

**BOYZ N THE HOOD**

**an Original Screenplay**

**by**

**John Singleton**

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FADE IN:

CREDITS

Over the credits, we hear the distant sounds of people shouting loud obscenities, this is followed by automatic gunfire, and then by the piercing noises of police vehicles and surveillance helicopters. A symphony of street noise.

BLACK SCREEN

A quote appears over these audible images.

TITLE CARD: "One out of every twenty-two Black American males will be murdered each year."

DISSOLVE TO:

TITLE CARD: "Most will die at the hands of another Black male."

We hear the sound of a steel door slam as we...

FLASHCUT TO:

1 INT. TRE'S ROOM - DAY

1

VIEW FROM OVERHEAD

We hear birds chirping, dogs barking, car horns, morning ambience. A peaceful image. It is the ordinary living space of a ten year old male child. Posters of Spiderman, The X-men, and the Incredible Hulk adorn the walls. Sleeping in the bed is a small brown boy of about ten years of age. He has close cut hair and brown soulful eyes. This is TRE STYLES. Tre wakes with a slight startle as his mother enters the room. She moves with the speed of a rocket and the grace of a bird. This is REVA, Tre's mother.

REVA

(singing)

Good morning to you! Good morning  
to you! Good morning, good morning,  
good morning to you! Time to get  
up!

She pulls open the blinds sending rays of sunlight on his head.

TRE

(with closed eyes)

I'm already up.

\*

REVA

Then open your eyes.

Tre does so.

(CONTINUED)

1 CONTINUED:

1

REVA

Good! That's better.  
(she stands to leave)  
I have a class till seven tonight  
so be in by five. I'll call to  
make sure. Don't forget to brush  
your teeth, wash your face and  
comb your hair. There's something  
to eat on the stove for you. Bye.

TRE

Bye.

She leaves. Tre pauses for a moment, closes his eyes and gets  
back under the covers. Reva comes back and jerks him out of bed.

REVA

Get up little boy!

DISSOLVE TO:

2 EXT. LAWRENCE STREET-INGLEWOOD, CA - DAY

2

There is a montage of different corners. On each is a red and  
white sign which says ONE WAY. On the last corner we see Tre  
waiting. He is joined by three other children, a boy and two  
girls. They are BOBBY, a budding criminal looking ten year old.  
TRINA, a little girl who acts like she has her own apartment.  
And KEISHA, who is shy. They begin walking together towards  
school. A PACK OF STRAY DOGS run through the street, some are  
knocking over trash cans in search of food.

BOBBY

What up Tre? You do your homework?

TRE

What homework? Not for real, yeah  
I did it.

BOBBY

Can I copy it?

TRE

Hell no. Too bad you should have  
done it yourself.

TRINA

Did y'all hear them shooting last  
night?

TRE

Yeah I heard it. I got under my  
bed.

(CONTINUED)

2 CONTINUED:

2

BOBBY

You a scarycat.

TRINA

My momma say a bullet don't have  
no name on it.

BOBBY

I ain't afraid to get shot. Both  
my brothers been shot and they  
still alive.

TRE

They lucky.

The kids walk along for a moment in silence. Bobby breaks the  
ice.

BOBBY

Y'all wanta see something?

TRE

What?

They all stop.

BOBBY

I ain't saying what. Do you want  
to see it or not?

The kids all nod "Yes".

CUT TO:

3 EXT. ALLEY - DAY

3

There is a long row of garages. Among each port there is trash  
piled up very high. One pile is sectioned off with yellow tape  
which reads "Do Not Cross!" There are more STRAY DOGS sniffing  
and licking the ground behind the yellow tape. Tre scares them  
away while Bobby simply pulls the tape away and leads the others  
into the pile.

TRE

What you gonna show us, a bunch  
of fishheads? (sings a few bars  
of the fishhead song)

BOBBY

I know who was doing the shooting  
last night.

(CONTINUED)

3 CONTINUED:

3

TRE  
Yahhh! Yahhh! Get outta here!

Bobby pulls up the tape. \*

Tre kicks over some rubbish to reveal several bloody spots, garbage covered with blood. There are also more than a few pieces of gray matter scattered about.

THE GIRLS

Gasp in horror. Keisha seems more affected than Trina.

TRE

Looks at this sight with indifference. It is a familiar sight.

TRINA  
Is that blood? What happened?

BOBBY  
What do you think! Somebody got smoked! Look at the holes in the wall! You stupid!

TRINA  
Least I can tell my times tables! ...Look why is the blood turning yellow?

TRE  
That's what happens when it separates from the plasma.

BOBBY  
What's plasma?

KEISHA  
Can we go now?

TRINA  
What's all that grey stuff?

TRE  
That's his brains.

Keisha begins to cry even louder now. She runs off down the alley. Tre runs after her.

(CONTINUED)

3 CONTINUED:

3

KEISHA

As she slows down and cringes near a garage door. She is crying up a storm now. Tre goes over to her and holds her.

TRE

Don't cry Keisha, don't cry.

KEISHA

I...I...They shot my brother.

Bobby and Trina join them.

BOBBY

What's wrong with her?

TRE

Her brother got smoked last year.

DISSOLVE TO:

4 INT. MRS. OLAF'S 5TH GRADE CLASSROOM - DAY

4

The scene opens with a montage of overlapping images of childrens drawings of life in South Central L.A.. Some of them are funeral scenes, helicopters, gang writing, fancy cars owned by dope dealers, etc. One drawing says "INCREASE THE PEACE". We soon PULL BACK from the last drawing to reveal their location on the wall of the classroom and to reveal Tre drawing a picture of a Black superhero named BLACKMAN with a B on his chest.

The teacher is conducting a history lesson with a POINTER in hand. This is MRS. OLAF a skinny frayed haired white lady in her mid-forties. She is upset with her position in the world, this is reflected in her condescending attitude towards her students, all of whom are Black and Hispanic.

MRS. OLAF

And so that's why we celebrate Thanksgiving, to commemorate the unity between the Indians--oops-- I mean the Native Americans and the early English settlers who were called....? Class?

THE CLASS

The Pilgrims!

MRS. OLAF

Yes, the Pilgrims!

(CONTINUED)

4

CONTINUED:

4

TRE  
(not looking up from  
his drawing)  
The Penguins!

MRS. OLAF  
Who said that?

\*  
\*

(CONTINUED)

4 CONTINUED:

The class laughs and points to Tre.

MRS. OLAF  
Mr. Styles.

TRE  
(he looks up)  
That's me.

MRS. OLAF  
Why is it you always have  
something funny to say?

TRE  
Cause I'm a comedian!

The class laughs.

MRS. OLAF  
Would you like to teach the class?

The class goes "Oooh!" at this challenge.

TRE  
Yeah, I can do that.

Mrs. Olaf is surprised.

MRS. OLAF  
Very well then, come up here...and  
instruct us.

Tre cooly walks up to the map. Nearby Bobby sits. It is evident that he is jealous. Tre has caught the attention of the entire class.

TRE  
(cooly)  
Can I have that?  
(indicating the pointer)

Tre begins to speak but not before Mrs. Olaf stops him.

MRS. OLAF  
What will be the basis of your  
lecture?

TRE  
What?

MRS. OLAF  
(enunciating)  
What are you going to talk about?

(CONTINUED)

4  
\*



4 CONTINUED:

4

TRE  
I'm gonna tell you if you let me  
talk! Shoot!

The class laughs.

TRE  
Okay. Alright, does anybody know  
what the name of this place is?

The pointer is on the continent of Africa.

TRINA  
That's Africa, I know that.

TRE  
That's right, that's Africa. But  
did you know that Africa is the  
place where they found the body  
of the first man?

BOBBY  
Yeah, I know dat. I heard it in  
a song once.

TRE  
My daddy says that makes it the  
place where all people originated  
from, that means everybody is  
really from Africa.  
(gestures with pointer)  
Everybody, all of y'all,  
everybody.

BOBBY  
I ain't from Africa, I'm from  
Crenshaw Mafia!

He throws up a gang sign.

TRE  
Like it or not you from Africa.

BOBBY  
I ain't from no Africa. You from  
Africa! You African booty  
scratcher!

The class laughs. Tre saves face by throwing some of them a  
nasty look. They quickly become silent.

TRE  
Punk, I'll kick your ass.

(CONTINUED)

4 CONTINUED:

4

MRS. OLAF

Now, now boys, breathe in and out  
and count to ten, remember?!

The two boys ignore her. The tension between them is flaring.

BOBBY

I'll get my brother to shoot you  
in the face!

TRE

Get your punk ass brother bitch  
I'll get my daddy! Least I got one  
muthafucka.

BOBBY

I ain't nobody's bitch, you a  
bitch, Bitch! You a bitch, your  
daddy's a bitch and your momma's  
a bitch! Bitch!

Suddenly, Tre strikes Bobby in the head with the pointer. They  
go head-up into a brawl. Mrs. Olaf attempts to pull them apart.  
The rest of the class is up in arms instigating on one side or  
another.

MRS. OLAF

Now, now, now! Calm down!

TRE

Get your hands offa me, bitch!

MRS. OLAF

As her face turns tomato red. There is also more than enough  
fear in her eyes.

WIPE TO:

\*

5 EXT. LAWRENCE STREET - DAY

5

We see Tre's small figure at the end of the street. In the  
foreground several young men are shooting craps. A few of them  
get into a fight. Tre walks towards us through the whole scene.  
We hear a phone conversation between his mother and Mrs. Olaf.

MRS. OLAF (V.O.)

Well its not as though he is a  
lost case, he's a highly  
intelligent little boy.

REVA (V.O.)

And you're a very perceptive  
woman.

(CONTINUED)

5 CONTINUED:

5

MRS. OLAF (V.O.)

Thank You. As I was saying he's highly intelligent, and his vocabulary is enormous, it's just...

REVA (V.O.)

Yes, go on.

MRS. OLAF (V.O.)

It's just he has a very bad temper. It makes it hard for him to interact with the other children. Maybe I can recommend therapy or a child psychologist or something.

REVA (V.O.)

No thank you, we can manage just well.

MRS. OLAF (V.O.)

Is there some problem in the home? Are you employed?

REVA (V.O.)

It really is none of your business, but since you asked, I am employed and I am studying to receive my master's degree. \*

MRS. OLAF (V.O.)

So you are educated?

REVA (V.O.)

Listen are we gonna talk about me or my son?

MRS. OLAF (V.O.)

I'm sorry. Well I'll be happy to see Tre back in class on Tuesday. His suspension is only for three days you know.

REVA (V.O.)

No, I don't think you'll be seeing Tre at all.

(CONTINUED)

5 CONTINUED:

5

MRS. OLAF (V.O)  
Why not, may I ask?

DISSOLVE TO:

6 INT. REVA'S APARTMENT - DAY

6

Tre walks through the front door on the tail end of his mother's conversation. Reva is in the foreground while Tre listens from the background.

REVA  
Because Tre is going to live with his father.

MRS. OLAF (O.S.)  
His father?

REVA  
Yes, his father. Or did you think we make babies by ourselves?

Reva slams the PHONE down.

TRE

Stands there smiling.

TRE  
Did you tell her where to go Momma?

REVA  
What was our agreement? What did we put down in writing?

She goes to the mantle to present a piece of paper.

REVA  
I Tre Styles, being of sound mind and body agree not to get into any disputes whether physical or verbal for the rest of the school year. If I do not conform with this agreement I will go to live with my father, Mr. Furious Styles. Signed Tre Styles.  
(looking closer)  
You have to work on your handwriting.

Tre sighs and lowers his head.

DISSOLVE TO:

7 INT. REVA'S CAR - DAY 7

As she and Tre drive down Crenshaw Boulevard. Tre looks in curiosity at the action on the "strip".

REVA

I just don't want to see you end up dead or in jail or drunk in front of some liquor store. Can you understand that?

(She looks at him)

I'm serious. Look at me.

Tre does so.

REVA

I love you. You are my only son.

Tre sheds a tear. They come slowly at first but then heavily. Reva pulls the car over and holds him in her mothering arms.

8 EXT. CRENSHAW BOULEVARD - DAY 8

WIDE SHOT

Where we can see Reva's car stopped. After a few moments it drives out of frame.

DISSOLVE TO:

9 EXT. HI POINT AVENUE - DAY 9

We see eight boys playing street football, most Black, some Hispanic. Our attention settles on one of them. He is about ten years of age and has light brown eyes. This is RICKY. In the background several neighbors can be seen in front of their homes watering their lawns or just plain keeping watch on what is going on.

9A ON THE CURB 9A

We see a group of FOUR BOYS riding skateboards. They are practicing jumping from the curb into the street. One of them is a short porky looking honey toned kid. This is DOUGH BOY. He is the leader of this pack of kids.

9B REVA'S CAR 9B

Turns the corner at the end of the block. Tre waves at the kids on the corner. Dough Boy waves back and begins following the car.

REVA

Who is that?

(CONTINUED)

9B CONTINUED:

9B

TRE  
My friend. We call him Dough Boy.

\*

10 EXT. FURIOUS STYLES HOME - DAY

10

THE CAR

Stops halfway down the block at a SMALL SPANISH STYLE STUCCO HOME. In the front yard stands a tall handsome Black man of about thirty years of age. He has serious brown eyes, a larger version of Tre's own. This is Tre's father, FURIOUS STYLES. Furious stops raking the leaves in his yard and goes to greet them. He sticks his head through the car window.

FURIOUS  
How ya doing?

REVA  
Doing fine, yourself?

FURIOUS  
I'm living that's enough for me.

REVA  
Well here he is.

THE CURB

Where Dough Boy can be seen in the background. Some other boys soon join him.

FURIOUS  
You can't say hello?

TRE  
Hi Daddy.

FURIOUS  
Go on and talk with your friends.

Tre gets out with his bags and does so.

REVA  
Well there's your son. You wanted 'em, you got 'em.

