man's voice.

MAN

Hey little man, what you know good.
Come here.

Carol walks over to the man standing near a store front, a long side a line of other men.

MAN (CONT'D)

Hey man where you headed.

CARLOS

I'm going to Mr Jones.

MAN

Oh yeah, he usually look out for
your people when you get something
from him huh.

CARLOS

I guess.

MAN

You thing you could tell'em your
people want a bottle of Scotch. I'm
sure he'll cut the price for them.

CARLOS

Yeah, and what's in it for me?

The men standing near starts to laugh. The man looks at Carlos with a disgusted look on his face, and hands him the money for the Scotch along with the money for Carlos.

MAN

Gone get that you little hustler.

CARLOS

It takes one to know one.

INT. RACKS AND MALONE'S OFFICE - NIGHT

Racks and Malone sits in a office with stacks of money on a desk. Taking phone calls and going over the books they keep record of.

CARLOS (V.O.)

My dad had his hands in a lot of
illegal stuff, from bootlegging, and
fraud to loan sharking, numbers and
extortion, and the list goes on, but
when he was home he was dad.

EXT. RACKS HOUSE - DAY

Front view of the house.

INT. RACKS LIVING ROOM - DAY

Racks sits in a lounge chair reading the paper while his wife DEBBIE sits on the couch watching t.v.. Carlos runs after his little brother into the living room.

CARLOS

Ma tell him to give me my car.

DEBBIE

Carlos let him play with it.

CARLOS

He's going to brake it.

DEBBIE

No he won't.

RACKS

Carlos can't you see he just wants you to play with him.

CARLOS (V.O.)

My little brother LAMONT kept me on my toes. He was two years old, and trying to keep up with me. At times he got on my nerves, but I wouldn't trade him for nothing.

INT. CHURCH - DAY

Carlos his mother, father and little brother. Walks into the church, down the aisle to the front, and takes a seat.

CARLOS (V.O.)

Even though my father lived the life he lived, and exposed me to a life style of corruption. We would attend church almost every Sunday morning.

EXT. RACKS HOUSE - DAY

Malone pulls up in front of the house. Carlos is sitting on the porch. His mother is sitting in a chair on the porch with Lamont sitting in her lap. Racks kisses Debbie and Lamont.

RACKS

Carlos take care of your mom. I'm going to be out of town for a few days.

CARLOS

O.k dad have a nice trip.

EXT. MALONE CAR - DAY

Racks gets into Malone's car, and they drives off.

INT. MALONE CAR - EVENING

"Five Hours Later"

Malone and Racks rides through the streets of Chicago.

CARLOS (V.O.) (CONT'D)

My father and Malone went to Chicago
on a regular basis, to meet with a
man name Blair.

INT. BLAIR OFFICE - DAY

Blair is sitting behind his desk. He reaches inside a box of cigars, takes one out, and lights it, as Malone and Rack enters. Blair nods his head, and extends his hand in the direction of two chairs on the other side of his desk.

BLAIR

Gentlemen, Gentleman, come in, come
in and have a seat.

CARLOS (V.O.)

Blair was the man that was in control
of ever illegal transaction coming
in and out of Chicago, Cleveland,
and other locations up north. If
his hands wasn't in it, it wasn't
happening. My father and Malone
handled all of their business affairs
through Blair. He gave them the power
of authority to handle the cash flow
through Cleveland with out any
disruptions.

BLAIR

So how have things been going?

RACKS

Pretty good as usual.

BLAIR

I was going over the books, and it
seems we have some problems.

MALONE

I don't see how it could be. We
always dot our I's and cross our T'
s when it comes to keeping a record
of our business affairs.

(MORE)

MALONE (CONT'D)

I tell you what we will do. We will go back to Cleveland and return with our books on a set appointed date upon your request.

BLAIR

Alright we will do that. I will call and let you know the appropriate time.

Blair stands up with Racks and Malone, and they exchange hand shakes. Racks and Malone walks out of building and heads across the street towards Malone's car. A van pulls up behind them, the side door swings open, and some men open fire shooting Racks and Malone. Rack and Molone lies on the ground.

EXT. CEMETERY - DAY

As the scene fades out into the light of day, a view of the grave plats lined up in rolls moves slowly into view of the family, and friends sitting and standing around the casket all dressed in black.

PEACHER

The Lord is my shepherd; I have everything I need. He lets me rest in green meadows; he leads me beside peaceful streams. He renews my strength. He guides me along the right paths, bringing honor to his name. Even when I walk through the valley of death. I will not be afraid, for you are close beside me.

Carlos gets up, walks over to the casket and places a flower on top of the casket

INT. AUNT'S HOUSE - DAY

"ONE YEAR LATER"

Debbie sister walks into the bedroom and helps Debbie into bed. She picks a empty liquor bottle and glass up off the dresser, and walks out the room.

CARLOS (V.O.)

My mother fail apart when my father died. She begin to drink heavy, and lost the house. We had to move with my aunt in the inner city. The place was small, and she had seven kids.

(MORE)

CARLOS (V.O.) (CONT'D)

I quit school and started running the street staying out all night. Malone had survived, but was paralyzed from the waist down. When he found out he asked my mother could he take me, and she agreed.

EXT. AUNT'S HOUSE - DAY

Carlos looks at his mother and Lamont as he looks out the window from the back seat of Malone's car, as they drive away.

CARLOS (V.O.)

I will never forget that day. My mother stood on the porch, and my little brother was crying and calling my name with his hand stretched out. I looked at him through the back window until we drove out of sight. I was twelve then. I didn't see my mother or brother for eight years.

EXT. DEBBIE HOUSE - DAY - EIGHT YEARS LATER

Carlos sat looking at the house his brother and mother lives in.

CARLOS (V.O.)

I had just turned twenty, and Malone brought me a car. I found out where my mother lived, and went over to see them.

Carlos gets out, and walks up on the porch. There a man sitting on the porch.

CARLOS (CONT'D)

Hi my name is Carlos. I'm here to see my mother Debbie, and my little brother.

MOTHER'S BOYFRIEND

Debbie's not here. Lamont, someone here to see you.

Lamont comes out of the house. Carlos expression quickly changes from excitement to anger when he looks at Lamont, and see that his face is swollen, and bruised.

CARLOS

Who did this to you?

Lamont looks over at the man and drops his head. Carlos reaches out and grabs Lamont and hugs him as the tears begin to roll down Lamont face. Carlos turns and walks off the porch, down the stairs. He reaches up under the seat of his car and pulls out a gun, puts it inside of his pants. Walks back up on the porch, and starts to pistol whip the man. He places the gun to the man's head after he beats him.

CARLOS (CONT'D)

If you ever touch him again I sworn
to God I will kill you. Do you
understand me?

The man looks at Carlos in silence, but with a frighten look on his face, as Carlos presses the gun harder against his head.

CARLOS (CONT'D)

I will blow your fucking brains out
right now. I said do you hear me?

MOTHER'S BOYFRIEND

(Nervous tone)

Yes, yes I hear you.

Carlos starts to walk away, then turns around and swiftly kicks the man two time, grabs Lamont up and takes Lamont with him.

INT. COUNTY JAIL - EVENING

Carlos sits inside a cell surrounded by other men, sitting on the benches and floors. There was one phone being used by a man with a line of men waiting in line.

CARLOS (V.O.)

They booked me, and charged me with
felonious assault, and carrying a
conceal weapon.

The police calls Carlos name, and lets Carlos out of the cell.

CARLOS (V.O.) (CONT'D)

Malone bonded me out, and somehow
got the charges dropped. My brother
got took from my mother, and ended
up in a foster home.

INT. MALONE HOME OFFICE - NIGHT - TWO YEARS LATER

Carlos sits across the desk from Malone.

MALONE

I want you to take a trip to Chicago with me. There's someone I want you to meet.

INT. BLAIR OFFICE - DAY

Malone is sitting in a wheel chair next to Carlos, and Blair is sitting behind his desk.

BLAIR

How you doing young man?

CARLOS

I'm fine sir.

BLAIR

You know I was a good friend of your father. He had away of handling business that I really admired. He was firm when it came to going after whatever he wanted.

CARLOS

And what may I ask. Does that have to do with me.

BLAIR

(laughs)

Well young man, or should I address you as Carlos?

CARLOS

Carlos will do.

BLAIR

Carlos sometimes the bloodline, or should I say the D.N.A may bear a resemblance of the same characteristics, and if that is the case. I do believe we could establish an agreement that maybe of profit to use both. That is if you play according to the rules and instructions given. Do I make myself clear?

CARLOS

Yes sir.

BLAIR

I'll tell you what. You don't have to give me a answer right now.

(MORE)

BLAIR (CONT'D)

Take some time and think about it,
and if, or when you decide we will
meet again.

CARLOS (V.O.)

All though the meeting took me by
surprise. I took the proposition.

INT. HOTEL DENVER COLORADO - NIGHT

Carlos walks out of the bathroom with a robe on, with a towel wrapped around his shoulder. He walks over to the window, and stares out for a moment, and turns and walks away.

LATER:

Carlos stands on the side of the bed wearing a black suit, white shirt, and black tie. He pulls two gun out of a suit case, checks the clips and puts them in the holsters on each side of the inside of his suit jacket. He walks over to the window and looks out. A car pulls up and four men get's out and enters the hotel.

CARLOS (V.O.)

I had been sent on a mission. I
could feel my heart beating fast,
and it seem as though I could hear
it, as if it was right next to my
ear.

Carlos walks through a fire door, down two flight of stairs. He stops at the entree of another fire door, puts a pair of gloves on, and wiped both guns with a cloth as he connects a silencer to each one. He walks out into the hallway, and stops four doors down on the right, pulls out the guns and puts his ear up against the door. He hears the men talking, and knocks on the door.

MAN

Who is it?

CARLOS

Room service.

A man cracks the door open and Carlos shoot's the man in the chest. He kicks the door open and shoot's another man as he attempts to reach for his gun. Carlos continue shooting until all four men are down. He looks at one of man lying on the floor gasping to breath.

He walks over to him and fires a shot into his head. Points his gun at the bathroom door, kicks it open, and see that no ones there. Walks out of the hotel room, and shuts the door behind him.

"YEARS" 1969 to 1974

Montage: view of the civil right movements. The Hough and Glenville Riots. The black national and afro set marching. T.v screen view of Richard Nickson speaking and the Water Gate. The junkie, pimps and pusher on the street corners of Cleveland.

"FIVE YEARS LATER"

INT. CARLOS OFFICE - DAY

Carlos is sitting in his office with three men talking business. The phone rings. He lifts his finger to cut the conversation, and pick up the phone.

"INTERCUT"

MALONE

Carlos this is Malone. Blair called me, and asked me to contact you to set up a day for a meeting in Chicago. He told me to ask you will a week from this Monday be alright.

CARLOS

That will be fine with me.

MALONE

Alright.

Carlos hangs up the phone and continues his conversation with the men.

CARLOS (V.O.)

I had went on quite a few missions after the first one. Learning everything I knew from Malone. I had gotten closer to Blair, and was handling business in Cleveland and Chicago. Whatever money transactions made between the major players in either city, my hands was in it.

INT. BLAIR OFFICE - DAY

Blair is sitting behind his desk. Carlos and TOMMY, Blair's oldies son is sitting in front of Blair's desk.

BLAIR

Tommy I would like for you and Carlos to start working together.

(MORE)

BLAIR (CONT'D)

As we all know, I can't run the business forever, and the way I see it you would be just what I need to keep it in order.

CARLOS (V.O.)

What Blair was really saying is that he was turning over the Business to Tommy, and he wanted me to assist him. I didn't know Tommy, but from what I heard about him, he wasn't cut like his old man. Tommy didn't have the balls to fill Blair's shoes. He definitely wasn't a killer. That's why he called me.

Blair, Tommy and Carlos sit around a table discussing the business and going over the books.

CARLOS (V.O.) (CONT'D)

It wasn't long after. Blair suffered a stroke, and Tommy was forced to take over.

INT. HOSPITAL ROOM - DAY

Blair is lying in bed. Tommy is standing next to his bed.

BLAIR

(slurring words)

Listen Tommy I want you to take heed to what I say. You can't have any emotions when it comes to the business affairs in the organization. You must always remember a firm hand gives you the capability to up hold your reputation that everyone will honor and respect. If you don't they will eat you alive. I had one thing that effected me in all my dealing with in the organization, and that had something to do with Carlos father. I won't go into detail, but promise me you will work with Carlos as long as he stay's loyal in all of his dealing with the organization.

TOMMY

I promise dad, I will.

INT. TOMMY OFFICE - DAY

Tommy and Carlos is sitting across from each other, talking over some business.

CARLOS (V.O.)

Me and Tommy worked good together.
He was a mild manner guy who showed
me the up most respect. He had to
other brothers. CLIFFTON and MITCH.

Mitch walks into Tommy's office.

MITCH

Hey Tommy what's going on?

TOMMY

Right now I'm busy Mitch.

MITCH

Listen Tommy. I need to have a word
with you.

Tommy looks at Carlos.

TOMMY

Carlos could you give us minute
please.

Carlos gets up and walks out.

MITCH

Tommy why don't you let me in to
give you a hand.