FURIOUS  
Why are you trying to make this so easy?

(CONTINUED)

10

CONTINUED:

10

REVA

Hey, it's like you told me. I can't teach him how to be a man. That's your job. Besides I can't deal with him anymore he's starting to act like you.

FURIOUS

So what's wrong with that? Sounds fine to me, its better than paying child support, least this way I know where all the money is going.

BACK TO THE CURB

Where Tre is talking to Dough Boy and the other kids. The shortest of them has a small jeri curl. This is LIL CHRIS.

DOUGH BOY

So it's not no weekend thing no more, you staying for good? Chris, you know Tre right? 'Member that time we played ball out here?

LIL CHRIS

Yeah, I remember you. You collect all those comic books. You living here now?

Tre nods a yes. He is looking at his mother and father talking in the background.

DOUGH BOY

You still collect comic books?  
(to his friends)  
Boy this fool got more comic books than a muthafucka.

Tre looks at Ricky in the street throwing another pass.

REVA (O.S.)

Tre! Come here.

TRE

Watch my stuff.

TRE

Goes to his mother's side of the car just as Ricky catches a pass in the street. Furious walks back to the curb and begins talking to Dough Boy and the other kids.

RICKY

What's up, Tre.

(CONTINUED)

10 CONTINUED:

10

TRE  
What's up, Rick.

REVA  
Well, it looks like you got your  
friends here.

Tre nods a yes.

TRE  
When you coming to pick me up?

REVA  
Whenever you want me to. Just  
call.

She gives him a kiss.

REVA  
Listen, this is just a temporary  
thing. When I get outta school  
I'll get a better job and a place  
to stay-- maybe a house--then you  
can come back and things will be  
better. Okay?

TRE  
Okay Mommy.

REVA'S CAR

As she pulls away from the curb. In the background Tre stands  
alone.

10A THE LAWN

10A

Where Furious is giving the kids a business proposition. Tre  
joins them.

FURIOUS  
That's right, five dollars for  
the whole lawn. With not one leaf  
on it.

LIL CHRIS  
Five dollars! That ain't shit. I  
can make more'n that doing  
nothing.

FURIOUS  
Doing what?

DOUGH BOY  
He works for his uncle.

(CONTINUED)



10A CONTINUED:

10A

FURIOUS

Well that's too bad. I can get  
my son to do it.

TRE

Do what?

FURIOUS

Rake these leaves off the lawn.

Tre looks at his father as though he is crazy.

FURIOUS

Boy don't you look at me funny  
when I say do something. Here take  
this.

(he gives him the rake)

There's two trash bags right there  
on the ground.

Furious picks up Tre's large suitcase with one muscular arm.

FURIOUS

Later.

DOUGH BOY

Damn your daddy mean. He worse  
than the boogy man himself. You  
gotta do all these leaves. Who  
he think you is? Kunta Kinte?

LIL CHRIS

Well, see ya later.

(to Dough Boy)

What you mean, the boogy man? There  
ain't no boogy man.

DOUGH BOY

Shut up fool, yeah there is.

LIL CHRIS

If there is I betcha the Hulk  
could whip his ass.

Their voices fade as the two boys ride their skateboards down  
the street. A truck goes down the street and we hear the deep  
bass sound of hip-hop from its speakers.

TRE

(mumbles)

Yeah, later.

Tre begins raking the leaves.

(CONTINUED)

10A CONTINUED:

10A

VIEW FROM OVERHEAD

As we see the entire yard covered with leaves. Tre labors in one part As we....

DISSOLVE TO:

10B THE YARD

10B

Reveal he has cleared one part. Then another then another. When the yard is cleared it is nighttime. Tre walks out of frame pulling along two full bags of leaves.

11 INT. FURIOUS STYLES HOME - NIGHT

11

THE KITCHEN

Is modeled in typical bachelor fashion. It is a pig's dream. The dishes are piled up high, mighty and dirty. Furious pulls three TV dinners from the oven. One for Tre, the others for himself.

FURIOUS

Go wash your hands.

12 INT. STYLES BATHROOM - NIGHT

12

Where Tre washes his hands. With curiosity he slowly opens the shower curtain to reveal.

A DIRTY BATHTUB

With a thick black ring made of old body dirt and dead skin. Tre shakes his head in shame.

12A BACK TO KITCHEN

12A

Where Furious sits at the table. He has almost completed his first TV dinner and is beginning the next. Tre seats himself and bows his head in prayer making Furious conscious of the fact he hasn't done the same.

FURIOUS

Ordinarily I cook. But I didn't have time to clean up before your mother called.

(a beat)

You know how to cook?

Tre nods a Yes.

FURIOUS

What do you know how to make?

(CONTINUED)

12A CONTINUED:

12A

TRE  
(with food in his mouth)  
Meat Loaf.  
(he adds)  
Ala Reva.

FURIOUS  
Ala Reva, huh. She taught you how  
to make it?

TRE  
Yup. Almost as good as she does  
it.

FURIOUS  
Hmm that's good.

There is a long pause where neither say a thing. Furious breaks  
the ice.

FURIOUS  
Want s'more Kool-Aid?

Tre nods his approval and Furious pours him a cup.

DISSOLVE TO:

13 INT. LIVING ROOM - NIGHT

13

Furious has a weight lifting bench press in the center of the  
living room. He lays on the bench pressing what looks to be two  
hundred pounds up and down. Tre picks up a small wrist weight  
and tries to emulate his father.

FURIOUS  
(between lifts)  
Listen....I gotta lay down the  
rules of the house. Same thing  
as the weekends, you remember?

Tre nods a Yes.

FURIOUS  
What are they?

TRE  
Be in the house by seven o'clock.  
Which is better'n Momma--she says  
five. Do my chores wash the  
dishes. I gotta wash those in  
there?

Furious nods a Yes.

(CONTINUED)

13

CONTINUED:

13

TRE  
(mumbles)  
Shit.

FURIOUS  
What did you say?

TRE  
Nuthin'.

FURIOUS  
Watch your language. What's the  
rest of it?

TRE  
Clean the bathroom sink, floor  
and tub. I gotta clean that tub?

FURIOUS  
Yeah.

Furious puts the weight back on its stand and relaxes his arms.

TRE  
(shakes his head)  
Clean my room and water the lawn.  
(a beat)  
Daddy, can I ask you something?

FURIOUS  
(flexing his arms)  
Yeah what?

TRE  
What do you have to do around  
here?

FURIOUS  
(stops to look Tre)  
I don't have to do nothin' but  
pay the bills, bring home the food  
and put clothes on your back.

TRE  
Glad I don't have to pay no bills.

FURIOUS  
(stands)  
Here, this is for the lawn.

It is a five dollar bill. Tre smiles as he takes it into his  
hands.

(CONTINUED)

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18A.

13

CONTINUED:

13

Thanks.

TRE

(CONTINUED)

13 CONTINUED:

13

## FURIOUS

It may seem like I'm being hard on you but I'm not, I'm just trying to teach you how to be responsible. Your little friends don't have nobody to show them that. You'll see how they end up.

He looks closely at Tre.

## FURIOUS

Ya know Tre, you're a prince. I'm king you're the prince. ....  
Damn you getting big. That's my boy!

They share a smile and Furious gets up and walks away.

Tre pauses for a moment then gets up and walks in the direction his father went. He sees Furious laying on his bed in the master bedroom. His father pulls a book off the nightstand and begins reading. Tre walks down the hall towards his own room.

14 INT. TRE'S BEDROOM - NIGHT

14

## DARKNESS

Is lost as Tre hits a switch illuminating his bedroom. It is a virtual carbon copy of the room at his mother's only in this one there are posters of Black superheroes like Luke Cage-Powerman, the Black Panther, the Falcon, Storm, and Sir Nose with the Bop Gun. There are also a lot of posters of Parliament/Funkadelic and George Clinton.

Tre climbs into his bed and begins watching television and reading a comic book as we ...

DISSOLVE TO:

14A TRE

14A

On the bed, in a dead sleep. There is snow on the television. Our attention is drawn to the open WINDOW where the faint sounds of the street flow through the curtains and into the room. Furious comes in and turns it off. He calmly wakes Tre up and tells him to get in bed. Tre quickly undresses while his father gets an extra blanket.

## FURIOUS

Returns to the room to find Tre back in slumberland. He smiles with pride at his young son. In the background the sounds of helicopters, police sirens and the distant firing of automatic weapons can be heard.

(CONTINUED)

- 14A CONTINUED: 14A
- TRE'S BED
- Where he can be seen.
- THE WINDOW
- We slowly PULL INTO the window as the sounds of the street crawl in and build in loudness until ... BOOM! Furious comes into frame and closes it. The faint sounds of neighborhood warfare are lost.
- 15 INT. THE LIVING ROOM - NIGHT 15
- Where Furious checks the lock on the door and CLOSES all the the windows. On a wall is a LARGE MIRROR which reflects the room. We see his image as he does his task. With the last window we notice the wind blowing the curtains and the street sounds coming in. Furious CLOSES the window and we PULL IN and HOLD on the window for a second longer than usual.
- DISSOLVE TO:
- 16 INT. TRE'S ROOM - LATER 16
- Where he is seen tossing and turning in his sleep.
- CUT TO:
- 17 INT. FURIOUS'S ROOM - LATER 17
- Where he is sleeping the same way as his son.
- DISSOLVE TO:
- MONTAGE OF INTERIOR OF THE HOUSE
- 18 INT. THE KITCHEN - NIGHT 18
- With its dirty dishes. The faucet drips. We hear the sound of the dripping water over these images. It should get louder as the tension increases. Between the following images we get closer and closer to the faucet until we are in a drop of water and boom we see the open window.
- 19 INT. FURIOUS ROOM - NIGHT 19
- Where he is in a deep slumber.
- 20 INT. TRE'S ROOM - NIGHT 20
- Who is dead to the world also.

- 21 INT. THE LIVING ROOM - NIGHT 21
- Where our attention is drawn to the WINDOW and its curtains which now blow in the evening wind. We hear the faint sounds of automatic gunfire, cars with music in the distance. The SOUND invades their home.
- 21A BACK TO TRE 21A
- Who is still in slumberland.
- 21B BACK TO LIVING ROOM 21B
- Where a thin figure in cheap corduroy pants and Converse sneakers crosses the floor. He accidentally stubs his knee on the coffee table.
- 21C BACK TO FURIOUS'S ROOM 21C
- Where Furious instinctively reacts to the sounds in the next room. Like a panther he slowly rises and reaches underneath the bed. From his room we can see THE INTRUDER reflected in the large mirror on the wall. From a shoe box Furious pulls his .357 MAGNUM and quietly begins loading it. His hands shake with nervousness. Suddenly Furious notices something.
- 21D THE HALLWAY 21D
- Where Tre walks in his underwear. He is making a late night bathroom run. When he reaches the bathroom he calmly closes the door. The dripping SOUND is at its loudest now. It immediately stops when the door is closed and we cut to:
- 21E THE INTRUDER 21E
- Who looks up at the sound of the closing door. He knows someone is awake.
- 21F BACK TO FURIOUS 21F
- Who is in the hallway now. He clicks the barrel of his gun.
- SLOW MOTION
- 21G BACK TO INTRUDER 21G
- Who reacts to the "Click" of Furious's barrel and turns to run.
- FURIOUS
- Jumps from out of the hallway and fires towards the man. His gun sounds off like a cannon.



21H THE BATHROOM 21H

Where Tre hurries to finish peeing. He accidentally gets a little bit on himself.

21I FURIOUS 21I

Slowly approaches the door. He has blown TWO LARGE HOLES in the wall next to the doorway. Outside, neighborhood dogs can be heard barking. Furious walks to the front of his house where he sees one of the man's sneakers. He bends down to pick up the shoe.

DISSOLVE TO:

22 EXT. FURIOUS FRONT PORCH - NIGHT/LATER 22

THE SHOE

Which is being held up and observed by Furious who hands it to Tre. We pull back to reveal Furious and Tre sitting on THE STEPS of their home.

FURIOUS

Somebody must have been praying  
for that fool, 'cause I aimed  
right for his head.

TRE

You shoulda blew it off.

Furious looks at his son.

FURIOUS

Don't say that. I'm glad I didn't  
get 'em. I woulda just been  
contributing to killing another  
brother.

(a beat)

Where the hell are these fools?  
We've been waiting for almost an  
hour.

With that, an L.A.P.D. squad car comes racing up the street with its red and blue lights flashing. It parks on the street and two cops exit. One is Black the other is white. His name is GRAHAM. The Black one interestingly enough is named COFFEY. He is a pseudo Black man. Black police showing out for da white cop. We notice the sign on the door which reads "To Serve and Protect."

GRAHAM

We got a call about a burglary  
here.

(CONTINUED)

22 CONTINUED:

22

FURIOUS

That was an hour ago.

COFFEY

We didn't ask you that.

FURIOUS

Well I told you. Besides, I don't like having my son sitting out here in the cold.

GRAHAM

What happened sir?

FURIOUS

Somebody broke into my house, I shot at him with my piece and he ran.

COFFEY

You didn't get 'em?

FURIOUS

He'd be laid out right here in front of you if I did.

GRAHAM

Anything stolen?

Furious nods in the negative.

COFFEY

Good. No need to file a report.

A voice on the police radio summons Graham to the car leaving Furious, Coffey and Tre.

COFFEY

You should have got him. That would have been one less nigga we had to worry about out here.

(he offers his hand to Tre to shake)

Howya doing little man?

Furious waves Tre away from shaking Coffey's hand and gives him a cold look in the eyes. Coffey returns the glance. Furious just shakes his head in shame for this brother and begins walking up the stairs with Tre.

COFFEY

Something wrong?

Furious stops and turns to look at Coffey for a moment.

(CONTINUED)

22 CONTINUED:

22

FURIOUS

Yes. Yes there is. Too bad you  
don't know it.

They turn to walk in the house leaving Coffey on the lawn to  
think about what Furious meant.

We hear the voice of Sammy Davis Jr. singing the Candy Man which  
trancends us into...

DISSOLVE TO:

23 EXT. TRE'S STREET - DAY

23

Where an ice cream truck slowly cruises by. Some SMALL CHILDREN  
stop the truck to buy some candy. We see the HANDS of the ice  
cream man, his fingers are adorned with large ornate jewelry.

ICE CREAM (V.O.)

(like Sammy Davis)

What do you cats want?

CUT TO:

24 EXT. BAKER FAMILY HOME - DAY

24

Where Tre enters the gate with some reluctance. Tre walks onto  
the porch and waits. We can hear the booming voice of Dough  
Boy's mother chewing him out. This is MS. BAKER, the mother of  
Dough Boy and Ricky. The fact that the two boys have different  
fathers drastically affects her parental outlook. She treats  
each differently one with love, the other with contempt.

MS. BAKER (O.S.)

You ain't shit, you just like your  
daddy!...ain't gonna do shit,  
ain't gonna be shit. All you do  
is eat, sleep, and shit around  
here! Y'all must think I'm a maid  
the way you act.

DOUGH BOY (O.S.)

Is that it? I gotta go.

CUT TO:

25 INT. BAKER FAMILY HOME - DAY

25

Where we see Ms. Baker laying on the couch shouting at Dough  
Boy and Ricky as they go back and forth preparing to leave for  
a hard day at play. Tre can be seen through the screen door.

(CONTINUED)

25

CONTINUED:

25

MS. BAKER

Hell naw that ain't it! It ain't  
it til I say its it damn it! You  
trying to get smart with me?! Knock  
your ass into next week! Is that  
it? And where you going? You little  
fat fuck? Your little ass ain't  
got no job!

(sighting Tre)

Who's this little fucka sitting  
on my porch?

She rises to go to the door.

26

EXT. BAKER FAMILY HOME - DAY

26

Where Ms. Baker comes onto her porch to get a better look at  
Tre as well as to see anything in the neighborhood that needs  
seeing.

MS. BAKER

Oh, you Furious's little boy, huh?  
When your daddy gonna come play  
some cards? He act like he too good  
to come around no more. Too busy  
shooting at people.

(a beat)

He still got that same girlfriend?

Suddenly, Ricky with football in hand comes from behind his  
mother, saving Tre from her mouth and her questions.

RICKY

Excuse me Momma.

Tre runs off the porch and into the yard to go out for a pass.  
Ricky throws him one which he gracefully catches. Tre runs  
towards him as if to fake him out. Ricky catches him and they  
share a laugh.

TRE

Why you always be playing  
football?

RICKY

Ball in hand, stops as if he almost has to think out his answer,  
it comes quickly.

RICKY

Cause that's what I'm gonna be.

(CONTINUED)

26

CONTINUED:

26

THE PORCH

Where Dough Boy comes from behind his mother. He doesn't bother even acknowledging her presence. Dough Boy quickly joins the other two boys who are on the sidewalk.

(CONTINUED)

26 CONTINUED:

26

THE SIDEWALK

Where Tre, Ricky and Dough Boy stand.

DOUGH BOY

Yo, I heard Furious shot at  
somebody last night. He get 'em?

TRE

No.

Tre's attention has strayed across the street at...

27 . EXT. BRANDI'S HOME - DAY

27

Where we see a young girl about the same age helping her mother  
pull groceries out the back of their car. She has long hair  
which is bound in one large pigtail and wears what looks to be  
a the uniform of a private school. This is BRANDI, the  
neighborhood sweetheart.

TRE (V.O.)

Who's that?

DOUGH BOY (V.O.)

That's my lady homey. Her name's  
Brandi.

BACK TO SIDEWALK

RICKY

She ain't your woman, that's my  
woman.

DOUGH BOY

How can she be your woman when  
she my lady?

TRE

Has caught Brandi's eye from across the street.

RICKY (O.S.)

She's my wife.

BRANDI

Returns his interested glance with a smile.

DOUGH BOY (O.S.)

She may be your wife but I stick  
my dinga-ling in her every night  
so that make her mine.

(CONTINUED)

27

CONTINUED:

27

Brandi's mother pulls her away into the house.

BRANDI'S MOTHER (O.S.)

Get your fast ass in here and quit  
looking at them nappy headed boys!

BACK TO TRE

Who turns around to see Dough Boy and Ricky play wrestling in the grass. They stop when they see they have Tre's attention once more.

DOUGH BOY

You cain't have her cause we  
sharing already.

(he gets up)

C'mon let's go see Chris.

RICKY

Where's my ball?

(he sees it)

There it is.

TRE

I can't stay long cause me and  
my daddy going fishing.

DOUGH BOY

We ain't gonna stay long.

TRE

Where's he live?

WIPE:

28

EXT. NICKERSON GARDENS HOUSING PROJECT - DAY

28

Nickerson Gardens is one the most notorious housing projects in South-Central Los Angeles. It is a transient population of people who live in the midst of daily drug peddling and nightly murders.

The three boys walk freely through a maze of older boys who are cursing and drinking 40 ounce bottles of malt liquor. Tre is looking at everything out of the corner of his eye. Dough Boy looks as though he is at home. Ricky holds his ball close to him.

DOUGH BOY

Rick, why'd you haveta bring that  
ball? I ain't saying nothing if  
it get took.

They come to a certain door and knock. Little Chris comes out.

(CONTINUED)

28 CONTINUED:

28

CHRIS  
What y'all doing here?

DOUGH BOY  
Came to see you.

With that, the three boys enter.

29 INT. LITTLE CHRIS'S PLACE - DAY

29

It is a one bedroom apartment. There are cracks as old as two grandfathers ingrained into the ceiling. More than a few cockroaches enter in and out of these crevices.

On a large couch a woman can be seen. She has very bad permanently pressed hair and a face that looks ten years ahead of its time. This is DONETTA COLES, Chris's mother. She is watching the Saturday morning cartoons on a old large 25 inch Black and White set. On screen we see one of those old Schoolhouse Rock clips, this one teaches about Verbs. Donetta drops the ashes of her cigarette in an ash tray as two or three cockroaches emerge from it.

DONETTA  
Who's this?

CHRIS  
These my friends. This is Dough,  
his brother Ricky, and that's Tre.

DONETTA  
Why don't y'all play outside. I  
just cleaned up.

Chris turns to his friends as if this needs repeating.

CHRIS  
We gotta go outside.

30 EXT. LITTLE CHRIS'S PLACE - DAY

30

Where the four boys exit. The first thing in sight are the group of men getting drunk.

CHRIS  
Somebody got smoked today.

DOUGH BOY  
Where?

(CONTINUED)



CONTINUED:

CHRIS

(he points)

Around that end. Wanta see? The people still ain't come to pick it up. He still on the ground dead to the world.

They begin walking in the direction Chris pointed towards.

DOUGH BOY

Tre's daddy blasted on somebody last night.

\*  
\*

Chris looks at Tre as if he is a new discovery.

CHRIS

Really? What kind of gun your daddy got?

TRE

I think it's a .357 Magnum.

CHRIS

Really? I got a Deuce Deuce. My brother gave it to me before he went inna county jail. Got it under my bed. Wanna see it? It's loaded too.

They get to the spot. It is a seventeen year old boy. His body is riddled with bullets. The people nearby walk back and forth going about their business.

DOUGH BOY

Look like Freddy Kruger got 'em.

\*

RICKY

This ain't the movies.

TRE

He stinks.

CHRIS

That's how they smell after a while...I wonder why it take them people so long to pick them up?

\*

MAN'S VOICE (O.S.)

Hey, throw the ball!

(CONTINUED)

30

CONTINUED:

30

They turn startled to see an older boy of about seventeen years in age. He is wearing no shirt and old corduroys which are pulled down to reveal the top of his underwear. This is RIC ROCK.

CHRIS

(whispers to Ricky)

You throw that ball you ain't gonna see it again.

TRE

Hey you know this a dead body?

RIC ROCK

Yeah muthafuckas, I know dat, shit! He ain't bothering you so don't fuck wit him! Yo, throw the ball little man, I ain't gonna take it. Little Chris, tell this fool I ain't gonna take his ball. I got enough money to buy me a hundred balls.

(he flashes a couple dollars)

Shit!

DOUGH BOY

I told you not to bring that ball.

RICKY

Is in indecision. But he cannot resist showing off his arm. He throws the ball.

RIC ROCK

Catches the ball and throws Ricky a gang sign.

RIC ROCK

Thanks, Blood.

He then turns around to his friends.

RIC ROCK

Yo Dog, Catch.

MAD DOG

Looks just like his name implies. He is six-two in height and about as wide as two Volkswagons. Mad Dog catches the ball with one hand.

(CONTINUED)

30

CONTINUED:

30

THE GROUP OF OLDER MEN

Begin throwing the ball back and forth between them.

BACK TO RICKY

Who looks as though his heart has been taken away. The CAMERA comes slowly towards him as Chris comes into frame from left and Dough Boy from the right to give their dialogue. Then cut to single of Tre who leads Rick away.

CHRIS

I told you he was gonna take it.

DOUGH BOY

(who is upset)

You stupid, I told you not to bring that ball. Don't have no sense. Wait till I tell Momma.

RICKY

Shut up! I don't care. Tell Momma.

TRE

C'mon, let's go home.

CHRIS

Y'all leaving?

DOUGH BOY

No! Hey gimme back my brother's ball!

Dough Boy walks towards the older boys.

CHRIS

Dough, don't say nothing they might give it back. I know them, they just playing.

Ric Rock turns back to look at Dough Boy.

RIC ROCK

What you say fat boy?! Nigga looks like the Michelin Man!

The older boys laugh.

DOUGH BOY

I said...give my brother's ball back before--

(CONTINUED)

30

CONTINUED:

30

RIC ROCK

Before what? What your fat ass gonna do?

Dough Boy charges the older kid trying to pull the ball out of his hands.

MAD DOG

Yo Rock, give da little nigga da ball back.

Ricky and Tre join in trying to get the ball. Dough Boy gets frustrated and kicks Ric Rock, This upsets the older boy who kicks Dough Boy back, only harder in the stomach. Dough Boy goes down holding his stomach. Tre and Ricky are shocked. They come to Dough Boy's aid.

RIC ROCK

Stupid muthafucka. I was gonna give it to you too.

DISSOLVE TO:

30A

THE SIDEWALK

30A

Where the three boys walk. No one says a word. Dough Boy is holding his stomach, trying to keeping his tears from flowing. In the background the group of older boys play with Ricky's ball.

TRE

Hey man, I gotta football--I don't ever use it much though. Tell you what, it's yours, soon's we get back.

\*  
\*  
\*  
\*

DOUGH BOY

(holding stomach)

He ain't gonna want it, his daddy gave him that ball. I wish I could kill that muthafucka.

RICKY

Stares at the older boys playing. Mad Dog catches the ball and the others are beckoning him to throw it back to them.

MAD DOG

Looks in Ricky's direction. He pauses for a moment as their eyes meet almost thirty yards away. Suddenly, when it looks as though he will give it back Mad Dog turns to his homies and throws the ball.

(CONTINUED)

30A

CONTINUED:

30A

THE THREE BOYS

Turn to walk away.

BACK TO MAD DOG

Who motions for one of his friends to throw him the ball. They quickly do so.

MAD DOG

(shouts out)

Hey! Hey little man! Catch!

He throws the ball.

SLOW MOTION

THE BLUE SKY

As the football lingers, flying high and mighty. It stays there for some time.

RICKY

Runs into a position where he thinks it will come down. There is a look of nervana on his face. A thirty yard pass is coming down right into his arms.

ANOTHER ANGLE

Where time speeds back to normal. The ball comes down and hits Ricky square in the chest. He doesn't catch it. Tre recovers the ball.

DOUGH BOY

Man, you're sorry!

Ricky looks in Mad Dog's direction and nods a thank you.

DOUGH BOY

I'm going to the store.

RICKY

What you gonna get? You ain't got no money.

DOUGH BOY

I'm going anyway.

THE STREET

As the three boys walk away into the distance.

(CONTINUED)

30A CONTINUED:

30A

FURIOUS (V.O.)  
Are you a leader or a follower?  
A lion or a sheep?

IRIS TO:

31 EXT. PALOS VERDES PENINSULA - DAY

31

MONTAGE OF OCEAN ELEMENTS

Seagulls, ocean waves, sailboats--dissolve to each image ending on Tre and Furious.

THE ROCKY SHORE

Where Furious can be seen with his fishing pole in the water. Tre is making sandwiches from a bag of groceries they have purchased.

TRE  
Why you always ask me that?

FURIOUS  
Just answer me.

TRE  
I'm a leader.

FURIOUS  
What have I always told you?

TRE  
(thinks for a moment)  
Always comb my hair, wipe my nose  
and zip my zipper before I leave  
the house?

FURIOUS  
Besides that. What three things  
do I always say to you? Think  
before you answer.

TRE  
(thinks for a moment)  
Oh, I got it. Always look a person  
in the eyes. You do that they'll  
respect you better. Two, you told  
me never be afraid to ask you for  
anything. Stealing isn't  
necessary. And the last one I  
think was to never respect anybody  
who doesn't respect you back. That  
right?

(CONTINUED)

31 CONTINUED:

31

FURIOUS

Yeah you got it.

There is a pause where neither says a thing. Tre is playing with some rocks he has found. He is selecting the smoothest ones to keep.

FURIOUS

What you know about sex?

Tre makes a goofy grin like a kid.

TRE

I know a little bit.

FURIOUS

Oh yeah? What little bit is that?

TRE

I know I take a girl, stick my thing in her and nine months later a baby comes out.

FURIOUS

You think that's it?

TRE

Basically, yeah.

FURIOUS

Always remember this: any fool with a dick can make a baby but only a real man can take care of his children.