TOMMY

That alright I'm good. Me and Carlos

Mitch cuts Tommy off.

MITCH

Hold up. You mean to tell me you
trust that nigger over your own flesh
and blood.

TOMMY

That's not my call. That's your
fathers, anyway he left the business
in my hands to run.

Mitch turns and what out.

CARLOS (V.O.)

Mitch the second oldies son envied Tommy. Mitch felt that he deserved and was more capable of running the business than Tommy was. He really despised the fact that me and Tommy was working together.

INT. DEBBIE LIVING ROOM - DAY

There's a knock on the door. Debbie looks out and opens the door. Carlos walks in.

DEBBIE

My how you have grown to be a handsome young man.

Carlos smile as he hugs her.

CARLOS

You don't look to bad yourself.

DEBBIE

Is that a compliment?

CARLOS

(laugh)
Yes mother.

DEBBIE

Come on in and have a sit. You hunger?

CARLOS

No, thanks

Carlos and Debbie takes a seat. She nervously twirls her thumbs around each other as she looks at Carlos.

DEBBIE

Carlos I know you have some ill feelings towards me because of what I put you and Lamont through.

CARLOS

Mom please less not go there.

DEBBIE

Just let me explain Carlos. Before Racks passed I put all of me into you boys and him. I had no identity of my own.

She takes a deep breath.

DEBBIE (CONT'D)

I just started drinking and taking pill to cover up the pain and emptiness inside, and before I knew it I was a alcoholic and a pill head. I hit rock bottom, and I let the two most important people in my life down.

CARLOS

But look at you now. Your clean and back to the old mom I once knew.

DEBBIE

Its been four years and fifty one days to be exact.

CARLOS

I'm so proud of you. By the way where's Lamont?

DEBBIE

Baby your brother is dealing with some serious problems. He's strung out. He was doing good for a while. He got this girl pregnant, in fact he had two kids by her, and they got married. They was doing fine until he got hooked on that sh-it and started stealing from everybody.

CARLOS

So where is he living at now?

DEBBIE

I don't no, but he dam show can't come round her until he get his self together. The last time he came over here, he got mad cause I wouldn't give him some money and busted out all my front windows.

CARLOS

Do you know where he be hanging at?

DEBBIE

I think he be over there off wadepark. Standing outside this corner store.

CARLOS (V.O.)

Seeing my mother made me feel like I had regained a part of me that was lost.

(MORE)

CARLOS (V.O.) (CONT'D)
 I had walked around for so long
 concealing the pain of what had
 happened to us as a family after my
 fathers death.

EXT. MOE'S DELI - DAY

Carlos pulls up in front of the store. He rolls down the window. A lady standing in front of the store walks over to Carlos car.

LADY
 Hey baby are you the police?

CARLOS
 No I'm not.

LADY
 Well whatever you need I think I can
 help you for a small donation.

CARLOS
 Do you know a guy that hangs around
 here that goes by the name Lamont?

LADY
 No I don't think so.

Carlos pulls out a roll of money, and pills off two twenty dollar bills. He looks towards the lady with the money between his fingers.

CARLOS
 Would this refresh your memory?

LADY
 He's in the blue house Two doors
 down from the store.

She snatches the money, and walks away fast. Carlos walks up on the porch, and knocks on the door. Lamont opens the door, and steps out quickly shutting the door behind him.

LAMONT
 Bra I'm so happy to see you. Look
 at you, you look like you doing your
 thing.

They embrace each other.

CARLOS
 I'm doing alright. I stopped by to
 see mom, and she told me what you
 was going through.

LAMONT

Wait a minute man before you start trying to stick your nose up into my business, I'm sure you can see that I'm grown now, and as I recall while I was growing up going through all that bull sh-it, While mama was fuck up on the bottle, and you was God knows where. I had no choice, but to take care of myself. And I think I'm doing just fine.

CARLOS

Listen bra I'm not trying to tell you what to do, and I know I haven't been around to help you during the times you needed me. In fact it hurt me when I was taken away from you.

Carlos pauses for a moment, drops his head as a tear falls from his eye. He wipes the tear away, and look at Lamont.

CARLOS (CONT'D)

The only thing I'm trying to do is mend what's been broken. I love you and I just want the best for you.

LAMONT

Well I don't need nothing from you, or no one else. I'm going to keep doing me, and you can keep doing you.

Carlos take out a roll of money. Takes half of it with his phone number on a card, and puts it inside of Lamont shirt pocket, and walks away. As he pulls off Lamont pulls out the money and card, and starts to cry. Carlos pulls over, stops and bang his hand against the steering wheel, and burst into tears.

INT. HAROLD LIVING ROOM - DAY - CHICAGO

Carlos walks into the living room, shakes Harold's hand and takes a seat.

CARLOS (V.O.)

Harold he's my right hand man. We put in some work together after I started handling business in Chicago. I know he's got my back, and I got his.

Harold's sister ROBIN walked into the living room, she was nicely built, coca brown completion, with corn rolls on her head that went down her back, and rested on her shoulders.

HAROLD

Hey sis this is Carlos a good friend of mine. Carlos this is my sister Robin.

CARLOS

Hi, how you doing Robin?

ROBIN

I'm fine, and you?

CARLOS

I'm alright,

ROBIN

Its that so.

HAROLD

Carlos lives in Cleveland.

ROBIN

So what brings you here to Chicago.

CARLOS

Mostly Business.

ROBIN

(slight grin)

Well nice meeting you.

She turns and walks out of the living room.

CARLOS (V.O.)

Man was she a sight for sore eyes to see. For some apparent reason I couldn't get her off my mind. I was really blown back when Harold told me she was interest in me.

Montage: Carlos and Robin walks through the park talking. Carlos and Robin enjoy playing the games and rides at carnival. Carlos and Robin sits in the theater eating popcorn, and watching a movie. Carlos and Robin sits on the rocks by the water of Lake Erie. The day fades to night. They lies up under the covers with Carlos arm around Robin sleep.

"YEAR LATER"

INT.RESTAURANT - NIGHT

The Waitress walks Carlos and Robin to there table. Carlos pulls out a chair for Robin.

ROBIN

Why thank you.

The waitress brings a bottle of wine to their table, and fills their wine glasses.

WAITRESS

Would you like to place your order at this time

CARLOS

No thank you. We would like to take a little time to look over the menu.

WAITRESS

Just wave when your ready.

CARLOS

Alright thank you.

Robin is looking at the Menu.

ROBIN

Well, what are you going to order, or shell I say, what do you have a taste for?

CARLOS

I haven't made up my mind yet, but first I would like to share something with you.

ROBIN

What is it?

CARLOS

My feelings have grown deeply for you. When I'm with you I feel that there's no place else I'd rather be, and when I'm not with you I fine myself thinking of you.

ROBIN

The feelings are mutual.

CARLOS

Robin I want a wife and kids, and I was hoping we shared the same interest.

Carlos reaches inside his coat jacket, pulls out a small black box and flips it open. He sits it on the table.

CARLOS (CONT'D)

Robin will you marry me?

ROBIN

(smile)

Yes.

Carlos reach across the table, grabs a hold of Robin's hand and places the ring on her finger.

INT. CHURCH - DAY

Carlos and Robin are standing at the alter in front of the preacher. There are six bride mates standing alone the side of Robin, and Harold is standing next to Carlos with five other men lined up behind him.

PEACHER

We are gathered her today to witness the joining of Carlos and Robin in holy matrimony. Carlos do you take Robin to be your lawful wedded wife. To have and to hold. In sickness and health, to death you depart.

CARLOS

I do.

Harold hands Carlos the ring, and he puts on Robin's finger.

PEACHER

Robin do you take Carlos to be your lawful wedded husband. To have and to hold. In sickness and health to death you depart.

ROBIN

I do.

The brides mate hands the ring to Robin, and she puts it on Carlos finger.

PEACHER

I now pronounce you man and wife.
You may kiss your bride.

Carlos and Robin kisses.

INT. HALL - DAY

Carlos, Robin, and the family and friends are seated at a long table, with a elegant setting full of food.

Harold takes a spoon and taps on a wine glass.

HAROLD

Excuse me. Can I have everyone
attention for a moment.

He stands up.

HAROLD (CONT'D)

I would like to propose a toast to
the bride and groom. First let me
say to my sister. You have been
nothing other than what I've hoped
you to be. You've truly lived by
your word, and for that I am proud
of you. I can say from my heart you
have prepared yourself for this
special day, and may you be blessed
in your future endeavorer.

Harold looks at Carlos.

HAROLD (CONT'D)

Carlos it was truly a blessing to
meet and become friends with a man
that presents himself with the utmost
respect and good standards. Now I
must admit that I wasn't totally in
agreement with the thought of you
being with my sister, but it wasn't
to the extreme as to the part that
Al Pacino played in scare face.

(Crowd laughs)

But today as I stand before you. I
would like to wish you the best, and
to let you know that I am just as
happy to have you as a brother in
law, as I have had you as a friend.

Everyone rises there glasses and drinks.

INT. ROBIN AND CARLOS BED ROOM - NIGHT

Montage: Carlos and Robin stands beside the bed kissing.
Robin falls back on to the bed with Carlos on top of her.
Carlos is lying between Robin's legs making love to her.
Robin lies on carlos chest while they are a sleep.

The phone rings. Robin picks it up, listens, and hands the
phone to Carlos. He listens for a moment, drops the phone,
Jumps up, gets dress and runs out of the room.

INT. HAROLD LIVING ROOM - NIGHT

Carlos walks into Harold's living room, and take a seat.

CARLOS (V.O.)

Its was hard to believe what Harold said when he called. All I heard before I dropped the phone was someone killed Tommy. You Know in the business we're in, anyone of us could get downed at anytime, but its not something you expect.

INT. BEDROOM - NIGHT

Tommy lies in his bed with his eyes wide open, with a bullet wound in the center of his forehead.

INT. BLAIR OFFICE - DAY

Blair and Carlos is talking.

CARLOS (V.O.)

Man that hit me kind of hard. During the time me and Tommy spent working together, I had grown quite fond of him, but I couldn't see who would want to knock him off. Unless it was something that rolled over from Blair.

EXT. CARLOS HOUSE - DAY - TWO YEARS LATER

Carlos is playing in the backyard with his son, and Robin is sitting in a chair with her newborn in her arms. Harold is turning some meat on the grill. He puts the fork down and take a seat at the picnic table. Carlos walks over and takes a seat across from him.

HAROLD

Man sh-it has gone crazy up in Chicago since Mitch took over. You have to watch your back. You don't know where the heat is coming from. If its coming from the police, fed, or some other crazy mother fucker that want you out the way.

CARLOS

Its the same here.

CARLOS (V.O.) (CONT'D)

We got these two greedy ass dirty cops name LEWIS AND CHUVAL that's been putting the press on sh-it ever where. They been talking about getting rid of the bastards, but it would really cause problems.

"CUT TO"

INT. AFTER HOUR JOINT - NIGHT

Chual points his gun down at a man lying face down on the floor with his shoe presses hard into the man's face. He puffs his cigar, looks over at Lewis with a slight grin on his face, as Lewis takes the ball of money out the man's hand while his gun is pressed up against the man's head.

"BACK TO"

HAROLD

It wasn't happening like that when Blair was running things.

CARLOS

That's why I've been laying low. Right after Tommy died Mitch made a call not to make a move without his consent.

HAROLD

So what was that about?

CARLOS

He wanted a reason to send K.B. to kill me. You know that grease ball K.B. will do anything to get a head.

HAROLD

What you going do now?

CARLOS

Wait to the time is right, and rock them both to sleep.

EXT. STREET - NIGHT

Carlos rides through the streets.

CARLOS (V.O.)

I had received a call that this dude name ROLLING had my brother Lamont up in his apartment about to kill him over a debt Lamont hadn't paid. Rolling was a hustler that sold dope down the way, and he dam show knew me.

EXT. APARTMENT - NIGHT

Carlos knock on the door, and hears the voice of a man from the inside.

MAN
(Shouts out)
Who is it?

CARLOS
Carlos.

INT. APARTMENT - NIGHT

The man instantly opens the door, and let Carlos in. Rolling comes from out of a back room. He reached out to shake Carlos hand, and as he shake's Carlos's hand, Carlos looks across the room and see Lamont. He is beaten bad. At that moment everything seemed to go in slow motion.

Carlos pulls out a gun and shoots Rolling in the chest, then turns and shots the man that let him in. He turns and point his gun at two men sitting on the couch. One of the men was in the process of pulling his gun when Carlos fires and shoots him. The other man yell out.

MAN
Don't shoot.

He looks at Carlos, then at a table in of front of him with a thirty eight revolver lying on it. He looks back at Carlos, and attempts to grab the thirty eight. Carlos fires and shoots him. Carlos picks Lamont up and run out of the apartment.

INT. LIVING ROOM - MORNING

Carlos sits in a chair looking at the mourning news. A picture of Lamont flashes across the the screen. A news reporter stands near the scene of the crime.

NEWS REPORTER
Police was called to this apartment, where four men was found dead. The only information that we have at this time is, that they are trying locate this man. We don't know if he's a suspect, or how he maybe connected to the murders.

Carlos quickly get's up and walks out.

INT. COUNTY JAIL - DAY

Carlos walks into the visiting room. Lamont is sitting at a table with his arms folded shaking.

CARLOS
How you doing little bra?

LAMONT

I'm hurting man.

CARLOS

Just hold on. I'm about to get you out of here.

LAMONT

Please hurry bra.

CARLOS

What they talking bout?

LAMONT

They say somebody told them they seen me going in, or coming out the apartment. They Been pressing me. Trying to get me to admit to the murders, or tell them who did it.

CARLOS

You ain't

Lamont cuts Carlos off.

LAMONT

Hold on bra before you go any further. I know I got this monkey on my back, but I ain't cut like that.

CARLOS

O.k just hang in there.

CARLOS (V.O.) (CONT'D)

I got Lamont out, and about a month later he caught a dope case. Some how what went down got back to Mitch. I think it came from the chump that call me that night.

INT. BLAIR LIVING ROOM - DAY

Mitch walks in and takes a seat.

MITCH

Dad I need some advice from you concerning a matter.

BLAIR

What is it Mitch.

MITCH

I have a suspicion of Carlos being involved, or having something to do with Tommy's murder.

BLAIR

And what nonsense you've come up with, that would make you suspect Carlos.

MITCH

I just feel that he wanted Tommy out the way so he could be in charge.

BLAIR

You can't just blame someone when you have no proof.

MITCH

That is true, but since I've took over he has not been handling business the way he use too, and I told him before he did anything to consult with me, but it seems he have gotten a little a head of himself.

BLAIR

What do you mean by that?

MITCH

It was brought to my attention that Carlos killed one of our clients we deal with up in Cleveland along with three other men. He definitely costed us a great deal of money. His mannerism have shown him to think that he have the power to over ride the organization. I made it perfectly clear to him to consult with me.

BLAIR

From what I hear. You want to have Carlos dealt with.

MITCH

Yes I do.

BLAIR

Don't kill him, just set up away to have him removed.

EXT. CARLOS HOUSE - NIGHT

Carols starts to put his key in the lock. The door opens.

INT. CARLOS HOUSE - NIGHT

He steps inside.

CARLOS
 (yell out)
 Robin.

No one answers. He pulls out his gun, and slowly walks through the living room, and up the stairs.

CARLOS (CONT'D)
 (yell out)
 Robin.

He steps up on the landing, and slowly walks down the hall to his bedroom. He opens the door, and see Robin lying face down across the bed, and a man on the floor beside the bed. He's hit across the head (Thump), everything goes black.

INT. HOSPITAL ROOM - DAY

Carlos wakes up, and grabs his head covered in bandage. One of his hands are cuffed to the bed. His mother is sitting in a chair next to the bed. She stands up at the sound of his voice.

CARLOS
 What happen. How did I get here?

DEBBIE
 They said you came home and found Robin in your bedroom with a man, and shot them both.

Carlos closes his eyes, as the tears begins to roll down his face. Debbie rubs the tears away.

DEBBIE (CONT'D)
 They say the man hit you with a lamp. They found lying next to his body.

CARLOS
 Someone set me up. Where are the kids.

DEBBIE
 They had spent the night over their friends house.

CARLOS
 Have you heard anything from harold?

DEBBIE
 No, but I know he's not in any condition to talk.

CARLOS

I need you to contact my attorney,
and tell him I need to see him as
soon as possible.

DEBBIE

Ok. Now get some rest.

INT. COUNTY JAIL - DAY

Carlos lies on a bunk in a cell.

CARLOS (V.O.)

Man was I hurting. The reality of
Robin death, and being away from the
kids, along with this bull sh-it
case was eating me alive.

INT. COUNTY VISITATION - DAY

Carlos sits across the table from his attorney discussing
the case.

CARLOS (V.O.) (CONT'D)

My attorney was telling me that the
prosecutor was seeking life without
parole, and the only deal they was
talking was fifty to life. Sh-it to
me that was life. I spent a year
waiting to go to trial, and Robin
mother had refused to let me see the
kids.

INT. COURT ROOM - DAY

The room fades in and out day by day with a view of the number
of day flashing off the calendar.

Montage: 1 Carlos sitting at the table talking to his
attorney. 2 Detectives and investigators fades in and out
on the stand. 3 The prosecutor walks back and forth in front
of the jury as the jury focus in on the prosecutor. Everyone
stands.

FOREMAN

We the jury find the Carlos Martin
guilty.

CARLOS (V.O.)

I had one of the best attorney's
that money could buy, but that didn't
save me from the life sentence I
received.

Harold and Carlos mother hugs him before they takes him away.

CARLOS (V.O.) (CONT'D)
 Harold finally figured out it was a set up, and attend the trial. I knew it was hard on my mother cause my brother Lamont had been sent down on the drug case.

INT. PRISON DAY ROOM - DAY

"TWO YEARS LATER"

Carlos sits in a circle of men as they tell the stories of their lives. MOOSE a big dude about the height of 6"5 and ever bit of three hundred and twenty pound sat next to Carlos.

INT. HALL - DAY

Carlos and Moose walks down the hall.

CARLOS
 Man can't see why a man with a life bit would want to attend a meeting like that.

MOOSE
 You be surprise by talking about the sh-it you've been through, how it takes the pressure and load off you. Oh by way there's this fine ass lady that be conducting the meetings on certain days.

CARLOS
 I knew it was a reason you attend the meetings other then the bull sh-it you was laying on me.

MOOSE
 Nawl, man for real, we be having deep discussion about life.

INT. CLASS ROOM - DAY

Carlos sits in class room full of man with a lady speaking at the front of the class.

CARLOS (V.O.)
 I start attending the meetings and ended up joining the program. Moose wasn't lying. They went back to their child hood, to the very situations that lead them to a life of crime, and the hurt and pain they been through, to the people and
 (MORE)

CARLOS (V.O.) (CONT'D)
families they hurt. I myself had
come to realize like others, that I
had been caught up in a cycle. I
didn't know nothing other than what
I had been exposed too.

INT. CELL - DAY

Carlos sits in his cell reading.

CARLOS (V.O.)
I had finally began to understand
how my life had left a trail towards
my very own freedom being deprived.

EXT. PRISON YARD - DAY

Carlos and Moose is standing up against a fence that surrounds
a basket ball court, watching inmates play. TRENT walks
over to Carlos

TRENT
What's up Carlos?

CARLOS
Same old sh-it different day.

TRENT
Man I see how you be holding sh-it
down around here. You keep sh-it
from getting ugly. I like the way
you handled the situation that went
down between the A.B.'s and the
Mexicans.

CARLOS
When it comes to whatever goes down
in here, its really not much of a
difference then what be going down
in the streets.

TRENT
You right. We got the money, drugs
and gambling. The only thing we
ain't got is the women.

CARLOS
Have you heard any word on pops

TRENT
The last I heard he checked in with
his bitch ass.

(MORE)

TRENT (CONT'D)

He got in up over his head, and they was talking bout peeling his wig back. So he ran for cover.

CARLOS

They was saying you was trying to straighten things out on his behalf.

TRENT

Yeah I was, but you know how it is. You can't save a mother fucker from his own demons.

CARLOS

That's true.

TRENT

I holla at you.

Trent walks away.

CARLOS (V.O.)

Trent was an old grime ass hustler that had a few connects, and talked as if he was bigger then who he actually was. Him and his father was doing time in here. I kind of knew how he felt. I too had a family member lock up with a drug habit, and though Lamont wasn't here with me, I often worried about him. He had got out and went back again for the same sh-it.

INT. LAMONT CELL - NIGHT

Lamont is rolled up on his bunk going through wit draws. His bunky CRAB pulls Lamont up into his arms, and forces him to drink some coffee.

CRAB

Come on man drink it. You have to hang in there in order to shake that monkey off your back.

LAMONT

Man I'm hurting bad. It feels like I'm going to die.

CRAB

I know man. You going to feel that way for a while, but you've got to hang in there. Do you mind if I say a prayer.

LAMONT

Who cares. Maybe it will relieve me of some of this pain.

CRAB

Heavenly father I come to you, asking you to help this young man. Father relieve him of the pain and agony. Give him the strength that is needed to over come this addiction. We ask in pray, in the name of your son Christ Jesus.

Montage: 1 Lamont sits on his bunk reading the bible with Crab. 2 Lamont packs his belonging. 3 Crab and Lamont stands in the cell.

CARLOS (V.O.)

It took some time for Lamont to get that monkey off his back. He started attending N.A. meetings, and before he knew it his time was up.

INT. LAMONT CELL - DAY

Lamont stands at the door with his bag.

CRAB

While young man it seem like it was only yesterday that you came in here all messed up, and look at you now all cleaned up, and just that fast you are leaving.

LAMONT

Yeah before I came in it was like I was digging my own grave. Man I was running around putting up to, two hundred dollars in my vain.

CRAB

So what you going to do with yourself when you get out there.

LAMONT

Do right by my family, and take one day at a time.

CRAB

Lamont I want you to do something for me.

LAMONT

What's that?

CRAB

Put God first in your life. Get up sometime on Sunday, and take your family to church. You know its not going to be easy, but remember God is always there.

Lamont shakes Crab's Hand with a puzzled look on his face.

CRAB (CONT'D)

What you looking like that for?

LAMONT

I was wondering. I mean, I was meaning to ask you.

CRAB

Go head man spit it out.

LAMONT

Where did the name crab come from?

CRAB

It followed me from the streets. They started calling me crab because I ran drugs up through these projects up in Philly, and I was greedy and selfish. I would do anything to stop anyone from making money. It was all about me, myself and I. Then I came to prison and they wasn't having it. I had this young brother handling business for me, and I got him killed. That's when I turned to the word of God and haven't looked back.

The cell opens and Lamont walks out.

EXT. BARBER SHOP - DAY

Lamont and his son gets out of the car and walks into the barber shop.

CARLOS (V.O.)

Lamont got out, hooked back up with his wife and kids. He was doing good. He got a job, brought a house, and started seeing my mother on a regular.

"LATER"

Lamont and his son walks out of the barber shop. LEWIS and CHUVEL is leaning up against the trunk of Lamont's car.

Lamont opens his car door. His son get in, and he shuts the door, and walks around to the back of his car and faces Lewis.

LEWIS

Well, Well, Well Lamont. How have life been since they let you out of the cage?

LAMONT

Alright I guess. I can't complain.

LEWIS

You haven't had any of that good sh-it that's been circulating around here, have you?

LAMONT

Look man. What you messing with me for. Is there any reason why we should be having this conversation?

Chovel looks at Lewis with a grin on his face.

CHUVEL

My, my, my it seems like Mr. Lamont have forgotten where he come from.

Chovel looks at Lamont with a frown on his face, and shakes his head.

CHUVEL (CONT'D)

Do you remember Lamont just a few years ago you was running around here with your head up your ass. Trying to see where you was going to get your next fix from. But now you trying to act brand new.

LAMONT

Are you through?

CHUVEL

For now I am, but the first time I see, or hear you back on the track shooting that sh-it up in your vain. I am going to take you and lock your ass right back up.

LAMONT

Ok, but until then could you stay out my face?

CHUVEL

I'm just giving you a fair warning.

LAMONT

Well you can keep that cause I won't need it.

Lamont walks around to the driver door of his car. Lewis walks behind him and grabs his arm. Lamont jerks away from Lewis. Lewis comes up close to Lamont's ear.

LEWIS

(Wrly)

Listen to me you worthless piece of sh-it. You know you slipped through my fingers on that sh-it that went down up in that apartment before we locked your bitch ass up on that punk ass charge. I thought you was going break under pressure, once we slide them last two years up under your ass, but you surprised me. I must admit I was impressed with the way you handled yourself. Just letting you know I haven't forgot.

Lamont gets in his car and drives off.

INT. MISS WILSON OFFICE - DAY

Carlos walks in and takes a seat.

CARLOS (V.O.)

I had been attending the program for a few months when I was informed that Miss Wilson wanted to see me in her office.

MISS WILSON

Come in Carlos, and have a sit. I have something that you maybe interested in. We have put together a out reach program, and we will be having young boys coming in that have had run in with the law. I would like to know if you would like to be a speaker for the program.

CARLOS

What makes you think I would be a good candidate for the program.

MISS WILSON

You seem to have experience a great deal of heart ship in your life and from what I've seen during the group sessions you have the capability to inspire other.

INT. CLASS ROOM - DAY

Carlos walks over to the chalk board. He picks up a piece of chalk and writes decision, choice, and actions on the board. He draws a line up under each word.

CARLOS

Hello my name is Carlos Martin. I have been incarcerated for the pass three years. I have been sentence to life in prison. Today I would like to talk to you and hopefully give you a word of advice that may keep you from losing your life or ending up in here. I've written these three words on the board that I will be talking about. It have a lot to do with the life style you live.

CARLOS (V.O.) (CONT'D)

I must admit it really gave me a sense of pride to know that I maybe helping some of the young men.

INT. CELL - DAY

Carlos sits across from Trent.

CARLOS (V.O.) (CONT'D)

I had become the go to man when it came to any business transaction that was going on between the ethic groups. I had a meeting with Trent to move him in position to take over. It was in an attempt to rid myself of the pass.