Tre nods to agree with his father.

FURIOUS (CONT'D)

When your mother was pregnant with you I was seventeen. All my friends were dropping out of school, hanging out in front the liquor store getting drunk, or stealing. Some of them were even killing people. You remember my friend Marcus, right? He and I been friends since we were like seven or eight years old. He got into robbing people and he wanted me to do it with him but I was like, naw man, I got a son on the way. I knew you were gonna be a boy.

(more)

(CONTINUED)

31 CONTINUED:

31

FURIOUS (Cont'd)

So anyway, I wanted to be somebody  
you could look up to that's why  
I went to Vietnam... Don't ever  
go into the army. A Black Man  
don't have any place in there.

There is another pause where neither says a thing. Tre takes  
some of his unwanted rocks and throws them in the ocean far away  
from where Furious is fishing.

TRE

I threw them over there so the  
fish wouldn't get scared.

FURIOUS

It's too late they already  
are... You know I rarely catch  
anything out here. I just come  
out here to think.

WIPE:

32 INT. FURIOUS CAR - DAY

32

Where Furious and Tre ride. Tre is blowing his breath on the  
window and watching it fog up. He makes one big fog spot and  
writes his name in the moisture.

FURIOUS

The reason I tell you all I do  
is because when I was coming up  
I didn't have my father around  
to tell me things. Your grandmomma  
could teach me how to be  
independent but she couldn't teach  
me how to be a man. I had to learn  
a lot of things on my own.

Tre nods in agreement. A song comes over the radio. It's that  
song that goes goes "Ooh child, things are gonna be easier."  
Furious starts bopping to the tune from his time as they turn  
the corner of their street to notice...

33 EXT. BAKER FAMILY HOME - DAY

33

Where we see a police car parked at the curb, the red and blue  
slashes of light from the overhead pierce the cool evening air.  
There is a large crowd of people standing nearby observing.

(CONTINUED)



33

CONTINUED:

33

THE YARD

Where Dough Boy and Chris are being led by two officers towards the squad car, handcuffed behind their backs. Ricky stands in the yard while his mother is on the porch. A kid comes up to Ricky.

KID

What'd they do?

RICKY

They was stealing.

33A

THE CAR WINDOW

33A

Where Tre can be seen. The red and blue light illuminates the frosted image of his name that is written on the window.

THE CURB

Where Tre and Furious get out of their car. Down the street the Police have loaded the boys in the squad car and turn their siren on to remind the neighborhood of their existence. The car comes down the street in Tre's direction.

TRE

As he looks towards the car.

TRE'S P.O.V.

As he sees Dough Boy and Little Chris with bowed heads in the back of the car. Dough Boy looks up from the seat just in time to see.

REVERSE ANGLE/DOUGH BOY'S POV

As the car slowly goes past Tre and leaves him in the distance. Dough looks back down as the sounds of siren get louder and transcend us into...

DISSOLVE TO:

BURN IN TITLE: Seven years later.

The sounds of a police siren are mixed into the sound of child making a police siren sound.

34 INT. BAKER FAMILY HOME - DAY

34

THE KITCHEN \*

Where we see a little boy of about two years of age playing with a toy POLICE CAR. He has a big rounded head and large round almond colored eyes. This is LIL RICKY. The socializing voices of several people can be heard nearby. Little Ricky moves the car around and then stops to pound on it. We see a few pair of adult legs walking past the small child. One feminine pair of legs stops.

WOMAN

You better go outside. Your daddy wants you.

Little Ricky looks up in curiosity at the woman. He gracefully lifts himself from the floor and walks in the direction of the backyard accidentally or intentionally stepping on the police car. Fuck da police wit symbolism boyee!!

We follow the small boy until he comes to the door of the yard and we see... \*

34A THE BACKYARD

34A

Which is filled to the brim with people. There is a BARBECUE PARTY going on. Music plays on a speaker and there is a group of people dancing on the pavement. We see a large PAPER SIGN which reads WELCOME BACK DOUGH BOY. In a corner several young men are playing a loud game of dominoes. In another section, laboring over a sizzling BARBECUE PIT stands a large young man of seventeen. He is wearing a Washington High School football jersey. He shouts at the small boy.

RICKY

Come here!

Little Ricky walks reluctantly towards his father.

RICKY

Tenderly picks up his young son and continues to poke and turn the cooking meat.

RICKY

C'mere. What you doing, huh? You want to learn how to barbecue?

Suddenly, Mrs. Baker comes up. She looks almost unchanged. The years have treated her well.

MRS. BAKER

Ricky you not watching this meat. All you doing is poking at it.

(CONTINUED)

34A

CONTINUED:

34A

With that, a young woman of about seventeen comes in their crowd. Her hair is neat but cheaply permed and the biker shorts that she wears more than show off her young firm figure. This is SHANICE, Ricky's girlfriend and the mother of their child. She offers to take Ricky into her arms.

SHANICE  
I'll take him.

RICKY  
(lightly shrugging her  
off)  
Naw Shanice I got him. Go on back  
to talking to your friends.

Mrs. Baker is observing this conversation out of the side of her eyes and with one ear. We should get the feeling that the limited space behind the Barbecue pit is making her uncomfortable.

SHANICE  
Ricky, I got to check his diaper.

Ricky turns his son over to smell his pants.

RICKY  
He ain't wet. So go on. Go on I  
got 'em. Wait a minute, C'mere.  
(she comes back and he  
gives her a real  
delicious kiss)

MRS. BAKER  
That's how y'all got that one! Make  
sure she taking them pills I don't  
want a whole stack o' babies  
running around here. I'll be the  
only one taking care of 'em.

34B

A TABLE

34B

Where four gangstas are seated. They are playing a ruthless game of dominoes. By the way they play you'd think money is involved. They smack their pieces onto the table making a sharp sound with every move. Our attention is drawn to the largest of these brothers. It is Dough Boy, who is now a gangsta. His face looks hardened with the years.

We also recognize Little Chris, a jeri curl still in his head. There is now only a blank cold stare in his eyes, the gleam of youth is lost. Also at the table are MONSTER, who looks just like his name implies. And DOOKY, who is called this because he wears his hair in big Dooky-shaped gangsta style braids.

(CONTINUED)

34B CONTINUED:

34B

DOUGH BOY  
 (slamming a piece down)  
 Domino muthafucka, what you say  
 to that nigga? What you say to  
 that?

\*

MONSTER  
 Fool that ain't shit. I still beat  
 your ass three times already.  
 That's just one time, nigga. Let's  
 play again.

\*

DOUGH BOY  
 Naw, I don't want to play again.  
 Let's bust some spades.

He opens a deck of cards and begins dealing them.

DOOKY  
 I want to get with one of the  
 hootchies over there.

34C ACROSS THE BACKYARD

34C

Sit a group of females about ten of them in a cluster. All wear  
 Truk jewelry and have nice nails. They are talking among  
 themselves. Among them is a striking drop dead fine babe who  
 is trying to avoid the stares of the other guys at the party.  
 This is Brandi, seven years later.

34D IN ANOTHER CORNER

34D

Are some obviously athletic looking brothers, friends of  
 Ricky's.

34E BACK TO TABLE

34E

DOUGH BOY  
 Dooky, you fulla shit! Nigga ain't  
 no bitch gonna give yo ugly ass  
 no pussy.

\*

DOOKY  
 Nigga I bet I get more pussy than  
 you.

DOUGH BOY  
 Yeah, muthafucka you be getting  
 that Dopehead pussy. I get more  
 pussy than you get air. Wit yo  
 wannabee Mack Daddy Ass.

(CONTINUED)

34E

CONTINUED:

34E

DOOKY  
Who you calling Wannabee Mack  
Daddy?

(CONTINUED)

34E CONTINUED:

34E

DOUGH BOY

You nigga! No pussy getting muthafucka! Be fucking them dopeheads, stupid nigga.

DOOKY

Nigga you don't know what I be getting. I don't be fucking no dopeheads. I might let them suck my dick but I don't be fucking 'em. Shit...they got AIDS and shit.

MONSTER

Stupid muthafucka, don't you know you can get that shit from letting them suck your dick too?

DOUGH BOY

Thank you.

CHRIS

Yeah, right.

DOUGH BOY

You a mark.

Dooky thinks for a moment.

DOOKY

Well I ain't sick. I ain't all skinny and shit.

CHRIS

Whatch you mean, you ain't skinny?! You so skinny you can houla hoop thru a cherrio! And fool, you don't have to be sick. You could die five years from now from that shit.

Dooky is taken aback.

DOOKY

Y'all trying to scare me.  
(a beat)

Can you really get it from letting them suck your dick?

(CONTINUED)

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

34E

CONTINUED:

34E

DOUGH BOY

(takes a drink outta  
his bottle)

Just keep your ass back. And don't  
be asking to drink out the same  
bottle.

\*

Dough looks up to notice.

THE PATIO DOORWAY

Where we see a young man dressed in smooth black slacks and a nice fashionable black shirt. His head is smoothly cut with more than a few mosaic lines going through it. We recognize the eyes. This is Tre, seven years later.

(CONTINUED)

34E

CONTINUED:

34E

THE BARBECUE PIT

Where Ricky nods a hello to his best friend. Little Ricky waves also. Rick's eyes tell Tre to guide his attention in a certain direction.

THE GROUP OF GIRLS

Are all whispering among each other.

BRANDI

Seems most affected by Tre's presence.

TRE

Looks at Brandi from across the lawn. He smiles as their eyes meet. Suddenly, from behind comes Mrs Baker who gives him a hug.

MRS. BAKER

Tre! How you doing, sugar?

TRE

Just fine mamm.

MRS. BAKER

That's good. The food will be ready in a moment. I'm going inside to bring out the rest of the stuff. Potato salad and things like that. Go on, everybody's here. Go talk to Darin...talk to him seriously. Maybe something you got will rub off on him.

34F

THE TABLE

34F

Where Dough Boy and company acknowledge Tre's entrance.

Tre walks towards the table to greet Dough Boy, he gives him a grip and a hug.

TRE

What's up, Dough.

DOUGH BOY

What's up Mack Daddy, I heard you was like Mister G.Q. smooth now. You working over at the Fox Hills Mall?

(CONTINUED)



34F CONTINUED:

34F

TRE

Yeah, I get a discount on clothes  
and shit. You like?

DOUGH BOY

You look like you sell rocks.

CHRIS

Tre, you be pumping that rock? \*

TRE

Hell naw, I don't be doing that  
shit.

DOUGH BOY

You can't anyway, your daddy'd  
kick your ass. How's he doing?

TRE

He's alright.

There is a pause. Tre is still nodding "Hi" to several people.  
Dough Boy keeps the air moving by continuing conversation.

DOUGH BOY

I guess you heard I'm outta the  
pen now. I'ma try to stay out this  
time though.

TRE

That's what we're here to  
celebrate, right man?

(looking at Dough)

How'd you get so big?

DOUGH BOY

Working out nigga. What else you  
think there is to do in there? I  
was pumping that iron at least  
three times a day. Rest of the  
time I spent reading or writing  
to one of my girls.

MONSTER

Reading?

DOUGH BOY

Yeah muthafucka! I ain't no  
criminal. I know how to read,  
shit.

(CONTINUED)

34F CONTINUED:

34F

TRE

Yo, what's Brandi doing here? Her mother letting her out the house now or what?

DOUGH BOY

She your bitch, you know more'n I know.

CHRIS

Mmmm, mmm, Lord help me. You still on that Tre? \*

With that all of them look in the direction the girls are sitting.

34G THE GIRLS

34G

Where Shanice sits with her friends. They are RENE and SHALIKA. Brandi is on the sidelines of the conversation she is quiet. Only observing...

SHALIKA

Mmmm, mmm. Who is that Shanice?

SHANICE

That's Tre, Ricky's best friend. He used to be best friends with Dough Boy when they were little. They all be trying to act like they brothers and all.

SHALIKA

Girl, he's fine. I'd like to rush that. He go to Washington? \*

Shanice nods in the positive and looks over at Brandi as if to see her reaction.

RENE

Oh, I seen him before. He works at the Fox Hills Mall.

SHALIKA

Does he have a girlfriend?

BRANDI

(with attitude)

Yes.

The other two girls look over at her as if she appeared in a puff of smoke.

(CONTINUED)

34G CONTINUED:

34G

SHALIKA

Oooh Jamica I was scoping on her man. He's cute anyway, you better keep his ass somebody might steal him.

\*

34H THE SERVING TABLE

34H

Where Mrs. Baker and Ricky unload a pile of ribs into a pan.

MRS. BAKER

Come - and - get - it!

Everybody comes in force to the table. Tre, Dough Boy and the other guys move swiftly towards the table. When Chris leaves the table it becomes apparent that the chair he was sitting in is actually a wheelchair, a casualty of neighborhood warfare. He has lost the use of his legs. The group of men surround the table and it looks as though the women will be left out. Tre does a double-take, taps Dough Boy on the shoulder and gives him a look.

TRE

(to the guys)

Hey, why don't y'all act like gentlemen and let these ladies eat first?!

Dough Boy, who already has his plate in hand, catches on to Tre's game. Playing it off, he gives his tray to the nearest female face.

DOUGH BOY

Yeah, y'all act like y'all ain't never had no barbecue before. Let these ladies eat. Hoes gotta eat too.

SHALIKA

Wait minute now! Who you calling a hoe?! I ain't no hoe!

DOUGH BOY

Ooops, Oh that's right. I'm sorry bitch.

The men part to let the ladies pass and begin fixing their plates.

TRE

Is looking in the opposite direction when he is caught off guard from behind. He turns to see.

(CONTINUED)

34H

CONTINUED:

34H

BRANDI

Who has a full plate.

TRE

Hi.

BRANDI

Hello. Why you ain't called me  
in five days?

There is uneasy space between them. Tre decides to let it wait.  
In the background the guys rush the food.

TRE

Just a second.