INT. CHOW HALL - DAY

Carlos and Moose sits at a table eating. Moose taps Carlos on the hand and rolls his eyes at POPS coming through the chow line. Pops turns towards the table, and starts to walk down the aisle. A inmate steps in front of him, pulls out a shank, and stabs him four times. Puts the shank inside his shirt and walks out of the chow hall. Pops falls to the floor. Trent ran's over to Pops and pulls him up in his arms.

TRENT

Somebody get a doctor. Man please don't die on me. Don't you leave me man.

The blood rolls out the side of Pops mouth as he looks at Trent.

POPS

I should have been there for you. I messed my whole life up and yours too.

Pops dies in Trent's arms.

INT. CELL - DAY

Trent walks to cell door. Carlos is sitting in a chair.

TRENT

Hey Carlos can I holler at you man?

CARLOS

What's up.

TRENT

You know its been a lot of beef around here since the connect up the steaks on the product.

CARLOS

So what's that got to do with me?

TRENT

I know how you handle your business, and would gladly accept your assistance.

CARLOS

I turned it over to you to rid myself of the bull sh-it.

TRENT

Yeah I know man, but something needs to change, or its going to go down.

CARLOS

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

CARLOS (V.O.) (CONT'D)

Man just when it seemed like I was moving away from the bull Sh-it, here this conniving ass fool come trying to drape me back in.

INT. MISS WILSON OFFICE - DAY

Carlos walks in. Miss Wilson is standing at a file cabinet. He walks over to her. Trent starts to walk in.

He hears Carlos inside. He takes a step back, leans against the wall and looks through the crack of the door.

CARLOS

Hi Miss Wilson, how you doing?

MISS WILSON

I'm doing just fine.

CARLOS

Do you mind if I ask, what is your first name?

MISS WILSON

Kathy.

CARLOS

Kathy huh, that's a nice name.

MISS WILSON

You not trying to be sarcastic. Are you?

CARLOS

No. Not at all.

MISS WILSON

Carlos you don't seem to be the type of person that fit the life style you say you was in too.

CARLOS

So now you sound like you trying to judge me. I know you done lived a life up on the hills. Got your little degree and now you think you better then use in here.

MISS WILSON

Wait a minute. Before you start sizing me up, you need to back up. You don't know nothing about me, or where I come from.

CARLOS

Excuse me Miss Wilson. I'm sorry. I stepped out of line.

MISS WILSON

I've had it hard myself, but I just keep going until I made through school. Now what's so wrong with that.

CARLOS

Nothing, my bag. I didn't mean no harm.

She turns and faces Carlos. She reach out and grabs a hold of his hand. Carlos puts his other hand around her waist, pulls her close to him, and they slowly starts to kiss. She brakes away.

CARLOS (CONT'D)

What's wrong?

MISS WILSON

What do you mean, what's wrong. I shouldn't have done that. I could lose my job.

CARLOS

You was just expressing how you felt. I'm not going to tell no one.

MISS WILSON

Thank you Carlos. Now could you leave. I need some time alone.

Carlos backs up and walks out.

CARLOS (V.O.)

I didn't want to get her in any trouble. Neither did I initiate the act that accrued, but it felt so good to feel a women's touch after all this time.

"LATER THAT DAY"

Miss Wilson is sitting at her desk. Trent walks in and take a seat.

TRENT

Well, well, how are we today.

MISS WILSON

Hi Trent is there something I could help you with?

TRENT

My,my, now that's not a good way to talk to your big brother. I just stop by to thank you for your contribution for putting the old man away in a nice manner.

(MORE)

TRENT (CONT'D)

You know even though he was in prison most of his life, and died in prison doesn't erase the fact that he was our father. You wrote him off your list just like you did me, but he used speak highly of you. I know it may not matter to you, but he did.

MISS WILSON

Listen Trent before you come in here and try to get me all wired up on a guilt trip. You and dad made your own bed.

TRENT

So you think that gives you a good reason to just say to hell with us. If I can remember it was me who hustled my ass off, and did everything I could to send you to school, and this is the thanks I get. If it wasn't for me you might have been running around some where looking like a chicken with your neck cut off.

MISS WILSON

And I'm grateful for all that you've done for me, but if it takes you away from me, what good is it.

TRENT

All that's a crack of bull sh-it.

MISS WILSON

No that's the truth. Trent you messed your own life up, and now your trying to blame someone else.

TRENT

Well since you can tell me how I messed up my life. Tell me how is it that you have gotten yourself all wrapped up in a man doing life.

MISS WILSON

I don't know what your talking about

TRENT

The hell you don't. I seen you kiss him.

MISS WILSON

You seen know such thing.

TRENT

Yes the hell I did this morning.
 Now I'm going to tell you what you
 going to do. You are going to put
 in for another job assignment, and
 that will put a stop to the bull sh-
 it you done got yourself into here.
 If you don't I will make it so you
 don't work in any prison at all.
 Good day little sis.

"ONE WEEK LATER"

Carlos walks into Miss Wilson office. MR. POWELLS Is sitting
 at her desk.

CARLOS

I am here to see Miss Wilson.

MR. POWELLS

She's no longer here. She was
 transferred to another institution.
 May I help you with something?

CARLOS

No sir thank you, have a nice day.

Carlos walks out.

CARLOS (V.O.) (CONT'D)

Man it felt like a tone of bricks
 fell down on me all at once. The
 anticipation to see her quickly blew
 up in my face.

INT. DEBBIE LIVING ROOM - DAY

Lamont walks into the living room with his wife and kids.
 He hugs and kisses his Debbie. The kids runs to Debbie and
 hugs and kiss her.

WIFE

Hi debbie.

DEBBIE

Hi sweetie. How was church this
 morning Lamont?

LAMONT

It was nice. The preacher, preached
 a good sermon.

DEBBIE

Well you all come on in the kitchen
and tell me about it. I cooked a
Sunday dinner for you all.

Debbie starts to walk towards the kitchen and stops at the
buffet, And picks up a picture.

DEBBIE (CONT'D)

Oh Lamont I was looking for some
papers inside of my bedroom closet
and came across this picture. Who
is this?

She hands the picture to Lamont.

LAMONT

Is this dad?

DEBBIE

Yes it is. I didn't think you would
remember him. You was only two years
old when he died.

LAMONT

I don't, but he looks like Carlos.

CARLOS (V.O.)

Lamont was practically a baby when
my father died, so he really didn't
conceive the drastic transition that
are family experienced once my father
was gone.

Debbie looks at Lamont, as a looks at the picture.

DEBBIE

You remind me of him. You have a
lot of his ways

LAMONT

Who is this man standing next to
him?

DEBBIE

His name is Malone Day. He was a
good friend of your father. In fact
he was with him when he was killed
up in Chicago. He got shot and was
paralyzed from the waist down. After
your father was killed I fall apart,
and he took Carlos and raised him.

(MORE)

DEBBIE (CONT'D)

I had a nervous break down when I found out your father had a baby by another woman between the age of you and your brother.

LAMONT

You mean to tell me, I have a brother, or sister.

DEBBIE

Yes you do.

LAMONT

Why haven't you said anything about this, all these years?

DEBBIE

Why should I. I went down hill, started drinking, and you know the rest.

LAMONT

Do you know the mother of the child?

DEBBIE

Her name is LUCY. The last I heard, she lives over there on Mount overlook.

LAMONT

Do you know where I could locate Malone?

DEBBIE

He lives somewhere up in the heights, but if you go down the way to one of them bars, I'm sure someone could tell you something.

INT. ELLIS BAR - DAY

Lamont walks over to LUCKY sitting on a stool.

LAMONT

Excuse me, my name is Lamont.

LUCKY

Hi Lamont my name is Lucky. Can I help you with something.

LAMONT

Yes have you heard of anyone that goes by the name Malone? He use to hang around a man name Racks.

LUCKY

Yeah, Yeah, I remember they use to run the hottest after hour joint in the city back in the day.

LAMONT

Racks was my father. He got killed up in Chicago back then.

LUCKY

Is that so. I don't see Malone much these days. I heard he lives somewhere up in Shaker Heights.

LAMONT

Ok, nice talking to you.

CARLOS (V.O.)

Me having to have known my father, and some what of his life style gave me and Lamont to different perspective on life, cause he knew nothing, but the result of my mothers incompetent manner of living that inflicted the pain and suffering he experienced in his life.

EXT. MALONE HOUSE - NIGHT

Lamont rings the doorbell. A lady comes to the door.

LAMONT

My name is Lamont and I'm here to see Mr. Malone. Is he In?

LADY

Wait a minute.

She leaves and returns, and directs Lamont through the living room, pass a staircase to a door. She opens the door that leads to a hallway, to another door. She opens the door.

INT. MALONE DEN - NIGHT

Malone sits in a wheelchair in the center of the room between a elegant satin couch and chair. He have a t.v. remote in his hand watching a t.v. mounted up on the wall in the corner of the room. Lamont enters.

MALONE

Come in and have a seat.

LAMONT

Thank you sir.

MALONE

So how can I help you?

LAMONT

I was two years old when my father died. I didn't know much about him. They told me you was his friend. I just thought you maybe able to tell me something about him.

MALONE

He was a very good friend of mine, and I loved, and treated him as if he was my brother.

While Malone and Lamont was talking they hears a scream and some commotion coming from the front of the house.

INT. MALONE LIVING ROOM - NIGHT

A man in a ski mask forced his way into the house. Hit the lady in the face, grabbed her by the neck and pointed a gun to her head.

MAN

Take me to Malone.

When she got to the door leading into the hallway he hits her, and pushed her inside. She tripped and fall forward, grabbed the side of the door, and set off a silent alarm.

INT. HALLWAY - NIGHT

She falls on the floor, and looks up at him.

LADY

(frantic tone)
Please don't kill me.

INT. MALONE DEN - NIGHT

MALONE

Lamont hit that button over there.
We have to move quickly.

Lamont pushes a button and the wall slides open.

MALONE (CONT'D)

I want you to open that back door first, and we're going hide inside this wall.

Lamont opens the back door and, pushes Malone inside the wall. And shuts it.

INT. HALLWAY - NIGHT

The man pushes the lady to the side.

INT. MALONE DEN - NIGHT

He enters Malone den pointing a gun. He looks around and runs out the back door.

EXT. MALONE BACKYARD - NIGHT

Malone's dog chases the man to a fence too high to climb over. The man climbs up the fence high enough to escape the dogs.

A 20 MINUTES LATER

Lamont rolls Malone out into the back yard. A police officer flashes a light up on the man hanging from the fence where the dogs are barking, and jumping on.

MALONE

Come, Come.

At the command of Malone his pit bulls runs to him and sits beside him. With the flash light glare up on the man hanging from a fence, the police orders the man to come down at gun point, and pulls the man off the fence. They snatch the ski mask off. Malone looks at K.B.

POLICE

Do you know this man?

MALONE

No I don't.

"LATER"

INT. MALONE DEN - NIGHT

Lamont sits across from Malone.

MALONE

Before we was so rudely disturbed I was going to have a brief conversation with you concerning your father, and send you off on your way. But now that I know they are trying to kill me I might as well lay it on the line. After all they killed your father, and got your brother a life sentence, and me in this wheel chair.

LAMONT

They who?

MALONE

The organization.

LAMONT

Who the fuck is the organization.

MALONE

Some Mobsters up in Chicago that runs an illegal racket through the cites up north.

LAMONT

So how does all this ties into my father and brother.

MALONE

They gave me and your father the authority to handle all the illegal transaction in Cleveland until they felt the need to get rid of us. Just so happened I survived, and when Carlos became of age they had me bring him in.

LAMONT

So what happen to make them murder my father and send Carlos to prison?

MALONE

We had to much power, and the same with Carlos. Once your in, there's no getting out, so they use other means to get rid of you.

LAMONT

Why didn't they kill him?

MALONE

I don't know, but with a life bit its all the same to me.

Malone pulls out a black book.

MALONE (CONT'D)

I want you to turn this book over to the fed after I'm dead.

He hands the book to Lamont.

INT. PRISON VITIATION - DAY

Carlos walks into the room. Lamont is sitting on the other side of the glass. Lamont picks up the phone, and Carlos take a seat and picks up the phone.

CARLOS

What's up little brother. Long time no see.

LAMONT

I'm good, and you?

CARLOS

I'm alright. Man you look good.

LAMONT

You know I had to let the drugs go, and get my life in order.

CARLOS

Man that's good. I'm so happy to hear that. How is Mom?

LAMONT

She's fine. Me, my wife, and kids visits her almost every Sunday.

CARLOS

That's good little bra, and how do you feel about what they say I did?

LAMONT

I didn't give it much thought at first. I was too busy trying to get myself together. Until I found out the truth.

CARLOS

The truth about what?

LAMONT

About what really happened. I don't want to say too much over the phone, but I will say this. It was K.B.

CARLOS

How did you find that out?

LAMONT

Your Godfather. Listen I'm about to see what I can do to get you out of here.

CARLOS

Man don't do nothing to get yourself hurt.

LAMONT

I'll be alright. See you later.

CARLOS (V.O.)

That visit just hit me in the gut,
cause as long as the organization
felt they had accomplished their
goal of getting me out the way, there
was no more of a threat on the family.

INT. LUCY LIVING ROOM - DAY

There's a knock at the door. LUCY answer.

LAMONT

Hi I'm Racks son. My name is Lamont
I heard my father had a kid by you,
and was curious to know him, or her.

She opens the door and turns away, sits down, lights a
cigarette, and looks at Lamont.

LUCY

Why now?

LAMONT

My mother just told me.

LUCY

I wonder why she waited this long
to tell you. Anyway I met your father
one night at his after hour joint.

FLASHBACK

INT. AFTER HOUR JOINT - NIGHT

Back to 1955 Lucy is sitting at a table. Racks walks over
to the table and takes a seat.

RACKS

How do you do.

Lucy looks at Rack, and slightly smile as she knobs her head,
and continues looking at the crowd of people dancing.

RACKS (CONT'D)

My name is Racks, and yours?

LUCY

Lucy.

RACKS

Lucy did you come hear alone?

LUCY

No I came with a friend. She out on
the floor dancing.

RACKS

Can I buy you a drink?

LUCY

Sure, why not. Are you the man that runs this joint?

RACKS

Yes I am.

LUCY

From what I see business is good.

RACKS

I do alright. Would you like to get something to eat after we close?

LUCY

Yes we can do that. I will let my friend know I will be leaving with you.

RACKS

Alright you do that.

"BACK TO PRESENT"

LUCY

We started seeing each other. I knew he was married, but he feed me that bull sh-it about leaving his wife for me. When I told him I was pregnant he didn't want to have nothing to do with me. After I found out he died I went over to his house and told your mother.

LAMONT

What did you have a boy, or a girl?

LUCY

I had a boy.

LAMONT

Where is he?

LUCY

He live here in Cleveland. Hold on let me get his picture.

She gets up, walks out of the room and returns with a picture in her hand. She hands to Lamont. Its a picture of Lewis.

LAMONT
(disguised look)
This is the child you had by my
father?

LUCY
Yes he is the one and only. I know
it maybe a shock to you if you've
had any trouble with the law. Would
you like to meet him?

LAMONT
Yes I would surely like to meet him.

Lucy hand Lamont a business card.

LUCY
Here give him a call. I'm sure he
will be surprise to hear from you.

LAMONT
I'm sure he would. Thanks have a
nice day.

INT. PRECINCT - NIGHT

Lewis sits at his desk. Chuvel walks over to him.

CHUVEL
You know that deal is going down
soon. I'm waiting for towjoe's call
to let us know when and where.

LEWIS
We have to be careful messing with
that dude. He's grimy as hell.

CHUVEL
He don't want no trouble. He knows
not to fuck with us.

LEWIS
Alright I'll take your word on that.

CHUVEL
Man you all ways getting paranoid
about nothing. By the way what you
doing tonight?

LEWIS
I got my hands full with this paper
work. I'm going to be here for a
minute.

CHUVEL

I thought we could shoot over to fat cline. Have a few beers with some of them hot wings and watch the game.

LEWIS

No. I have to get this work done. I've been putting it off long enough.

CHUVEL

Well I'm out. Give me a call if you change your mind.

LATER: Lewis picks up the phone and calls home.

"INTERCUT"

LEWIS

Key babe what you doing?

GINA

Nothing much honey, about to go to bed in a minute. Would you like me to wait up for you.

LEWIS

No, I'm going to be here for a while. I have a lot of paper work to do.

GINA

Your going to have to make some time for us.

LEWIS

I know babe I'll tell you what tomorrow night, how about I take you out for a nice dinner and movie. Then you know what's next.

GINA

Sound good to me.

LEWIS

Ok see you later.

Lewis hangs up the phone. He sit there for a minute, looks over some papers, turns the light off on his desk, grabs his jacket and heads out the door.

INT. LEWIS HOUSE - NIGHT

Lewis puts his key in the door. Walks into the living room, and turns on the lamp. He takes off his jacket and walks up the stairs. He hears a man's voice as he steps up on the landing.

He peaks through the crack of the door, and see Chuvel naked between Gina's (wife) legs. He bags up and quietly walks down the stairs, and out the door.

INT. FAT CLINE BAR - DAY

Lamont walks in. Lewis is sitting at the bar with a drink in his hand. Lamont walks over and takes a seat next to Lewis.

LEWIS

I hope you got something to tell me worth while. I could have found something better to do with my time. You must be back on that sh-it, and trying to find away to get a fix.

LAMONT

You know from talking to your mother one would think your attitude would be a bit more pleasant. I met her trying to find out about the son, or daughter my father had before he died. I had no ideal it would lead me to someone as messed up as you.

LEWIS

Watch your mouth before I...

LAMONT

Before you what. You plant some sh-it on me, and lock my ass up, or take me somewhere and put a bullet in my head, then put one of them throw away pistols in my hand and say I pulled it out on you.

LEWIS

Look mother fucker I don't care one bit about you being my half brother, or any type of kin of mine. As far as I'm concern you are nothing but a dope head junkie, that so happened to have dried out on the states expense.

LAMONT

So I guess you waiting for me to thank you for doing your part.

LEWIS

If it was left up to me, I would have locked your ass up and threw the key away.

LAMONT

Yeah. But tell me what you going to do when the curtains falls down on your dirty ass. Because every dog haves his day.

LEWIS

I don't know. But right now this conversation is over.

Lewis gets up a walks away.

CARLOS (V.O.)

That Sh-it added insult to injury when Lamont found out, out all the people in this world, a slime ball, dirty ass worthless cop such as Lewis would be the son of our father.

EXT. PRISON YARD - DAY

K.B. walks out on the yard. He see Carlos sitting at a table with Moose.

CARLOS (V.O.)

When my eyes locked in on K.B. I wanted to kill him right then, and to think out of all the places they could have sent him, they sent him straight to me.

K.B. Walks over towards Carlos, and Moose get up, and blocks his path.

K.B.

Oh its like that huh.

CARLOS

Yeah its like that.

Carlos gets up, and walks over to Trent standing on the side of a basket ball court watching inmates play.

TRENT

What's up man?

CARLOS

I thought about it, and I think we can work something out.

TRENT

Oh Yeah, I'm listening.

CARLOS

I want you to put the squeeze on that chump over there. His name is K.B.

TRENT

You want him stiff?

CARLOS

No. Just apply some heat to him, and act like you saved him, and then tell him someone from the outside put a contract on his head, and I'm the only one that could keep him a live.

TRENT

Ok, I got you.

CARLOS (V.O.)

As bad as I wanted to just finish him off, I had to keep my head straight, and apply the presser.

EXT. BARBER SHOP - DAY

Lamont comes out of the barber shop. As he steps on to the sidewalk a man bumps into him and keeps running down the sidewalk into a alley. Lamont looks back as Lewis and Chuvel comes speeding pass. They slows down as they passes the alley, and drives on. Lamont walks into the alley and stands in front of a dumpster. TEXS sticks his head out.

LAMONT

Boo
(laugh)

TEXS

You mother fucker you almost made me sh-it my pants. Where the fuck have you been? I haven't seen you around here in a long time.

LAMONT

For what reason would I be hanging around here for. I don't get high no more.

TEXS

Man I could tell. You look good.

LAMONT

Why was Chuvel's and them chasing you?

TEXS

They seen me two streets over trying to cop. I spotted them and took off like a bird out of hell, but that 's alright they're day is coming soon.

LAMONT

What you mean by that?.

TEXS

Word on the street is there a dope deal going down with Chuvel and Lewis involved, and the plan is to leave them two stinking.

LAMONT

Do you know when and where?

TEXS

Listen here mother fucker your asking to many questions.

Lamont pulls some money out of his pocket.

LAMONT

Would this twenty be good enough for you to tell me.

TEXS

Now you talking. There's a empty building in the back of that strip joint over off Euclid. Next Tuesday night at ten thirty.

INT. PRISON LAUNDRY - DAY

K.B. walks through the doorway of the laundry room, and starts to walk towards the office. Eight inmates attacks him. Trent run up with a knife.

TRENT

The next chump swings I'm going to leave a piece of this blade up in him. Now do I make myself clear.

The inmates back off.

INMATE

Yeah we hear you. You got lucky this time player, but when we see you again we going to finish where we left off.

K.B. leans up against the wall wiping the blood off his face.

K.B.

Why you trying to help me?

TRENT

I'm trying to get in good with the man that's running sh-it around here, and the word is you and him got some ties together. I heard someone from the outside put a contract on your head. So I figure if you and the man is cool it would look good on my behalf by saving your ass.

K.B.

And what if we are not?

TRENT

Then the next time your ass is hit. Now I'm not trying to tell you how to handle your business, but if you want to stay a live. You need to holler at him.

INT. PRISON DAY ROOM - DAY

Carlos and Moose is watching t.v..K.B. walks towards Carlos and Moose stands up, and steps in front of him.

CARLOS

Let him through.

Moose runs his hand around K.B.'s waist, and up under his arms, moves a side.

K.B.

Carlos listen man I know we haven't seen eye to eye, but I need a favor.

CARLOS

Go a head. What is it?

K.B.

Someone put a hit out on me, and I need your help.

CARLOS

I can do that on one condition.

K.B.

What's that.

CARLOS

You come clean on the sh- it you did.

K.B.

What you talking about

CARLOS

Don't play dumb, You know what I'm talking about. You killed my wife and set me up.

K.B.

Come on Carlos, you know Mitch called that play, you know how the game goes. You was in it yourself.

CARLOS

I never messed over anyone in the organization, and did nothing to deserve what was done to me. So what's it going to be, do we have a deal or not.

K.B.

How can I be sure you will keep your word?

CARLOS

Well at least you know you good for now. That if you do what you suppose to do.

INT. PRISON VITIATION - DAY

K.B. walks into the room, and sit across the table from a man dressed in a suit and tie. The man pushes the play button on a recorder.

MAN

The date is June 8,1983. The time is 2:30PM.

The man pushes stop after K.B finish talking, and slides him a paper to sign. K.B. signs the paper, gets up and walks out.

CARLOS (V.O.)

It took a minute to get through the courts. The attorney that brought the case back up had some evidence that couldn't be denied.

EXT. PRISON YARD - DAY

Carlos and Trent leans against a fence.

CARLOS

I got you a new connect, and straightened out the situation with your man bringing it in. You don't have to worry about him raising the fee. You tell each crew the product will flow pretty much the same as before, and as long as no one steps on each others toes everything should be alright.

TRENT

Cool.

Carlos walks away.

INT. BUILDING - NIGHT

Chovel and Lewis is a few feet away from a table where TOE JOE and three other men is standing on one side with a brief case on the table. Four other men walks in. Two in the front, and two in the back. One of the men in the front is carrying a bag, The two in the back is holding guns. One of the men (MARCO) looks over at Chovel and Lewis.

MARCO

Who are these to punks? I smell cop all over them.

TOE JOE

Marco. Why would I put myself in a situation, let along you.

MARCO

You tell me.

TOE JOE

Come on, are we going to do business or what.

MARCO

I don't think so.

TOE JOE

O.k., O.k I'll just get rid of them.

Toe Joe nods over to one of his men. The man walks over to Chovel, puts a gun up to his head and grabs him around the neck. Lewis backs up and pulls out two guns. He points one towards the man that got Chovel, and one at Toe Joe.

TOE JOE (CONT'D)

Drop the guns Lewis or he's dead.

LEWIS

You think I give a fuck.

CHUVEL

Lewis do what he say.

LEWIS

Man fuck that sh-it.

TOE JOE

Come on Lewis, you don't want to see
your partner die.

CHUVEL

Come on Lewis.

LEWIS

Why shouldn't I. You wasn't thinking
about me when you was lying up in my
bed fucking my wife with your bitch
ass.

The man pulls the trigger and shoots Chuvel in the head.
Lewis opens fire and shoots Toe Joe. Lewis falls back behind
a pole as the men starts to fire back and forth at each other.

Two of the men still standing walks towards Lewis as they
exchange fire. Lewis runs out of bullets. The men stops
fire as they walks over to Lewis pointing there guns at him.
Some more shots are fired, and the men fall to the ground.
Harold and Lamont walks up.

LAMONT

My, my, my what do we have here.
Ain't that something how this dope
head junkie just so happened to have
saved your life.

LEWIS

So what, what you want now, a cookie?

LAMONT

Now that would be nice, but don't
you think your kind of in a fucked
up position to be talking to me like
that. After me and my brother here
witnessed the whole thing.

LEWIS

Your hands aren't exactly clean.

LAMONT

Yeah you right. But how you going
to explain yourself.

(MORE)

LAMONT (CONT'D)

The way I see it. Your done, and on your way to prison, and I'm sure there will be plenty of people that will be happy to see you. Let me go and make this call.

Lamont and Harold turns and walks towards the door.

LEWIS

Wait a minute. Maybe we can work something out.

Lamont and Harold stops, turns around and walks back over to Lewis.

LEWIS (CONT'D)

What is it that you want?

LAMONT

First we going to take the money in the brief case, and when I contact you I want you to make sure some information I give you gets in the right hands.

Harold walks over to the briefcase opens it. Looks at the money shut it, and walks out with Lamont.

INT. PRISON DAY ROOM - DAY

Carlos is sitting reading a Newspaper. Trent takes a seat across from him.