Brandi is left hanging. She just nods it off and walks to find  
a place to eat her food.

34I

TRE

34I

Joins Ricky at the table, both begin filling their plates.

RICKY

Yo man, what's up? Looks like she  
wants to talk with you.

TRE

I know. I'm taking my time.

Brandi is sitting down in a corner. She tries to begin eating  
her food but cannot stomach it. Instead she covers her plate  
and gets up.

RICKY

Oh, so you trying run that game,  
huh?

TRE

(looking down at the  
food)

Yeah...How am I doing?

Ricky looks over to see Brandi saying goodbye to his mother.  
She is leaving.

RICKY

Uhh, you're doing fine but just  
one thing.

TRE

What?

(CONTINUED)

34I

CONTINUED:

34I

RICKY

She left.

TRE

What?

Tre looks up to view the entire backyard. Brandi is nowhere to be seen.

TRE

Damn.

Ricky takes a forkful of the potato salad.

RICKY

Yo this some good tata salad. You on some of this..

Tre gives him a crazy look.

WIPE TO:

35

EXT. THE SIDEWALK - DAY

35

Where Tre walks with a PLATE in hand. He sees something.

THE STREET

Where two year old baby walks in the street. Cars have slowed down and honk loudly.

BACK TO TRE

Who goes out and picks the baby up. He walks towards a home.

36

EXT. HOME - DAY

36

Where Tre knocks on the door. The woman that answers is thin and emaciated, a crack addict, pipe in hand and all. This is SHERYL, a strawberry.

TRE

Why don't you watch your baby, she gonna get hit one of these days.

Sheryl takes the baby with a dazed look on her face. She looks at Tre with interest.

SHERYL

You got some blow? I'll suck it...

Tre looks at her with disgust.

(CONTINUED)

36 CONTINUED:

36

TRE  
Just keep her out the street. And  
change her diaper, girl almost  
smell worse than you.

Tre walks away.

37 EXT. THE STREET - DAY

37

Where Tre enters without looking, still shaking his head in  
shame.

CAR P.O.V.

As Tre's figure in the street comes up fast.

TRE

As he is startled by the car that has stopped in front of him.  
It is a 1991 red Hyundai with dark tinted windows. The car  
stops and then slowly cruises past Tre.

THE CAR'S WINDOW

Revealing a older dude with a large jeri curl and a face like  
a clenched fist. This is FERRIS. He appears for a moment and  
reveals the barrel of a twelve gage shotgun and points it at  
Tre.

TRE'S EYES

As they widen. He hopes they will not shoot him. (Dolly-Zoom  
here.)

BACK TO WINDOW

As a hand comes out and makes a gang sign.

FERRIS  
Whatup Blood?!!

The car then screeches down the street and out of sight.

Tre cooly regains his composure and walks towards his house.

CUT TO:

38 INT. FURIOUS STYLES HOME - THE KITCHEN - DAY

38

Where Tre enters. Furious is at the table writing checks for  
bills. Tre puts both plates down for his father to see.

(CONTINUED)

38

CONTINUED:

38

FURIOUS

What's this? Barbecue? You didn't bring me no swine did you?

TRE

Naw Pop, Mrs. Baker told me to bring you a plate.

FURIOUS

(tasting some of the food)

Tell her thanks.

TRE

Say, pop, can I get on one of those stamps?

FURIOUS

If you mean can you have one, yes. What do you need it for?

TRE

I gotta send out my SAT application. I'm taking it again remember?

Furious pulls one stamp off and hands it to his son.

TRE

(touching the sides of his head)

Yo could you fix my fade?

CUT TO:

38A MONTAGE OF TRE'S HEAD

38A

We start close on the back of Tre's head as a razor closely shaves off some hair. A dissolve and we are on the side of his head with razor and move towards his eyes. Then we cut to Tre's P.O.V as Furious looks into camera with sissors in hands putting the finishing touches on his head. Furious's eyeline is just above the camera his attention should be on Tre's head. Also between cuts on this scene we see clumps of kinky hair float to the floor.

FURIOUS (O.S.)

Almost finished. You want one ah them Gumby tops again?

TRE

Naw, Pop--that shit is weak.

(CONTINUED)

38A

CONTINUED:

38A

FURIOUS

Something wrong?

TRE

No, I'm just looking at you...You getting old.

FURIOUS

You the one getting old.

TRE

You old. You older than dirt.

FURIOUS

I'm older than dirt, huh? You know I'm only seventeen years older than you. Some of your friends got daddies in their forties and fifties big old sloppy cats with pot bellies.

TRE

You'll be like that someday. Big, old, fat juicy rolling belly, sitting in a rocking chair, and reading the funny papers and stuff. Then my kids, your grandchildren, they'll be running all around you talking about granddaddy, granddaddy gimme a dollar, gimme a dollar.

FURIOUS

You think so huh?

(he does a double take)

Wait, wait, wait what's all this talk about grandchildren?

He is finished with Tre's head.

TRE

Whatcha you mean?

FURIOUS

What's all this shit about grandchildren? You using those rubbers I gave you? I ain't ready to be no granddaddy yet.

Tre walks away.

TRE

Aw Pops, why you sweating me? Don't worry I can take care of myself.

(CONTINUED)



38A

CONTINUED:

38A

FURIOUS

Tre. Tre come here. Come here.  
Sit down.

Tre does so. Furious looks his son up and down.

TRE

Something wrong, I got something  
on me?

FURIOUS

(a beat)

Have you had pussy yet?

TRE

What?...Yeah I have.

FURIOUS

When?

TRE

What?

FURIOUS

You heard me. Look me in the eye,  
you know what I told you about  
that.

TRE

Last summer.

FURIOUS

With who? Brandi? You been tapping  
them legs?

\*  
\*

TRE

Naw somebody else.

Tre sits back and thinks.

CUT TO:

39

EXT. CRENSHAW BOULEVARD - DAY

39

We see a row of customized Volkswagens. Our attention settles  
on one of these where Tre is leaning against his blue V.W.  
talking with Ricky and some other brothers. They turn around  
to see a group of FIVE GIRLS, cruising by in a V.W. Rabbit  
convertible. The girls stop and the group of guys standing at  
the curb move in a throng to talk to them.

(CONTINUED)

TRE (V.O.)

It was a Sunday. Rick and I were  
kicking it up on Crenshaw.  
(more)

(CONTINUED)

TRE (Cont'd)

All these females rolled up in a Rabbit. Everybody started to bum rush them, trying to get their numbers and all.

Our attention settles on one of these girls. She has light brown eyes and a body right out of a Jet centerfold. This is TISHA. Tisha is playing off the advances of the guys to attract the attention of Tre.

TRE (V.O.)

There was this girl, everybody was trying to rush. Baby was fine, body was 'boomin', like right outta Jet centerfold o somethin.

Tisha gets out of the car and walks straight towards Tre. The crowd of guys part to let her gracefully advance.

TRE (V.O.)

So I'm like eyeing at her right? ...and baby gets out of the car and walks right up on me. Then she breaks out with.

We see Tisha talk with Tre's voice. She does so everytime she speaks.

TRE (V.O.)

"Is this your ride"? I say, "Yeah, you wanna ride wit me"? She says, "No I wanna drive it." I ask, "Can you drive a stick"? She says, "I can learn, if you teach me." So I then I go into my Mack Daddy mode cause I'm getting a woodie in my sweats y'know and I say, "Give me your number and I'll call you for a lesson."

We PULL INTO Tisha as she smiles.

WIPE TO:

\*  
\*  
\*

40 EXT. TISHA'S HOUSE - DAY 40

Where we see TWO ELDERLY WOMEN leaving dressed in immaculate white dresses. We pull back to reveal Tre sitting in his car waiting for them to leave. When they do he sneaks towards the front door.

TRE (V.O.)

Next week, I'm over her house.  
Her mother and grandmother are  
leaving for church. I say hello  
to them before they leave. \*

TRE

As he knocks on the door.

TISHA

As she answers. She puts her arms around him and they begin kissing. Tre hastily closes the door behind him.

TRE (V.O.)

As soon as I hit the doorway we  
began kissing. And we were going  
at it, no stopping. I picked her  
up and carried her into her room.

41 INT. TISHA'S ROOM - DAY 41

Where Tre enters carrying Tisha in his arms. They hit the bed and are at it.

DISSOLVE TO:

41A THE BED 41A

Where Tre and Tisha are doing da wild thang. They react to something in the next room. (NOTE We start on them from across the room then MOVE across room into a reaction from Tre.)

TRE (V.O.)

We were only twenty minutes into  
it when her mother and grandmother  
came back.

42 INT. LIVING ROOM - DAY 42

We see Tisha's grandmother looking around the living room. She finds the object she was looking for, her purse. She then begins to sniff the air.

(CONTINUED)

42 CONTINUED:

42

TRE (V.O.)

It seems that her grandmother forgot her purse and wanted to make sure she had something to put in the collection plate. She started towards Tisha's room, I guess you could smell the sex in the air.

Tisha's grandmother opens the door only to see Tisha apparently sleep in her bed. The window curtains blow in the wind. Tisha's grandmother looks out the window to see Tre walking away pulling his pants up. She turns and begins beating her granddaughter in bed.

TRE (V.O.)

By that time I was on my way back to my car.

CUT TO:

43 INT. FURIOUS'S KITCHEN - DAY

43

Where Tre finishes his story.

TRE

And that's the last I ever saw of Tisha. I call but everytime I do her grandmother answers the phone and says she can't talk right now.

FURIOUS

As we see his face, covered with concern.

FURIOUS

What did you use?

TRE

I used the same number she gave me.

FURIOUS

No, I mean what did you use?

TRE

(thinks for a moment)

Aw man why you sweating me? I didn't have to use nuthin'. She said she was on the pill.

Furious bows his head.

(CONTINUED)

43 CONTINUED:

43

FURIOUS

Didn't I tell you even if a girl says she's on the pill to use something anyway?! A pill won't keep your dick from falling off! Oh shit, what the hell you'll learn. Why do you always like learning shit the hard way?

Furious gets up to walk away and then turns back around.

FURIOUS

I ain't ready to be no granddaddy!  
...and clean up this hair.

Tre sits back and thinks to himself.

DISSOLVE TO:

44 INT. TRE'S CAR - DAY

44

Where he is still in a thought mode. Ricky gets in on the passenger side. There is a long pause between them.

RICKY

What's wrong with you?

TRE

Nothing.

With that, Tre starts up his car and begins driving towards school. He drives for a while in silence. Ricky is eating a bacon and egg sandwich. He offers Tre some.

RICKY

Wanna bite?

Tre nods in the negative.

RICKY

Guess what? Recruiter from SC's coming tonight.

TRE

That's good. You know I have never lied to my father?

RICKY

Never?

TRE

Well almost never.

(CONTINUED)

44

CONTINUED:

44

RICKY  
Where's this come from?

TRE  
(a beat)  
I lied to Pops yesterday, told  
him I weren't no virgin. \*

RICKY  
But you ain't. Is you?

Tre nods a yes.

TRE  
Well, technically speaking I  
haven't. I mean I've sucked some  
titties and finger banged a couple  
of hunnies but I never stuck it  
in.

Ricky looks long at his friend. A piece of egg hanging off of  
his lip. He licks it up.

RICKY  
Why not?

Tre looks at Ricky out of the corner of his eye.

TRE  
You really wanna know?

RICKY  
I asked didn't I?

TRE  
(a beat)  
I was afraid.

Ricky bursts into laughter.

RICKY  
What you afraid of?

TRE  
Of being a daddy.

Ricky stops laughing.

RICKY  
Oh.

(CONTINUED)

44 CONTINUED:

44

## TRE

But I'm getting old, shit, now  
that I wanna flap some skins  
Brandi ain't down for it even if  
I wear a jimmy.

Tre turns on the radio and King News from KDAY comes on. His monologue plays over the following montage and then we hear a song.

## KING NEWS

It's 78 degrees in the city at 7:45 and I'm King News with 'The Truth.' Well, you gangbangers have done it again. There was another driveby shooting yesterday afternoon. Now five children are dead. They were killed as they left the schoolyard. Well gangbangers how do you feel? You feel tough? I suppose none of you have little brothers or sisters. How would you feel if someone shot your small sister or brother in cold blood? You wouldn't feel good. You'd probably feel the same way the families of those five children feel. Something to think about.... and that's the truth.

WIPE TO:

45 EXT. BAKER HOUSE - DAY

45

Where we see Dough Boy and his boys sit on the porch drinking their lunch and covertly selling rock cocaine to early arriving customers. Sheryl the strawberry is one of them. \*

## DOUGH BOY

Yo, yo, what you need? \*

DISSOLVE TO:

46 INT. CRENSHAW HIGH LOCKER ROOM - DAY

46

Where we see a large black ankle being taped up.

DISSOLVE TO:

46A BACK TO DOUGH BOY

46A

Who is having a good time with his friends. He is making a deal on a CELLUAR PHONE. Some of the other homies are playing dice.

(CONTINUED)



46A CONTINUED:

46A

A Police car drives by and Dough Boy coolly drops a piece of rock cocaine on the ground and steps on it until it is a white smear.

CHRIS  
Yo Five-O.

DOUGH BOY  
Fuck the police.

DISSOLVE TO:

47 EXT. CRENSHAW HIGH SCHOOL - DAY

47

The front of the school where a few girls walk as Ferris and the two knuckleheads from the Hyundai club are attempting to pick up on them.

\*  
\*  
\*

CUT TO:

48 INT. CLASSROOM - DAY

48

We see Tre immersed within a novel. On closer observation we see it is the Autobiography of Malcom X. He turns each page in anticipation of the next.

DISSOLVE TO:

48A BACK TO LOCKER ROOM

48A

Where we see the back and large muscular shoulders of Ricky. He puts on his shoulder pads.