TRENT

I heard you leaving.

CARLOS

Yeah, but Its kind of hard to believe.

TRENT

I know that. Its hard for anyone with a life term that's been over turned. You going back to the street?

CARLOS

No. That's dead. Giving this second chance I can't say what I won't have to face, but I'm going to go out there and live right. If not for myself, for the sake of my kids.

TRENT

Man the only good I did when I was out there, was paid my sister's way through college.

CARLOS

That was good.

TRENT

Listen Carlos my sister use to work here. Her name is Kathy Wilson. I was looking through the door when you kissed her.

CARLOS

Man if I knew...

TRENT

You don't have to apologize. At first I was mad, in fact I made her leave, but then I sat back and thought about it, and I think she be alright dealing someone like you.

Trent hands Carlos a folded up piece of paper.

TRENT (CONT'D)

Here give her a call.

EXT. LAKE ERIE - DAY

The birds are flying through the air. The sun is shining. The skies are blue. Carlos, Kathy, and his kids are sitting on the rocks by the water. The kids walks up the plank and heads towards the swings.

CARLOS (V.O.)

It was like a dream come true when I was released, and I had to reconnect with my kids, and family. All though I was grateful it took time.

CARLOS (CONT'D)

Its hard to believe I'm out here.

MISS WILSON

Yes I know you feel good to be back home with your kids and family.

CARLOS

Yes I am, but I'm also thankful to have met you. Tell me how you feel about us?

MISS WILSON

I think you can see how much I enjoy
you and your kids.

CARLOS

Would you consider spending the rest
of your life with me.

MISS WILSON

Sure if you would have me.

Carlos wraps his arm around her neck and smiles.

EXT. CEMETERY - DAY

Lamont and Carlos is standing near Malone's casket. The
preacher is standing at the head of the casket. Everyone
walks up to the casket one by one putting flowers on top.
Carlos and Lamont walks over to the limo. Harold walks up
and shakes their hands.

HAROLD

Man at least they didn't get the
chance to kill him.

CARLOS

It was good to died of natural causes
considering the life style he lived.

INT. DEBBIE KITCHEN - NIGHT

Carlos, Lamont and Debbie is sitting at the table eating.
The doorbell rings. Debbie goes and answer the door and
returns with Lewis.

LAMONT

What brings you here?

DEBBIE

I told him to come. I would have
done it years ago, but I was to messed
up.

LEWIS

Look I'm going to get out of here.

DEBBIE

No your not your going to sit down

LEWIS

I think it would be better if I
just...

DEBBIE

I said sit down. I'm going to take my plate into the living room and finish eating. When I leave I want to hear you all talking.

Lewis takes a seat.

LEWIS

You know a lot of sh-it been happening in my life lately.

LAMONT

Not you. Not Mr. Top cop.

LEWIS

Go a head get your laugh on. It seem like in a short period of time my whole life went down the drain.

CARLOS

Welcome to the party.

LEWIS

I'm going to need some time before I could get that information in the right hands.

CARLOS

Well I know it won't be long before they come for me.

LEWIS

Even after I put it in the right hands. The investigation is going to be time consuming.

CARLOS

I've got to come up with a plan. It would do no good to turn the book in, and I'm dead. I know Mitch got plans for me, and this time he's going for the kill.

CARLOS (V.O.) (CONT'D)

I knew Mitch was coming, and I couldn't take another loss, as I had took losing Robin. After all these years the pain of her being gone is still here, and lord knows I don't want to lose my kids.

EXT. DEBBIE HOUSE - EVENING

Carlos kneels down, and hugs his son and daughter, while Harold stands by with the back door of his car open. The kids runs and get in the back seat, and Carlos stands there watching as the car drives away.

CARLOS (V.O.)

When Harold car drove away I felt the same way I felt looking out that window at Lamont, and my mother that day I went with Malone. I tried to get my mom and Lamont out the way, but they refused.

INT. DEBBIE LIVING ROOM - NIGHT

Carlos and debbie is sitting on the couch watching t.v.. The phone rings, Carlos picks it up. Its Miss Wilson at a phone booth.

Intercut:

CARLOS

Hello.

MISS WILSON

Hi baby I was headed your way and one of my tire went flat.

CARLOS

Where are you?

MISS WILSON

I'm on Chester about a block away from the freeway.

CARLOS

O.k I'll be there in about twenty minutes.

EXT. CHESTER BLVD - NIGHT

Carlos pulls up beside Kathy's car. She waves at him. He pulls his car in front of her's, gets out and walks up to the driver side window. She gets out of the car and walks to the back flat tire on the driver side. Carlos looks at the tire.

CARLOS

Do you have a spare tire in the trunk?

MISS WILSON

Yes I do.

She walks over to the drivers door, gets in, opens the glove compartment and pushes a button. The trunk opens. Carlos walks around to the trunk, pulls it up and start to grab the tire.

He looks back and see some head lights coming towards him. As the car gets closer he hears some gun shots. He dive onto the side walk as the men inside the car continues shooting. He feels a burning sensation in his leg. He drags himself over against the car and pulls out a gun.

The car stops. A man gets out the car and ran onto the sidewalks. Carlos fire and guns him down. He stumble up to the front bumper and fires at the car as it speeds off. He stumble around to the drivers side of Kathy's car, looks inside and see she not there. He looks around then gets in his car and drives off.

INT. HOSPITAL ROOM - NIGHT

Carlos is laying in bed. Harold and Lamont walks in.

HAROLD

What's up man. You alright?

CARLOS

Yeah man I'm o.k.. I got hit, but it went straight through.

HAROLD

I know they was going to take a shot at you sooner or later.

CARLOS

I figured it was coming. Man Kathy set me up. She almost succeeded. If I hadn't looked up in time, I was done.

HAROLD

How she do it?

CARLOS

She called me saying she had a flat. When I started to fix it she must of ran off. She had to know what was going down, cause everything happen so quick. Yeah Mitch must have had the move in play before I got out by Trent knowing how I felt for his sister. I need to get out of here. I know they going to keep coming until I'm dead.

Carlos gets dress.

CARLOS (V.O.) (CONT'D)

Man I must at admit the scum was
smarter then I gave him credit for.

INT. PRISON VITIATION - DAY

K.B. walks over and takes a sit and picks up the phone.
Carlos picks up the phone sitting on the other side of the
glass.

K.B.

What brings you here?

CARLOS

I came to give you the heads up that
something about to come your way.

K.B.

Since when have you become concerned
with saving my ass?

CARLOS

I'm not, but I think we are both in
a position to help each other.

K.B.

And how is that?

CARLOS

Mitch is trying to kill me. I was
able to take the heat off you while
I was in there because Mitch felt no
need to come after me as long as I
was doing a life bit. In his eyes
he had me right where he wanted me.

K.B.

So what's that got to do with me?

CARLOS

After you confessed to the murders
that released me, Mitch felt you
betrayed him.

K.B.

I never said a word about being sent
on a mission by Mitch in connection
with the murders.

CARLOS

You didn't have too. You gave up
information ordered by him.

K.B.

So how do you figure we can be of any help to one another? Cause the way I see it, we two dead mother fuckers.

CARLOS

What I could do for you is pull some strings to get you transferred to a laid back facility, and you could lay low there.

K.B.

And what will I have to do in return?

CARLOS

You know the man that saved your ass in the laundry room.

K.B.

You talking about Trent.

CARLOS

Yeah him.

K.B.

What about him?

CARLOS

Eliminate him.

K.B.

Man dude got to much pull. I do that and Mitch won't have to come at me, Cause his people will come from every direction.

CARLOS

They won't have a chance because my connect will pull you right after you handle your business. So do we have a deal?

K.B.

Its done.

INT. TRENT CELL - DAY

Trent is standing inside of his cell brushing his hair in the mirror. K.B walks in.

K.B.

What's up Trent?

TRENT

Nothing much.

K.B.

Hey man Carlos told me to give you this.

K.B swings a lock in a sock, and strikes Trent in the head. Trent falls as K.B pulls out a shank and stabs Trent again and again. He turns and starts to walk away.

Then turns back and stabs Trent a few more times. He pulls a plastic bag out, puts the lock and sock and shank inside it, and puts it in his pants. As he walks out of the cell a group of inmates is standing outside. He walks pass them down the range to his cell.

EXT. MISS WILSON OFFICE - NIGHT

Kathy walks out the building into the parking lot. Carlos is standing up against his car.

CARLOS

Hey Kathy what's up. I haven't heard from you in a while. What you thought I was dead.

MISS WILSON

No. I just been confused.

CARLOS

You was so confused, you didn't give a sh-it about setting me up.

MISS WILSON

That's not true Carlos.

CARLOS

Then tell me what is?

MISS WILSON

Carlos I didn't expect it to go that far. I tried to get away from you when I left the prison.

CARLOS

Don't bull sh-it me you knew your brother was going to give me that information to contact you when I got out. You knew all along they was planning to kill me, and you went right along with it.

MISS WILSON

I'm sorry Carlos please understand if I didn't do what they said they, would kill me.

CARLOS

You knew my kids lost their mother at a young age, and you didn't care if they lost their father.

MISS WILSON

Please Carlos don't look at it that way.

CARLOS

How else can I?

MISS WILSON

I have to go Carlos. Please believe me. I never meant to hurt you.

CARLOS

Yeah I believe you.

Kathy runs and gets into her car. She puts the key into the ignition and turns it. The car explodes into a big ball of flames. Carlos gets into his car and drives off.

CARLOS (V.O.) (CONT'D)

I felt like a setting duck waiting to be picked off, but I wasn't as concern for myself, as I was for my family.

EXT. RESTAURANT - NIGHT

Carlos comes out the restaurant. Walks towards his car parked in front of the restaurant. He steps off the sidewalk in front his car, around to his drivers door. He turns his key into the lock, and hears a loud sound. He watches a car speed off on the opposite side of the street. A drivers side door lies out in the street with a man lying next to it. Carlos get in his car and drives off.

INT. DEBBIE HOUSE - NIGHT

"LATER"

Debbie meets Carlos at the entrance of the house as he walks into the door.

DEBBIE

There's a lady here name PATTY Brooks. I told her you wasn't here, and she asked if she could wait for you.

Where is she?

DEBBIE

In the living room.

INT. DEBBIE LIVING ROOM - NIGHT

Patty is sitting in a chair. Carlos walks into the living room.

CARLOS

Hello. How can I help you?

PATTY

Hi. My name is Patty. I know its been a while, but I do believe you remember who I am.

CARLOS

Yes I do. You worked the front desk in Blair's office. May I ask what brings you here?

PATTY

Let me start by saying I know your thinking I'm here to assist Mitch in his endeavors to kill you, and If I was I definitely would not have ran the man over out side the restaurant to save your ass.

CARLOS

What makes you want to be so kind to come all the way from Chicago to help me.

PATTY

I know it maybe hard to believe by me being Mitch first cousin. How it would get to this point. A very dear friend of my who had been in the organization for years came up dead in her home. Before she died she was telling me about a affair she was having with Mitch. She say she had gotten pregnant, and Mitch told her to get rid of it, but she refused. A week later she was dead. So after I found out he had put the hit on you I figure we could put are heads together to shut him down.

CARLOS

Why should I trust you?

PATTY

If I had come to kill you it would have been you instead of Mitch man laying out there on the street.

CARLOS

In what way can we work together to resolve the problem?

PATTY

We need to do something to bring the heat down on him.

CARLOS

What do you suggest?

PATTY

I know how he's running his business. "You know" in what direction the funds are flowing. So I figure we hit him in the pockets. That way it puts him in a crisis with his business associates.

CARLOS

So how would that solve my problem.

PATTY

You kill the head the body will die. You will have the funds to do as you please, and Mitch would be dead. I tell you what. I'm staying downtown in a hotel. Here's my number. If I don't hear from you within twenty four hours I will take it as a no. Good-by.

Carlos walks Patty to the door.

INT. HOTEL - DAY

Carlos walks in. Patty shuts the door and walks over to a table, picks up a bottle of white wine. She pours it into a glass and turn to Carlos.

PATTY

Would you like a glass of wine?

CARLOS

No. No thanks.

PATTY

You seem to be up tight.

CARLOS

Wouldn't you be if someone was trying to kill you?

PATTY

Yes I do believe I would.

CARLOS

So tell me. How and where are you going to get this money.

PATTY

There's a pick up and drop off spot in Wisconsin every third of the the month. It is one of the biggest transactions. The amount varies, but it ranges any where from thirty to fifty million. They will be transporting the money in a tractor trailer. The key is to gain control of the crew who will be guarding the money. It would be better if you get to them and, get the money before they reach their destination.

CARLOS

Do you have any ideal as to the number of men protecting this mass amount of money?

PATTY

Two in the cab. Four to five inside the trailer, and one car trailing behind with four men inside.

CARLOS

Is there a pacific route they take?

PATTY

Yes. I will have a map mark with the directions on it.

CARLOS

So we've got two and a half weeks to prepare.

PATTY

Yes. Somewhere around the twenty first of the month. I will find out the exact location and time.

CARLOS (V.O.)

At this point I trusted no one, but
I was open to anything that would
get Mitch off my back.