DISSOLVE TO:

49 EXT. NEIGHBORHOOD STREET - DAY

49

THE STREET

Where we see a CRACK ADDICT as he snatches Dooky's chain. He runs past Dough Boy and Monster, who subsequently chase and beat him down to a pulp and recover the chain. Chris watches from the side in his wheelchair as the other Dough Boy and friends kick the addict on the ground.

DISSOLVE TO:

50 INT. CRENSHAW HIGH SCHOOL HALLWAY - DAY

50

Where Tre walks past the lockers and a myriad of other students. A FEMALE is having trouble with her locker. Tre opens it with ease and begins a conversation.

FLASHCUT TO:

- 51 EXT. FOOTBALL FIELD - DAY 51
- Where Ricky and three other players run with speed towards a barrier with four cushions. As they hit we hear a loud boom and we...
- CUT TO:
- 51A BACK TO WALL 51A
- Where Dough Boy sits with his friends. A few Mexican girls on the way home from school pass in front of them. One of them has deep black flashy eyes and beautiful jet black hair. This is ROSA. Some brothers are shooting craps.
- DOUGH BOY  
(to Rosa)  
Pssst, hey you, hey you, pssst,  
hey, you bonita, oooh you muy  
bonita chica. You chica bonita.  
Come to my casa, do the loco  
thing.
- Rosa walks off frame as Dough Boy chants in his best broken Spanish. As he turns back towards his friends and she comes back into the frame and advances towards him. She smiles. Her friends giggle behind her. They talk.
- CUT TO:
- 52 INT. LOCKER ROOM - DAY 52
- VIEW FROM OVERHEAD
- Where Ricky takes off his jersey. A look of fatigue is all over his face and body. He lays parallel on the bench as the other players leave.
- WIPE:
- 53 INT. TRE'S CAR - DAY 53
- Where Tre is driving home. As he cruises down his street he sees Brandi and her mother taking groceries into their home. Brandi is wearing her private school uniform. Tre waves at them.
- 54 EXT. BRANDI'S HOME - DAY 54
- Where she picks up a bag out of the trunk and goes into the house.
- 54A TRE 54A
- In his car as he stops to think.

54B BACK TO BRANDI'S

54B

Where she exits her house to see Tre talking to her mother. Her mom loads Tre with two armfuls of groceries--the last bags. He begins to walk towards Brandi.

BRANDI  
Need some help?

TRE  
Naw I got it.

Tre goes into the house leaving both women standing there.

BRANDI'S MOTHER  
You didn't tell me Tre's going to Morehouse next year. How come you two don't talk anymore? You used to be such good friends.

BRANDI  
I dunno...you should ask him

Tre comes back out into the doorway.

TRE  
Is that it, Mamm?

BRANDI'S MOTHER  
Mamm? You hear this boy? Mamm. You so polite, nice young man, not like the rest of these fools 'round here. Yes, that's all. Thank you. I better go inside and put that stuff in the refrigerator. Just bought it, don't want nothing to go bad. You take care Tre. Say "Hi" to your daddy for me. Tell him I said he cute, see what he say.

She goes inside the house leaving the two of them standing there. There is a long pause where neither says a thing. Tre sees Dough Boy walking across the street into his house. They wave to each other. There are little kids riding their bikes on the sidewalk and in the street.

TRE  
(not looking at her)  
Well I guess I'll be going now.

BRANDI  
What's wrong with you?

(CONTINUED)

54B

CONTINUED:

54B

TRE  
(looking in another  
direction)  
Did somebody say something to me?

BRANDI  
You heard me. Stop acting stupid  
and look at me.

She grabs him and begins hitting him.

BRANDI (CONT'D)  
Look at me!

TRE  
Ow shit! Girl, what's your problem?

ACROSS THE STREET

Dough Boy and friends sit drinking and watching Tre and Brandi argue.

DOUGH BOY  
Yo watch this shit.

BACK TO BRANDI'S HOUSE

BRANDI  
You're my problem. And for your  
information I ain't no girl. I'm  
a woman.

TRE  
Yeah, I can see that.

BRANDI  
Why the silent treatment? You  
haven't talked to me in a week.  
I call and you tell your daddy  
to say you're not home. I call  
again you take the phone off the  
hook.

TRE  
I've been busy.

BRANDI  
Oh don't give me no bald ass  
excuse for a lie like that. What  
did I do? What was so bad that you  
just stop talking to me?

(CONTINUED)

54B

CONTINUED:

54B

TRE

You know what it was. You gotta  
get with the program.

Tre throws his best seductive grin.

BRANDI

I told you about that. I'm  
Catholic, it goes against my  
morals.

Tre goes over to the porch and sits down.

(CONTINUED)

54B

CONTINUED:

54B

TRE

(sarcastically)

I know you did and Catholic girls  
supposed to be the biggest  
hootchies! What's wrong with you!  
What do I gotta do, earn it!?

BRANDI

I want to wait till I get  
married...But you can't live with  
that, huh?

Tre nods his head.

BRANDI

Well forget you then! I guess you  
need to find some less than cheap  
tramp to open her thighs for you.

She gets up to go into the house. Just as she opens the door  
Tre stops her.

TRE

Wait a minute...Come here. Sit  
down.

She does so reluctantly. Anger fuses the light in her eyes.

TRE

Now, let me get this straight.  
You say you want to wait until  
you get married...I said I was  
gonna to be the one who married  
you, so technically it don't make  
no difference whether we do it  
now or later, we're still gonna  
to get married.

BRANDI

I want to go to college before  
I get married and there is no  
guarantee that I'm gonna marry  
you. Shoot, I don't even want no  
babies. You haven't even given  
me a ring.

TRE

I'm not ready for all that yet.

BRANDI

But you're ready to act like we're  
married though, right?

(CONTINUED)

54B

CONTINUED:

54B

Tre dazes off into the distance. He turns to Brandi with a soulful look.

TRE

I missed you.

BRANDI

Me too.

They come closer and kiss. It is a long juicy kiss.

BACK TO DOUGH BOY'S PORCH

Where Dooky applauds at Tre and Brandi's reunion. Dough Boy looks at him as though he is crazy. He just shakes his head and takes a drink of his forty-ounce.

BACK TO TRE AND BRANDI

They are interrupted by the sounds of laughter. When they look up again they see.

THE SIDEWALK

Where a group of kids about eight years each on BMX bikes are looking at them giggling and making faces. The smallest of them is the boldest.

LITTLE KID

Y'all gonna do the hootchie-coo?

Tre playfully throws some small rocks at them and they run.

- CUT TO:

55 INT. BAKER FAMILY HOME - NIGHT

55

THE LIVING ROOM

Where Dough Boy, Monster, Chris, and Dooky sit playing a Nintendo Video Game, Duck Hunt. The game requires them to use a toy gun and shoot ducks on the screen.

MONSTER

Watch me shoot this muthafucka,  
look!

THE SCREEN

Where the figure on the screen is blown away.

MONSTER

Blam! Taken off the set!

(CONTINUED)

55 CONTINUED:

55

DOUGH BOY  
Yo monster, don't be cussing so  
muthafuckin loud, my momma don't  
like that shit.

Darin! MRS. BAKER (O.S.)

(CONTINUED)



55

CONTINUED:

55

DOUGH BOY

See, now I gotta hear all this  
shit.

Dough Boy gets up and leaves the room.

CHRIS

Man, moms be fucking wit his ass  
without fail. She ain't like that  
with Rick though.

\*  
\*  
\*

DOOKY

They got different daddies that's  
why.

DOORWAY

Where Dough Boy comes back in.

DOUGH BOY

Y'all gotta get the fuck out. My  
brother's having company in a  
little bit.

56

INT. FURIOUS HOUSE - NIGHT

56

Where Tre is on the PHONE with Brandi. Furious is in the  
bathroom shaving. There is shaving cream on his face everytime  
he pokes his head in this scene.

TRE

Yeah... yeah that'd be nice. Uh,  
huh, uh, huh. So you gonna give  
me the skins or what? No that's  
not all I think about. Yeah, yeah,  
Okay I'll tell him.

(to Furious)

Hey pop, Brandi's momma say you  
cute.

Furious comes out of the bathroom smiling.

FURIOUS

Ask why she don't speak when I  
say hi.

TRE

He say why she don't speak when  
he says Hi. Yeah, Yeah, hey I'm  
supposed be talking to you not  
passing messages.

(more)

(CONTINUED)

56 CONTINUED:

56

TRE (Cont'd)

If my daddy mess with yo momma  
we might end up being brother and  
sister then we be doing  
incest...What? I'm just kidding.  
Just a sec a gotta another call.

(he clicks over)

Who dis?! Hi momma. Just a sec I  
got Brandi on the other line.

(he clicks over, voice  
turns romantic again)

So baby you gonna give me the  
skins or what?

REVA

Tre, this is your mother.

TRE

Oops I'm sorry Momma. Just a sec.  
(he clicks over)

Brandi I gotta go.

56A EXT. REVA'S HOUSE - NIGHT

56A

Establishing shot of Reva's home as we hear her voice on the  
phone.

57 INT. REVA'S HOME - THE LIVING ROOM- NIGHT

57

Where Reva sits on her leather couch in her posh View Park Home.

REVA

Who this?! What kinda way is that  
to answer the phone?

Intercut between both houses in conversation.

TRE

Sorry Momma.

REVA

Why didn't you come over this  
weekend?

TRE

I was coolin with Rick.

REVA

Well you can cool with your  
friends anytime. The weekends are  
supposed to be our time together.  
Have you thought about what we  
talked about?

(CONTINUED)

57 CONTINUED:

57

TRE  
Yeah, I dunno yet.

REVA  
Let me speak to your father.

(CONTINUED)

57 CONTINUED:

57

TRE  
Pop! Telephone!

Tre walks passes the phone over to Furious.

FURIOUS  
Who this?  
(he takes the phone)  
Oh, howya doing? We talked about that. Uh, huh, well that's his decision personally I don't think it's necessary.

Tre past Furious and into his room.

FURIOUS (V.O.)  
You know this is some bullshit. There's no reason why Tre should stay with you now. He ain't no little boy anymore. No, no, no, why you gotta an attitude? Because what? I dont' have no attitude, you got the attitude...

THE DOORWAY

Where we see Tre. He closes it.

58 INT. TRE'S ROOM - NIGHT

58

Where he sits on his bed. We notice the OPEN WINDOW with the SOUNDS of street emanating into Tre's room. The flash of a helicopter spotlight goes past.

THE WINDOW

Where Tre closes it shutting off the SOUND.

CUT TO:

59 EXT. NEIGHBORHOOD STREET - NIGHT

59

Where a 1989 Nissan Sentra turns at the corner and begins slowly cruising down the street.

CUT TO:

60 EXT. THE BAKER FAMILY HOME - NIGHT

60

Where Dough Boy and his homeboys come out of his house. All are talking, drinking and chilling. They are quick to notice the strange vehicle passing.

(CONTINUED)

60

CONTINUED:

60

BACK TO CAR

Where the window slowly rolls down. The DRIVER still cannot be seen clearly in the night.

DRIVER  
(shouts out window)  
Anybody know where Ricky Baker lives?

There is a pause for a moment, no one says anything.

DOUGH BOY  
That's my brother! He lives here!  
(into doorway)  
Yo Rick, the man is here to see you!

61

INT. BATHROOM - NIGHT

61

Where Ricky is hastily trying to tie his tie. Shanice is helping him.

SHANICE  
Stay still. Just stay still I got it.

DOUGH BOY (O.S.)  
Rick! Get your ass out the bathroom!

\*  
\*

MRS. BAKER (O.S.)  
Ricky come on out of the bathroom!

Shanice finishes his tie.

RICKY  
I'm coming right now.

62

INT. LIVING ROOM - NIGHT

62

Where Mrs. Baker stands near the doorway waiting for the man to come into the house.

63

EXT. BAKER FAMILY HOME - NIGHT

63

THE WALKWAY

Where a black man of in his mid-forties with hornrimmed glasses stands dressed in business attire. He carries a briefcase with him. This is CRUMP, the recruiter. Crump glances upward as we hear the sound of a passing helicopter.

63A THE PORCH

63A

Where Dough Boy, Chris, Monster, Dooky, and three other boys are sitting. They are an intimidating sight to Crump's bourgeois eyes.

DOOKY

What college you from?

CRUMP

I'm from USC.

MONSTER

You gotta have a scholarship to go to USC?

CRUMP

No, but it helps.

MONSTER

Hey yo can you get me a scholarship? I used to play baseball.

DOUGH BOY

(interrupting)

Why don't y'all move out the man's way? You see he's about the business. Move out da way, nigga.

They do so.

63B BACK TO LIVING ROOM

63B

Where Crump enters, followed by Dough Boy. Crump introduces himself to Mrs. Baker.

CRUMP

Hello I'm Lewis Crump. You must be Ricky's mother?

MRS. BAKER

Hi, my names Brenda. This is my other son Darin. Would you like something? Coffee? Water?

CRUMP

No, no thank you.

Ricky enters the room closely followed by Shanice.

RICKY

How ya doing? We met at the game against Washington, right?

(CONTINUED)

63B CONTINUED:

63B

CRUMP

Yes I remember that. That was a good game. You picked up a two-hundred and seventy-six yards that game, huh.

Ricky nods with pride.

CRUMP

That's pretty impressive.

MRS. BAKER

Why don't y'all sit down and talk?

They do so. Mrs. Baker hints to Dough Boy and Shanice to exit so they may talk in private.

CRUMP

Now. I just want you to know that we're interested in you coming to the campus, get a good look around, ya'know a feel for the school as a whole.

Ricky picks up a remote control off the coffee table and flips a switch.

RICKY

Here's my tape.

THE TELEVISION

Lights up and begins showing recorded highlights of Ricky's best games, over this a song with a cool bass like rap beat plays.

CRUMP

Who feigns being impressed.

Ricky points out his figure on the screen running across the field.

RICKY

That was against Banning, my junior year. We lost but I did pretty well in yardage. They had the best defense in the city last year.

Crump nods his head in agreement.

CRUMP

What are you interested in besides playing ball?

(CONTINUED)

63B

CONTINUED:

63B

Ricky has to think for a moment.

RICKY

What do you mean by that?

CRUMP

I mean what would you want to major in? What kind of degree would you like to pursue? I'm just asking, because you know there's a strong possibility that you won't go into the NFL right after college. Just a fact, it happens.

Ricky thinks for a moment.

RICKY

Yeah, I heard that before. Yeah well, I think I'd be interested in majoring in business. I got this friend named Tre who's always talking about going into business and all. Plus, I like computers, maybe I can do that. What you think?

CRUMP

I think you can do anything you put your mind to.

Ricky nods unassurably.

63C

BACK TO PORCH

63C

MONSTER

So I went up there right? Cause my cousin had a class at this certain time and he said he'd show me around and 'duce me to people ya know? So ya know, I get up there and there ain't nothing but women, hunnies far as the eye can see. And all of them fine. Those that wasn't fine they had crazy boomin body! Big country bootie, big country titties! From eating all that cornbread and shit I guess.

DOOKY

Yeah, I'd go to college just to talk to them fine hunnies.

(CONTINUED)



63C

CONTINUED:

63C

DOUGH BOY

Fool, you don't go to college to be talking to no bitches. You supposed to be learning something. You can't learn nothing talking to no stupid bitch.

CHRIS

You know where you need to go, where they got more women than anywhere? Fine ones too?

MONSTER

Crenshaw on Sunday nights?

CHRIS

No.

DOUGH BOY

The Street Races on Florence?

CHRIS

Naw. Y'all way off, I give you a hint. Everybody's been there.

DOOKY

Where?

DOUGH BOY

Where muthafucka? Where?! Shit just come wit it!

Everybody looks at Chris in anticipation of the name of this miraculous place where women abound.

CHRIS

Da church.

DOUGH BOY

Aww shit, nigga please. Ain't no body going to no church to catch no bitches.

CHRIS

Naw serious listen I went to church last Sunday, wasn't nothing but babes, full on biscuits straight, and I was one of the only men like around my age. And all these hunnies kept looking at me staring and shit.

(CONTINUED)

63C CONTINUED:

63C

DOUGH BOY

They probably was saying to demselves, where's this stupid muthafucka come from?

\*  
\*  
\*

63D BACK TO LIVING ROOM

63D

Where Crump now has his briefcase open and is reviewing some paperwork.

CRUMP

So basically you have a 2.3 overall G.P.A. according to the classes we require. All you have to do is take the SAT test.

Ricky looks flustered.

RICKY

Yeah I heard about that test.

CRUMP

The next one's being given in early October. Are you going to take it?

RICKY

Yeah I guess so. Can't get into college without it, right?

CRUMP

Just remember all you need to get is over a 700.

RICKY

Okay.

Suddenly, Little Ricky runs in the room only wearing a towel. He crosses in front of Crump and Ricky laughing and talking in baby native tongue. Shanice follows closely behind trying to chase her young son down and conceal her embarrassment.

SHANICE

I'm trying to give him a bath. C'mere!

CRUMP

(to Ricky)

Your little brother?

RICKY

Naw, that's my son.

(CONTINUED)

63D

CONTINUED:

63D

CRUMP

Oh.

Crump closes his briefcase and rises in one smooth professional motion.

CRUMP

Well, I'll be looking forward to talking with you soon. We'll arrange that tour for you also.

Ricky sees him to the door and Crump exits.

MONSTER (O.S.)

Yo man you gonna kick me down with a scholarship or what? I wanna go to college too.

DOUGH BOY

Yo man, could you please shut the fuck up!

\*  
\*

(CONTINUED)

63D

CONTINUED:

63D

Ricky turns around to see his mother standing in the doorway dividing the kitchen from the living room.

MRS. BAKER

My baby's going to a university. I always knew you would be about something. When you were a little boy you used to run around all the time with that football under your arm...I'm proud of you.

RICKY

Thank you, Momma.

They hug each other.

Ricky turns to walk past his mother. We follow with him as he goes through the kitchen grabbing a scrap of meat off the stove and into his room.

64

INT. BATHROOM - NIGHT

64

Where Shanice we see Shanice giving Little Ricky a bath. Ricky enters and comes close to the tub. Little Ricky splashes soap in his father's face.

\*  
\*  
\*

CRUMP (V.O.)

I think you can do anything you put your mind to...All you need is a 700.

This is heard as we transcend into...

65

INT. A CLASSROOM - DAY

65

We see many black students, all high schoolers. Our attention is drawn to Tre, Ricky, Brandi, and Shanice all of which are sitting in different sections of the room. At the front of the room a man is dictating the rules of the test. Another woman, his assistant is passing out test booklets.

\*  
\*  
\*  
\*

MAN

Please keep your test booklet closed. You will have thirty minutes in which to complete each section of the test. Please stop when you are told to do so. You cannot go back to a previous section after completing another.

Tre looks over at Brandi with dreamy eyes to wish her good luck, he then turns in Rick's direction to do the same. Shanice and Brandi wish each other luck also.

(CONTINUED)

65 CONTINUED:

65

MAN

\*

You may now begin section one.

THE CLASSROOM

Where the entire class open their booklets and begin the test.

TRE

Calmly but steadily, does some scratch work before circling a bubble.

BRANDI

Whisks away answers with ease. Doing calculations in her head. She marks correct answers at a rate of one every ten seconds.

SHANICE

Is erasing the paper, leaving a large amount of eraser bits on the paper which she blows away with her breath and then looks around to see if anyone is watching her embarrassment.

RICKY

Is having big time problems. He holds his hand to his head as though this is giving him a headache. He looks up from the test and out the window.

TRE

Looks over at his friend.

BACK TO RICKY

Who senses he is being observed.

BACK TO TRE

Who looks down at his test indicating Rick should do the same.

RICKY

Goes back to work on the test. We can still see the frustration in his eyes.

CUT TO:

66 INT. TRE'S CAR - DAY

66

Where Tre, Brandi, Rick and Shanice are driving home. Ricky is sitting in the backseat looking out of the window much like he was in the previous scene. No one says a word. Tre starts it up.

(CONTINUED)

66

CONTINUED:

66

TRE  
(to Brandi)  
How do you think you did?

BRANDI  
It was easy. I had a book to study  
by.

Tre looks in the rear view mirror at Ricky's face.

RICKY  
Man don't even ask me about that  
stupid test. All I want is a 700.  
I don't care about nothing else.

SHANICE  
I got a 700 the last time I took  
it in the eleventh grade.

Ricky throws her a funny look which she throws back at him.

They get to Brandi's house and she prepares to get out.

TRE  
Here we are.

BRANDI  
I'm gonna see you tonight right?

TRE  
Yeah, around ten.

BRANDI  
Okay.

She gives him a long goodbye kiss. Ricky rolls his eyes in the background. Shanice looks at Tre and Brandi real close almost breaking up their kiss then she turns to look at Ricky. In the background Tre and Brandi kiss through their dialogue.

SHANICE  
How come you don't kiss me no  
more?

RICKY  
I kiss you.

SHANICE  
Yeah you kiss me when you want  
some pussy. You act like an old  
married man.

He takes her in his arms in a dip and kisses her.

(CONTINUED)

66

CONTINUED:

66

RICKY  
See, and I don't even want no  
pussy right now.

(CONTINUED)

66

CONTINUED:

66

SHANICE  
Yeah, but you will.

BRANDI  
(to Tre as they stop  
kissing)  
See you tonight. Bye y'all.

Brandi gets out.

There is a pause Shanice is still sitting in the car.

RICKY  
You can't walk across the street?!

Shanice gets out of the car.

SHANICE  
What time you gonna be home?

RICKY  
When I feel like it!  
(as he gets in the front  
seat and slams the  
door.)

Shanice walks across the street. Mrs. Baker stands on the porch holding Little Ricky. Shanice takes her baby in her arms as she walks in the house.

RICKY  
So what we gonna do now?

TRE  
I thought I'd go by Pops business,  
see if he'll buy me some food.

RICKY  
I thought you hadda to go to work  
today?

TRE  
Naw I took the day off to take  
the test.

Ricky looks out the window.

RICKY  
Man, I can't believe you ain't  
flap skins yet with Brandi.

TRE  
She don't wanna do nothing till  
we get married.

(CONTINUED)



66 CONTINUED:

66

RICKY

That's bullshit, they all wanna bone, it's human, they just don't like admitting it to nobody except they girlfriends and all. You think you gaming on 'em and they the ones that gaming you. That's cool though at least you know you ain't got no hootchie-momma on your hands.

CUT TO:

67 EXT. ALONDRA BOULEVARD - DAY

67

Where we see Tre's car driving along. They pass a sign which reads "Welcome to Compton."

RICKY (V.O.)

Godamn, Mary, Jesus Christ, we in muthafuckin Compton. My brother was seeing this biscuit out here and she almost got him shot.

68 EXT. FURIOUS FINANCIAL SERVICES - DAY

68

Is Furious Styles business. He specializes in Mortgage Loans and Insurance. Tre pulls his car outside the office.

69 INT. FURIOUS FINANCIAL SERVICES - DAY

69

Where Furious is on the phone. He notices their arrival. Furious ends his conversation and sits back into his chair like a king on a throne.

FURIOUS

How did you think you did on the test?

TRE AND RICKY

(both mumble at once)

Alright I guess.

FURIOUS

Most of those tests are culturally biased. The only part that is pretty much universal is the math part...So what brings you knuckleheads out here?

TRE

Came to see you. How's it going?  
Any business today?

(CONTINUED)

CONTINUED:

FURIOUS

There's always business, only it's not in here.

RICKY

So Furious, what do you do, you help people get money for their homes, or what?

FURIOUS

There is no "or what." That's exactly what I do. You want to see something?

TRE

Do we have a choice?

FURIOUS

No.

TRE

So I guess we're going to see something.

\*  
\*  
\*  
\*  
\*

CUT TO:

EXT. COMPTON NEIGHBORHOOD STREET - DAY

Where Furious, Tre and Ricky get out of Furious car. They are being viewed by more than a few gangstas sitting on the porch of a home.

RICKY

I don't know about this Furious, got us walking in muthafucking Compton and all.

They walk into a vacant lot.

FURIOUS

Look up there. See that sign?

The two boys do.

THE SIGN

Is a large billboard which reads in tall black letters "CASH FOR YOUR HOME"

FURIOUS

You know what that is? You know what that's called?

(CONTINUED)

70

CONTINUED:

70

Tre and Ricky look at each other at the same time and look back at Furious.

TRE AND RICKY  
A billboard.

(CONTINUED)

70 CONTINUED:

70

## FURIOUS

No. What are y'all two Amos n  
Andy? Are you Step and he Fetch?  
I mean what that message stands  
for. It's called gentrification.

In the background people from the neighborhood are walking by.  
Some of them stop to look up at the sign and hear Furious talk.  
Tre and Ricky are amazed at the small crowd that begins to form.

## FURIOUS

It happens when the property  
values of a certain area are  
brought down so that land can be  
bought at a lower price. Then  
they buy the land move the people  
out, raise the property value and  
sell it at a profit. We need to  
keep everything in our  
neighborhood Black! Black owned,  
with Black money, just like the  
Italians, the Koreans, the  
Mexicans, and the Jews do.

An OLD MAN from the crowd speaks up.

## OLD MAN

Ain't nobody outside bringing  
property value down, it's these  
people around here shooting each  
other, selling that crack rock  
and shit.

## FURIOUS

How do you think crack comes  
here?! We don't own any ships, we  
don't own no planes! It's not us  
that are flying and floating that  
shit into this country! But all  
you see on the TV is black people  
selling crack! Pushing da rock!  
Pushing da rock! It didn't even  
become a problem until it started  
showing up in places like Iowa  
and Wall Street where there ain't  
no black people. And if you wanna  
talk about guns...

(with fire in his voice)

why is it that there is a gun shop  
on every corner in this part of  
town. You don't see gun stores  
in no muthafucking Beverly-a-fuck  
Hills.

(more)

(CONTINUED)

70

CONTINUED:

70

## FURIOUS (Cont'd)

You don't see no liquor stores on every corner out there. I'll tell you why--because they want us to kill each other off. What they couldn't do in slavery they are making us do to ourselves. The best way you destroy a people is you take away their ability to reproduce. Lemme ask you this, who is getting killed out here every night? The men! Nothing but brothers.

## A CROWD

Has formed around Furious and the two boys. It is composed of people throughout the neighborhood. There are more than a few gangstas in the crowd.

## GANGSTER #1

He sound like Minister Farrakhan.  
(he shouts)

So what I'm supposed to do some fool roll up and try to smoke me? I'm gonna shoot that fool back if he don't kill me first!

## FURIOUS

Can't you see?! That's exactly what they want you to do! You gotta think about the future my brother! Do you know in twenty years people are estimating that the population of black people in this country will decline?! Not move up! But down! What you gotta do is think about what are you doing to prevent that from happening?!

71 INT. TRE'S CAR - AT BLUE LINE CROSSING - DAY

71

Where Tre's Car stops to let the train pass.

## RICKY

Damn, Furious is deep. He used to be a preacher or something?

## TRE

No, he never was a preacher--he just reads a lot.

(CONTINUED)

71 CONTINUED:

71

RICKY

My brother shoulda heard that.  
Woulda done him some good.

TRE

Where is he now?

RICKY

Where else? Up on Crenshaw with  
the rest of those fools and their  
cars.

72 EXT. CRENSHAW BOULEVARD - NIGHT

72

Where many rows of cars can be seen along the both sides of the boulevard. Each row is composed of a distinct make and model of car. These are known as the Crenshaw Car Clubs. We see the Suzuki Samurai club, the Mustang 5.0 club, the V-Dub club, the BMW's, and the '64 Impala club.