INT. K.B. CELL - DAY

K.B is sitting in bed watching T.V.. A inmate from a Mexican gang walks up to the door way of the cell.

INMATE

Hey homes chico want to holler at
you in the day room. He say he like
the way you handled your business
with Trent, and he wants to talk to
you about handling something for
him.

INT. PRISON DAY ROOM - DAY

K.B. walks in, and the inmates sitting around the room walks out. K.B. walks over to a table where chico is sitting with two other inmates standing near. Chico stands up and extends his hand out, and K.B. shake it.

CHICO

I want to commend you for getting
that punk Trent out the way.

K.B.

My pleasure.

CHICO

Have a seat.

Chico and K.B. sits across from each other.

CHICO (CONT'D)

I would like you to do something for
me. It would be worth your while,
but first I would like give you
something.

The two inmates standing stabs K.B. to death.

EXT. DEBBIE HOUSE - DAY

Patty drives up in front of the house, and Carlos gets into Patty car. She drives off.

CARLOS

Do you have a husband, man, friend,
or kids?

PATTY

No.

CARLOS

Why not? May I ask.

PATTY

Haven't met anyone that fits the description, or anyone that I would want to have kids with.

(deep breath)

PATTY (CONT'D)

When I was in college I dated a man for a while, and I thought maybe he could be the one, but he turn out to be a drunk, and a few years later after he finished college he died in a car accident. I was told he went to sleep at the wheel drunk.

CARLOS

Hey do me a favor. Turn here, and make a left up at the light and park on the right hand side of the street. I want to take a walk through this park. Do you mind?

PATTY

No I don't.

INT. PARK - DAY

Carlos and Patty walks down a path in the park. She turns and looks at him.

PATTY

So your a nature boy huh?

CARLOS

Yes, I must admit I am. You know I've been coming here for years.

PATTY

Oh you have.

CARLOS

Here is where I had begun to understand what nature really meant.

PATTY

What do you mean by that?

CARLOS

I begin to understand that nature isn't just something in its self. We all are a part of nature. Without it we would not exist.

PATTY

I would have never though someone like you would be so interested in nature.

CARLOS

How could you say that when you don't know me?

PATTY

Because the only thing I've seen and heard about you deals with your affiliation with the organization.

CARLOS

That wasn't something I wanted to be in. It was something I was drawn too.

CARLOS (V.O.) (CONT'D)

I knew deep within, that despite the fact of Malone and my father's Affiliation with organization. They made a choice to get in, as I also chose to.

INT. HOTEL - NIGHT

Carlos and Patty sits at a table going over the plans. They order something to eat and sits at the table eating. Patty gets up and goes into the bathroom. Carlos gets up and looks out the window. Patty walks out the bathroom.

CARLOS

You know I'm tire.

PATTY

Tire of what?

CARLOS

Of living like this.

PATTY

Didn't you know what you were getting into when you came into the organization.

CARLOS

Not exactly. I was just a kid that had no ideal of what I was getting into, nor where I was going. I had no one to show me the difference in life. My father was killed when I was ten, and my mother was so messed up that my father's friend had to raise me, and he was in the organization himself.

PATTY

So if you had the chance to go back and do all again, what would you do different?

CARLOS

I would have worked hard, went to school until I started my own business, and had a family. You know when I was blessed to be released from a life sentence I knew I had to deal with the bull sh-it I had left behind, but I also knew I wasn't the same person I was before I went to prison. When my world came crashing down on me, it woke me up. The love of my life had been killed. My kids had been left without a mother and father, not to mention the accusation they had to live with of the lie that their father killed their mother.

PATTY

That's crazy. I don't think I would have been able to survive in that predicament.

CARLOS

All that left a heavy burden on my heart. But what really hit me hard is when I started to look back on my pass. I could see all the things I had done. The lives I had messed up, and had taken, and you know what's crazy about the whole thing.

PATTY

No. What's that?

CARLOS

My very own family was ruin by the same sh-it, and now I want to live my life and be left alone, but instead
(MORE)

CARLOS (CONT'D)

I have to carry a gun and live my life fighting to stay a live.

PATTY

After we do this you won't have to live like that anymore.

CARLOS

Tell me. Do you feel any remorse for doing what your about to do to your family?

PATTY

No I don't. I made a promise to myself, that I would take Mitch down for what he done to my friend. She didn't deserve to die. She was like a sister to me. We shared a closeness with each other that I never had, and he took that away from me. In this short period of time that I've known you I've felt a sense of peace of mind in some ways like I felt with her. Though are pass are different we both have had to deal with crisis from childhood on up, and its something that really moves me.

She walks over to the window where carlos is standing, puts her arm around his waist, and presses her face against his back. He turns and faces her, and they slowly kiss. They stop, pauses for a moment, and begins to passionately kiss.

They undress each other. He picks her up and lies her on the bed. Climbs on top of her, and they passionately makes love.

"LATER"

Patty lies in Carlos arms with her head on his chest. She looks up at him.

PATTY (CONT'D)

Carlos what if I just gave you enough money to take your family away.

CARLOS

That wouldn't do no good. Sooner or later Mitch would find me. I know to much about the organization that could bring him down. You sound to me like your getting cold feet. Are you?

PATTY

When I came to you with the plan I had no ideal of what kind of man you were, and now that I've had the chance to know. I want to see you live a life you've always longed for.

CARLOS

What about your plan to bring Mitch down.

PATTY

Oh. I will handle that another way.

CARLOS

That's why I'm going through with this. To settle the score on both of are behalf.

PATTY

I know, but if I can prohibit you from losing your life. I would do all I can to do so.

CARLOS

You mean you would really do that for me?

PATTY

Yes I would.

CARLOS

I wish it was that easy, but its not. I have to do this for the sake of me and my family.

The night turns to day with a view of the different freeways, and traffic.

"TWO WEEKS LATER"

EXT. CHICAGO WAREHOUSE - NIGHT

The truck pulls out of the parking lot of the loading dock. Turns right onto the street. A car trails behind the the truck with four men inside. The truck rides three blocks up, and turn right onto a street. A police car drives up behind the car. Hit the lights, and a voice coming from the PA system says.

POLICE CRUISER

Pull over.

The driver pulls over, and starts to get out.

POLICE CRUISER (CONT'D)

Stay in the car

The police sits for five minutes. Gets out his car and walks up to the car.

DRIVER

Excuse me officer is there a problem?

LEWIS

Just a random check. Can I see your license sir.

DRIVER

Yes sir.

The driver pulls out a stack money, and looks at Lewis with a slight grin on his face.

LEWIS

That looks good, but I will still need to see your license sir.

The driver reaches in his suit jacket and pulls out his license. Lewis takes the license, and walks back to his car.

EXT. TRUCK - NIGHT

The truck continues up the street, and makes a right turn towards a bridge. Lamont jumps off the bridge onto the top of the truck, as the truck ride under the bridge. The truck makes a left turn down a side street. Lamont gives a signal to Carlos.

Carlos spreads a roll of spikes across the street half way down the road. Harold is on top of a building looking through a scope of a riffle aimed at the truck. As the truck rolls across the spikes harold shoots the driver of the truck. The truck slides into a pole. The man in the passenger seat jumps out with a gun in his hand.

Harold fires, and he falls to the ground. Carlos stands behind the truck and fires a pump shotgun, and blows a hole in the back door of the trailer. He takes cover. The men inside starts to return fire. Carlos and Lamont puts on gas masses and Carlos takes out some tear gas and tosses it through the hole.

The men inside starts to bang on the door. Carlos pulls the latch back, takes the steel rod and pulls it down, and the door opens. The men jumps out coughing. Lamont and Carlos stands back and shoots them down.

Harold backs a van up behind the trailer. They loads it up, and drives off.

INT. POLICE CRUISER - NIGHT

Lewis hears a voice over a two way transmitter, say we're clear. He steps out the car.

INT. DEBBIE HOUSE - DAY

Carlos and Patty walks into the house. Carlos see a note next to his mothers keys on the table. He reads it and falls to his knees.

PATTY

What's wrong Carlos?

CARLOS

Mitch got my mom. He said if I don't contact him, he's going to kill her. O my God if he kills my mom I wouldn't be able to live with it.

PATTY

Carlos you know its a good thing we took that money. You see now we can use it to keep your mother a live. When you call him tell him you can get the money back in exchange for your mother.

CARLOS

But he didn't take her for the money. He took her to get me.

PATTY

Yes that's true, but he knows when they finds out that money missing. They're going to kill him. So he's pressed because his ass is on the, line.

MITCH

Carlos gets up off the the floor and picks up the phone.

CARLOS (V.O.)

She was right, at least I had something to bargain with, but knowing Mitch, he wasn't going to play fair. I knew I was on borrowed time when it came to me and my mother, so I set up a meeting.

EXT. EUCLID BEACH - MORNING

Patty drives into the parking lot, gets out and walks over to a bench where a WAGNER sits reading a newspaper. She sits at the other end of the bench.

WAGNER

So I gather everything turned out alright as far as the money is concern?

PATTY

Yes it did, but I haven't finished the job yet.

WAGNER

I thought you had done it, and was coming to tell me when to pick up my cut.

PATTY

Just hold on. It isn't as easy as you may thing.

WAGNER

So if I'm hearing you correctly. You don't have the money in hand, and Carlos is not out of the way. I hope your not holding back on me. Remember you wouldn't have known nothing about when or where to get the money if it wasn't for me.

PATTY

The right time hasn't presented it self' and you know he didn't pull it off all by himself.

WAGNER

I'm just making sure there's nothing up in that little head of yours that could, or would breach the agreement made between us.

PATTY

Well what I'm trying to tell you is, we may not be able to get the amount agreed up on.

WAGNER

No, no, no, you may not. I want exactly what we agreed on. Now if I don't get it. I will send word to your cousin of how you and Carlos stole the money.

PATTY

Man, why are you so mean.

WAGNER

I want what's mine, I'm sure you would too.

PATTY

You'll get your money. I will call you tomorrow and tell you when and where to pick it up.

WAGNER

Now that's the Patty I know. I'll tell you what. Less take a trip somewhere far away and enjoy each others company. If you know what I mean.

Patty looks at Wagner with a slight grin, and gets up and walks away.

INT. WAGNER BATHROOM - NIGHT

Wagner gets out of the shower. He grabs his towel off the hook and starts to dry off. The lights goes off. He walks out of the bathroom into the bedroom.

INT. BEDROOM - NIGHT

He puts on his robe, lights a candle, and heads down the hallway, down the stairs through the kitchen leading to the basement.

INT. BASEMENT - NIGHT

Wagner walks over to the circuit box. Pulls it open, and starts to hit the switch. He hears a sound. Turns around and see Patty standing near him with a gun in her hand.

WAGNER

(look of shock)

How did you get in here?

PATTY

Never mind that. I wasn't to pleased with the meeting we had this morning.

WAGNER

What do mean? All I was trying to do was get what was coming to me according to the deal we made.

PATTY

So you felt the need to threaten me?

WAGNER

Like I said. We had a deal, and I felt you wasn't going to keep your end of the bargain.

PATTY

You see before you started running your big mouth I was going to talk to you about the money. I honestly didn't consider the expense of the manpower needed to pull the job off, and when I went to Carlos to set everything up he showed me something worth more then any amount of money could buy.

WAGNER

And what is that?

PATTY

He showed me what love and life is really all about, and that was something I've never had.

WAGNER

What does that have to do with me?

PATTY

Nothing, but I thought that if I came to you and explain to you that I could not find it in my heart to kill Carlos. You would understand and give the man what he deserve for all he has done.

WAGNER

So, because you have a change of heart I should too. The plan was to leave no stones uncovered.

PATTY

Yes that is what was agreed upon, but you didn't risk your life to get that money like he did.

WAGNER

(harsh tone of voice)

But that wasn't the deal we made.

PATTY

Yes I know, and that's why I'm here to resolve our differences.

WAGNER

And how can that be done with you pointing that gun at me?

PATTY

You know Wagner I'm not a killer, but I have to do all I can to protect my life, and you my friend seems to want to take it away.

WAGNER

I'll tell you what I'll do. I'll take what you give me, and you won't have to worry about me saying a word. In fact you won't see or hear me again.

PATTY

I wish it was that easy, but I have someone that could give me what I've never had in my life, and I can't let nothing get in the way of that.

Patty fires and shoots Wagner in the chest. He grabs his chest as he falls to his knees.

WAGNER

Patty wait a minute. Please don't kill me.

She fires a second shot into Wagner's head, and he falls back onto the fall.

INT. WAREHOUSE - DAY

Carlos and Lamont is standing on one side of the warehouse with two armed men standing beside them. Mitch is standing across from them with three armed men. One of the men is holding Debbie's arm.

MITCH

Carlos is all the money there?

CARLOS

Yes its all here.

MITCH

I wish I could believe you, but I can't chance that.

CARLOS

I'm here to get my mother back. Now do you think I would take a chance on doing something stupid?

MITCH

I don't know. I'll tell you what we will do. You give me the money, and come alone with me, and I'll let your mother go. Then after I make sure the money's all there, I'll let you go.

CARLOS

Now you think I'm stupid. For as long as you been trying to kill me. You expect me to believe you.

MITCH

That's just the chance you take when you put your hands on something that is not your. Now deal, or no deal.

The man next to Debbie puts the gun up to her head.

CARLOS

Alright less do this.

LAMONT

Carlos forget what his talking about, that wasn't the deal. As far as the money. That's the chance he takes.

CARLOS

No. Lamont we'll do it his way.

Carlos picks up the money and starts to walk towards Mitch. He stops halfway. The man holding Debbie's arm releases her. She run to Carlos and hugs him, then turns and runs to Lamont. One of Mitch men walks over to Carlos Points his gun at him, and tell him to raise his hands. He pats Carlos down, and pushes him towards the door.

EXT. WAREHOUSE - DAY

Mitch and Carlos gets into the back seat of a car. After the money is put in the trunk two men gets into the front seat of the car. Lamont, his mother, and two men gets into a car in front of the car Carlos is in, and drives to the entree of the warehouse.

A car pulls up and blocks the entree. Two men gets out and open fire. Lamont pulls his mother down in the back seat and covers her. The two men in the front seat is shot and killed. Lewis walks out from the side of the road with a shotgun. He fires and kills the men blocking the entree.

Harold jumps out the truck of the car Lamont, and his mother is in, and fires killing the two men in the front seat of the car Carlos is in.

Carlos grabs a gun out of a holster on his ankle, and wrapped his arm around Mitch neck, pulls Mitch to him, and pressed the gun into his neck. Harold gets the money out the trunk and hands it to Lewis. Lewis puts the money in his trunk and drives off with Lamont and Debbie.

Harold grabs Mitch out the car, and puts the gun up to his head, and grabs him by the back of his jacket. He walks him over to a trunk, and opens it.

CARLOS

Get in

MITCH

Look Carlos you ought to just let me go. You know you won't get away with this. My father will kill you and everyone in your family.

CARLOS

They been trying to do that my whole life. Now get your ass in the trunk.

Mitch climbs inside the trunk. Carlos shuts the trunk, gets into the car, and Harold drive off.

CARLOS (V.O.) (CONT'D)

So far the plans we made was working in our favor, but it not like we had a choice. We had reached the point to do whatever it took to survive.

EXT. PARK LOT - DAY

Lewis drives into the parking lot, and drive up next to a car Patty is sitting in. Lewis gets out. Get the money out the trunk and put it in Patty's trunk. Lamont walks with his mother over to the passenger door of Patty's car.

LAMONT

Ma you can't go back home.

DEBBIE

What do you mean I can't go home?

LAMONT

Ma they may come for you again and we may not be as lucky to get you back as we were this time. We got you a place out side the state. We will make sure you get all your things.

DEBBIE

What about my job, and how will I survive?

LAMONT

Ma you don't have to worry about nothing for now just trust us.

DEBBIE

Will I see you all?

LAMONT

Yes ma we got some business to handle, and then we will be right with you.

DEBBIE

O.k. I love you.

LAMONT

I love you to ma.

Lamont gives Debbie a hug. Debbie gets into Patty's car, and Patty drives off.

INT. CAR LOT - NIGHT

Lewis drives into the lot with Lamont. He parks the car.

LEWIS

Come with me.

They goes into a building full of cars. Lewis goes into the back of the building and returns driving a police cruiser with a Chicago emblem on it. Dressed in a police uniform.

LEWIS (CONT'D)

Get in the back.

Lamont gets in.

LAMONT

(laugh)

You dam sure in the right occupation with your scheming ass.

EXT. LEWIS CAR - NIGHT

Lewis pulls up a distance away from Blair's house. They sit and wait until Blair's limo comes out of the driveway on to the street. Lewis trails Blair's limousine from his house to a side street. Halfway down the street Lewis flashes his lights to signal the limo to pull over. The driver of the limo pulls over to the side of the road. Lewis gets out and walks over to the driver of the limo.

LEWIS

Can I see your driver license?

LIMO DRIVER

Yes you can. Hold on.

The driver hands Lewis the license. Lewis gets in his car and returns.

LEWIS

Will you and the two gentle men
step out of the car.

The driver, Blair and another man gets out of the limo.

BLAIR

Do you know who I am?

LEWIS

No. And I really don't care.

BLAIR

Well since it seems you don't. I
would advise you to think about what
you say or do.

LEWIS

Is that a threat?

BLAIR

No. That a fact.

LEWIS

I'm probably one of the rarest men
you will ever meet. So you will
have to prove that sh-it to me.

Lamont steps out of the back seat of the police car, pulls out a gun, and the directs the two men to the truck of the limo. Lewis pops the the truck, and Lamont orders the men inside. He shuts the truck. Points the gun at Blair, and Blair dukes and cover his face.

Lamont laughs then turns Blair around. He pushes him up against the limo. Lewis step up and grabs Blair's hands and place them behind his back and cuffs him. They put Blair in the back of the police car and drives off.

Lewis takes Blair to the door of Mitch's office, and takes off the cuffs. He opens the door and pushes him in. Blair see a gun on Mitch desk and starts to walk towards it. Before he grabs it, he stops at the sound of Carlos voice.

CARLOS
No, no no. Not so fast. We'll have
plenty of time for that.

Carlos is standing behind Blair and Mitch is standing a few feet away in sight of Blair next to a book shelve. Harold is sitting on the floor behind a chair with his gun pointed at Mitch.

BLAIR
Who are you?

CARLOS
Its Carlos.

BLAIR
Carlos what is all this about.

CARLOS
I'm sure you know how your son set
me up.

BLAIR
No I don't.

CARLOS
The hell you don't. You know he had
K.B. kill my wife and make it seems
as if I did it.

BLAIR
For what reason would I have to harm
you.

CARLOS
The same reason you got rid of my
father. To get me out the way, by
having me rot away in that filthy
prison for the rest of my life.

BLAIR
If I would have had you sent away
you wouldn't be standing here talking
to me. Now would you?

CARLOS
I may not have, but your evil little
plan back fired on you.

BLAIR
What plan?

CARLOS

It just so happen your man K.B. got hemmed up on a mission to kill Malone and confessed to the murders to save his own ass. Now ain't that a bitch. So as they say the truth has set me free, and that is how I'm fortunate to have this meeting with you.

BLAIR

Well Carlos in any given situation you know you have to be responsible for your own actions. It was brought to my attention that you violated some instruction given by Mitch so you had to suffer the consequence.

CARLOS

When I went and handle that business I had no intentions on doing anything, but when it came to saving my brother's life, I did what anyone would have done. Oh I forgot you don't give a fuck about anyone but your own.

BLAIR

That's not true. I had given up all my authority, and could not interfere in Mitch affairs.

CARLOS

That's bull sh-it. That sh-it Mitch did to my family wasn't called for. Before Mitch stepped up to take Tommy's place I was given the respect, that I had worked hard for, and after Tommy died I was treated like sh-it. When Mitch became the head his whole motive was to get me out the way. So while we are on the subject of you and yours less air out the dirty laundry. Mitch you want to tell your father who killed Tommy?

MITCH

I don't know what you talking about.

CARLOS

Come on Mitch. Yes you do, or do you want me to call Patty, and let her tell him. She would have let the cat out the bag long before now, but she was afraid she would be the next one to go on your list.

BLAIR

Is it true Mitch. Please tell me you didn't kill my boy. Please tell me it wasn't you.

MITCH

Dad I tried to explain to you that Tommy was too weak to run the business. He would have brought us down. He would have eventually messed up everything you've worked for your whole life.

BLAIR

And you. You don't think I know what's going on. You have got the family in a situation where there's about to be a conflict. Not only inside the family, but outside as well. No, no, no I can't believe you would be so greedy for power that you would take your own brother's life.

Blair runs his hands through his hair, with tears in his eyes, and a look of anger on his face. Harold turns his gun towards Blair. Blair picks the gun up off the desk. Points it at Mitch, and fires a shot into Mitch chest. Mitch stumbles back. Blair fires a second shot into Mitch chest. Mitch falls back onto the floor. Blair turns and points the gun at Carlos. He squeezes the trigger and the gun clicks

CARLOS

You didn't think I'd be stupid enough to give you a gun and let you kill me with it. Now it is time to talk about you, and what you did to me and my family.

BLAIR

Carlos as long as you worked for me I treated you good.

CARLOS

You didn't care about me. The only thing you ever cared about is what I could do for you. You know you a rat. You killed my father for nothing after he worked his ass off to make your pockets fat. You made up a lie about the books being off and killed him like a animal in the street.

BLAIR

That's not true.

CARLOS

Yes it is, Malone told me everything
before he died

BLAIR

O.k your right
(shakes his head)
Your right, and I have had to live
with the heavy load of guilt that
have weighted in on me for what I
done. That's why I had Malone bring
you in to work for me, to give you
the advantage of living a better
life.

CARLOS

Only to let your son in to sh-it on
me and send me to prison.

BLAIR

Hold on Carols I...

CARLOS

No. Time out for the bull sh-it.
You know you messed up my whole family
when you killed my father. My mother
lost it, and that broke the family
up, but that wasn't enough, and so
you kept digging your paws in,
bringing me in knowing what type of
life you were leading me too. So
you tell me how you was helping out.

BLAIR

Carlos believe me when I say I wasn't
looking at it that way.

CARLOS

I know, and you know from the first
time you sent Malone to me what you
had in mind

BLAIR

Carlos please don't kill me.

CARLOS

(loud voice)
How many fucking times have you heard
those words? Or been considerate
about someone else life.

Carlos takes the gun out of Blair's hand. He reaches into
the inside pocket of his jacket, and pulls out some bullets.
He puts the bullets inside the gun.

BLAIR

Carlos I'm sure there's some kind of agreement we could come too, to settle all this nonsense.

FLASHBACK

MONTAGE: 1. Scene Carlos puts the flower on top of Racks coffin at the age of ten, 2. Scene Carols looks out the back window looking at his mother, and at Lamont crying, as he leaves with Malone. 3. Scene Carols see Robin's lifeless body lying across the bed.

Carlos walks over and shoots Blair in the right side of the temple. Blair falls back onto the floor. Carlos pulls out a napkin and wipes the gun off. He places the gun in Blair's hand, and puts Blair's index finger around the trigger then lays Blair's hand with the gun in it next to his body.

EXT. CEMETERY - DAY

Carlos walks up, and wipes off Rack's Plat, as Lamont stands by.

INT. DIFFERENT LOCATIONS - DAY

MONTAGE: The federal agents runs into different locations in Chicago, Cleveland, and several location through out the north.

INT. COURT ROOM - DAY

Prosecutor cross examine man on the stand.

CARLOS (V.O.)

When I had silenced Blair I did not know what would come after that. Un for certain of who may come after me we took cover, and Lewis did what he had to do. To my surprise the origination was torn a part, not only by the information that was given, but by the deals that was made by so many to save their own ass, and a transformation took place in the form of Politics.

Lewis stands on a platform in front of a crowd of officers. He is presented with a plat.

INT. CHURCH - ATLANTA GA.

"TWO YEARS LATER"

Carlos is sitting in the second row of seats with his mother, two kids, Patty and their baby boy. Lamont is sitting in the third row with his wife and two kids. The choir is singing. The preacher walks to the pulpit and waits until the choir finish singing.

PREACHER

Can I get a amen to the joyous message
in the song.

CONGREGATION

Amen.

PREACHER

Come on now we can do better then
that. Now let me hear you say amen.

CONGREGATION

Amen.

PREACHER

Today I had intend to preacher a
sermon this morning, but on my way
here the spirit came upon me to preach
something different. I had a
reflection of my pass, and what the
spirit brought to mind is, it surely
wasn't me that brought me to this
point in my life. You see at a time
in my life when I felt like giving
up a elderly woman walked up to me,
and looked into my eyes, and said
troubles don't last always.

Applause from the congregation.

CONGREGATION

(Chants)

Amen, Come on, preach on.

PREACHER

She reached into her bag and pulled
out a bible. She Handed it to me,
and turns and walks away, and them
very words stayed with me as I walked
through the darkest times of my life.

Applause from congregation.

CONGREGATION

(Chants)

Amen, alright.

PREACHER

I want to let each and ever one of
you here today know that what ever
it is that your going through the
lord can heal or change.

(loud tone of voice)

He will make a way out of no way.

Applause from congregation.

FULL SHOT PARK LOT - AFTERNOON

EXT. RESTAURANT - AFTERNOON

Carlos stands outside the restaurant as Lamont walks out.
Lewis drives up, parks his car and gets out. He walks over
to Carlos and Lamont.

LEWIS

What's up.

CARLOS

Waiting on you.

LEWIS

My flight was delayed

LAMONT

Where's mother Lucy?

LEWIS

I tried to get her to come, she don't
like to fly. She always say she'll
take her chances on the ground.

CARLOS

Man I seen you on the front page of
the Cleveland plain dealer. Tell me
how did you get promoted to chief of
police?

LEWIS

Man you know they had to pay up after
I turned the fed's on. You know I
wash your hands, you wash mine type
of thing.

CARLOS

Come on man its not like you need
it.

LEWIS

So what you saying, If I retire you
got me?

LAMONT

I know you ain't crying broke.

LEWIS

It keeps all the gold diggers away.

LAMONT

I ain't mad at you. Go on and make
that easy money.

They walks into The restaurant.

FADE OUT