Outside the cars the owners can be seen hanging out talking to the ladies who drive by in their own cars. Our attention is drawn to Dough Boy who sits up high and mighty in his '64 Impala. Shalika is at his side. Chris and Dooky are in the backseat.

CHRIS

(to Dooky)

You believe in God?

DOUGH BOY

(turns around in seat)

Why in the fuck are you getting  
so damn religified lately?

CHRIS

Fool, I wasn't even talking to  
you! This is an A and B  
conversation you can see your way  
out!

DOUGH BOY

Yeah, you can see your way out  
my ride too, and we'll see your  
cripple ass walking all the way  
home.

CHRIS

Oh, you wanta get real? Fuck you,  
nigga!

\*  
\*  
\*  
\*  
\*  
\*  
\*

(CONTINUED)

DOOKY

Do I believe in God? Yeah I guess  
I do. How else could we have  
things like stars and the moon  
and shit like that?

(CONTINUED)

72

CONTINUED:

72

DOUGH BOY

Sun, moon, stars, quasars, nigga  
sound like Elroy Jetson. There  
ain't no God. If there was a God  
how come he lets muthafuckas get  
smoked every night? Babies and  
little kids and shit? Tell me that.

SHALIKA

Well you tell me this, how do you  
know God is a he? He could be a  
she, you don't know that.

DOUGH BOY

You don't know what the fuck I  
muthafuckin know. I read about  
that shit when I was in da pen.  
It was this book that was trying  
to take life and shit from the  
perspective of if God was a bitch.  
And it said if God was a bitch  
then we wouldn't have no nuclear  
bombs and shit, and there wouldn't  
be no wars and all because that  
ain't a bitch's nature.

SHALIKA

Why every time you talk about a  
female you gotta say bitch, or  
hoe, or hootchie?

DOUGH BOY

Cause that's what most females  
are.

CHRIS

Yeah, and how come you say  
muthafucka all the time? Every  
other word you say got muthafucka  
in it. I know I say it too but  
I started thinking bout what that  
means I when I say that.

DOUGH BOY

It don't mean shit, I'm just  
trying to get my point across.

DOOKY

Still you shouldn't say it.

DOUGH BOY

Who are you now Rev. Ike? Shut up  
muthafucka before all y'all asses  
be walking home.

\*  
\*  
\*

(CONTINUED)



72

CONTINUED:

72

Tre and Ricky drive up. They get out and walk towards Dough Boy's car.

DOUGH BOY

Where y'all coming from?

TRE

Compton.

RICKY

What y'all doing?

DOUGH BOY

We just sitting up here getting drunk, philosophizing about God, church and bitches and all.

Just then a group of about ten brothers all dressed in black pants and black satin jackets walk up the street in a drove. As they pass one of them brushes up against Ricky. He is about the same size as Rick with a pugged face and a long out of date jeri curl. This is FERRIS, a gangsta and member of the Hyundai club. Ferris turns around to look at Ricky.

FERRIS

What you looking at nigga?

RICKY

I'm still trying to find out.

Ferris moves towards Rick with aggression. Some female members of the club immediately try to intervene. All the members of the Impala club jump out of their cars. Including Monster who is parked in front of Dough Boy.

FEMALE CLUB MEMBER

Now come on we all just out here having fun. Can't we have one night where there ain't no fight and nobody get shot?

MONSTER

Whutup Cuzz?! What up fool? Y'all know you don't want none!

\*

73

INT. DOUGH BOY'S CAR - NIGHT

73

THE SIDEBOARD

Where Dough Boy's hand tenses on his gun.

(CONTINUED)

73

CONTINUED:

RICKY'S EYES

Are stone cold attuned towards....

FERRIS'S EYES

Which are equally firm in their power. He casually glances up at...

DOUGH BOY

Who is staring straight at him with murderous intent.

The staring contest soon ends as Ferris is pulled back into the crowd and they go along their own way.

SHALIKA

Ferris always trying to start some shit. Nigga can't fight so he always trying to find some excuse to shoot somebody.

TRE

As he stops looking in the direction the crowd went, lets his guard down and loosens up a bit.

DOUGH BOY

You see that's why fools be getting shot alla time. People trying show how hard they is and shit. Ignorant.

CHRIS

Shut up fool you be doing that shit too.

DOUGH BOY

I know.  
(he laughs)

Suddenly, the rapid fire of a automatic weapon can be heard.

THE STREET

Where people scatter everywhere running for cover. Tre and Ricky run towards Tre's car.

DOUGH BOY

Pulls out his gun. And starts his car up. He drives off.

What follows is a melange of panicked people running in a thousand directions, shouting cursing and cussing out loud.

73

74 EXT. CRENSHAW BOULEVARD - NIGHT 74

Where a hand holds up a gun into the air. It is quickly pulled down to reveal it is Ferris. Ferris quickly jumps into his Hyundai and drives off into the night.

CUT TO:

74A PANIC MONTAGE 74A

Where we see images of people running to their cars and for cover. In the distance we see and hear police sirens. Inserts of the Crenshaw Wall where the various messages of Increase the Peace, and We are not Killers can be seen.

VIEW FROM OVERHEAD: HELICOPTER P.O.V. (Done with crane motion and light.)

Moving quicky where we see Tre and Ricky running towards Tre's V.W.. A spotlight shines on Tre as he reaches his door and we go over his head. A real quick intense shot.

CUT TO:

75 INT. TRE'S CAR - NIGHT 75

Where Tre and Ricky drive along in silence. They are both evidently upset.

TRE  
(hitting the steering  
wheel)

I'm getting the fuck outta L.A.!  
Fuck this shit, can't go nowhere  
without it getting shot up and  
shit. Damn.

Ricky says nothing, there is a blank almost worried stare on his face. In the background we see red and blue flashing lights and hear the sharp WHURR! of a police siren.

COFFEY'S VOICE (O.S.)  
(from loud speaker)

Don't move! Driver! Put your hands  
on the steering wheel! Passenger!  
Put your hands on the dashboard!  
Driver! Open the door with your  
right hand!

Tre opens door as we travel back to reveal Coffey and Graham both older holding their guns on the two innocent boys.

COFFEY VOICE (O.S.)  
Keep your hands where I can see  
them!

(CONTINUED)

75

CONTINUED:

THE STREET

Where more cars roll up.

THE SIDE OF TRE'S CAR

Where Tre and Ricky are pushed up against the car. They are being frisked.

INSERT

Where Tre's legs are kicked apart. Also on Ricky.

COFFEY

(with shotgun in hand)

Got any drugs or weapons on you?!

Tre looks at him out of the corner of his eyes. He is scared.

COFFEY

You think you tough huh!? You think you tough?! Scared now, huh? I like that! That's why I took this job! You ain't shit! I hate little muthafuckas like you! Little Niggas think you tough huh?! How you feel now huh? I could blow your insides out with this Browning you couldn't do you shit! What 'set' you from?! You look like one of them Crenshaw Mafia muthafuckas, naw you probably a Rolling Sixty huh?!

The other cops finish searching the car. They indicate with their hands that they've found nothing.

RADIO (O.S.)

Car 54, aah found that V.W., 48 has them on Vermont and Florence need backup, officers are seeing resistance.

In the background we see Ferris and crew cruise by. Ferris smiles.

COFFEY

(loosens up on Tre)

Well you gentlemen have a nice evening.

(CONTINUED)

75

75 CONTINUED:

75

He backs off Tre and we see Tre has a tear in his eye. Coffey notices this but ignores it.

DISSOLVE TO:

76 INT. BRANDI'S HOUSE - NIGHT

76

THE BEDROOM

Where Brandi sits at her desk. She is studying Calculus. On the paper she writes a couple of equations with ease. In the background, the distant sounds of automatic gunfire can be heard. The SOUNDS cause her to drop her pencil. With frustration, she drops her pencil and looks at the contents of her decorated desk. Her eyes fall on a picture of herself and Tre. We hear Greg Mack doing the KDAY Love Connection on the radio. A guy and girl are getting matched up.

Suddenly there is a KNOCK at the door.

BRANDI

Slowly rises as we follow her into the living room towards the front door. We hear a knock once more.

TRE (O.S.)

Open the door. It's me, Tre!

76A THE DOOR

76A

Where Brandi begins opening no more than four deadbolts locks. She then opens the door to reveal a steel guard door. We see Tre through the bars.

TRE

Boo. C'mon open up, it ain't July out here y'know.

She opens the steel door. Tre enters.

BRANDI

You're late. I thought something might have happened to you.

They share a warm embrace.

TRE

I'm alright. Nothing's gonna happen to me.

BRANDI

I'm tired of hearing them shooting alla time.

(more)

(CONTINUED)

76A

CONTINUED:

76A

BRANDI (Cont'd)  
I want to get out of L.A.  
(she looks at his face)  
What's wrong?

TRE  
Nuthin.  
(then with furious  
intense violent anger)  
I'm tired of this shit! Fuck this  
shit! I wish I could kill all these  
muthafuckas...!  
(starts swinging at the  
air, walls)  
Ooooh Damn! I'm tired of this  
shit!! Kill 'em all!!!

Brandi sits on the couch. She's scared, this is a side of Tre she's never seen.

TRE  
Stupid muthafuckas! All of them!!  
Need to all die!...All die!  
(he starts crying slowly  
at first then heavily.)

Brandi slowly approaches Tre. She puts her arms around him. He violently pushes her back. Tre is ashamed to let her see him like this. Brandi is crying also.

TRE  
(sniffing)  
I 'm sorry baby.

Brandi approaches him once more and they embrace each other with arms and tears. After some time they begin to laugh.

BRANDI  
What's so funny?

TRE  
I never thought I'd cry in front  
of a female before.

BRANDI  
You can cry in front of me.

Brandi rubs his eyes, he rubs hers. They laugh some more and stand.

BRANDI

In Tre's arms, she puts her hand on his ass.

(CONTINUED)

76A

CONTINUED:

76A

BRANDI  
You need a booty. I gotta have  
something to hold onto.

(CONTINUED)

76A CONTINUED:

76A

TRE

I don't need no big ole butt.  
That's supposed to be your job.  
Is your mother home?

BRANDI

No. She woulda heard all that  
noise you made if she was.

TRE

Oh.

FLASHCUT TO:

77 INT. BRANDI'S BEDROOM - NIGHT

77

THE BED

Where Tre and Brandi fall, kissing each other passionately. In the background the distant noises of police sirens and surveillance helicopters can be heard.

TRE

What do you think about people  
getting married while they still  
in college?

BRANDI

What...are you trying to ask me  
something?

TRE

No, I just wanted to know what  
you thought about that kind of  
situation.

BRANDI

I think it could be good...if two  
people really love each other.

TRE

Really? You sure you down for this?

BRANDI

Yeah. Are you?

TRE

(enthusiatic)

Yeah!

(then cooler)

I mean yeah, I am. Could you move  
this?

(CONTINUED)



77

CONTINUED:

HER BREASTS

As we see her pull her cross necklace away from her front.

Overhead we hear the sound of a passing helicopter

TRE  
(looking up)

L.A.

(CONTINUED)

77

77

CONTINUED:

77

They continue to kiss and caress each others bodies. In the background window the flashing spotlight of a helicopter periodically comes through the window illuminating their tender moment. Each part is seen in flashes of light.

TRE

Quickly takes off his shirt.

BRANDI

Does the same.

TRE'S HANDS

Caress Brandi's back and smoothly make their way towards loosening her bra.

BRANDI'S BACK

As it arches. The bra is loosened and Tre begins gently kissing her breasts.

BRANDI'S FACE

As she moans in ecstasy.

BRANDI

(moaning)

I don't wanna get pregnant.

TRE'S FACE

As it comes down to kiss her face, first on the cheek, then the nose and then he wispers in her ear.

TRE

You won't.

Tre then kisses her neck and gradually goes down to her breasts. We follow his hand as it wanders down towards the middle of her legs.

BRANDI'S BACK

As it arches, back and forth in rhythm. We see Tre pull out a condom. The helicopter sounds fade and so does the light as we...

DISSOLVE TO:

WIDER SHOT

(CONTINUED)

\*

77

CONTINUED:

BRANDI'S ROOM

We see the image of her and Tre silhouetted in the night with the helicopter lights flashing in the background. We just hear their voices.

TRE

You ready to put it in?

BRANDI

Yes.

TRE

Okay just a second.

We hear Tre attempting to find her opening.

BRANDI

Do you know what your'e doing?

TRE

Yeah, I know what I'm doing.

BRANDI

No you don't.

(a beat)

Here, let me do it.

We see Tre rise up as she puts him in position, then he lowers himself and sighs in pleasure.

77

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78 INT. TRE'S ROOM - NIGHT

78

Where Tre lays on his bed in his underwear. A bored look covers his face. He looks at the clock which reads 2:30am. His eyes wander around the room his world. They fall on ...

THE WALL

Where there is a GROWTH CHART. We see Tre's height over the years. The last number is seventeen which corresponds to his current height. Tre does a handstand against the chart.

CUT TO:

78A THE CLOSET

78A

Where Tre is rustling through an old box. He finds an old projector.

FLASHCUT TO:

THE PROJECTOR LIGHT

Which is blinding.

THE SCREEN IMAGE

Is one of Tre as a baby and his mother. She is holding him up for the camera. Reva kisses her young child. She even opens his mouth and smiles herself trying to indicate that the baby has teeth.

FURIOUS (O.S.)

Go to bed.

TRE

Why didn't you two ever get married?

THE DOORWAY

Where Furious can be seen in shadow. He comes forward into the light.

FURIOUS

Cause we loved each other too much.

TRE

But when you love somebody you supposed to marry them.

FURIOUS

Not always. There are people who think, act, and live different.

(more)

(CONTINUED)

78A

CONTINUED:

78A

FURIOUS (Cont'd)

They love each other but they can't live together. Now go to sleep. You know how she is about being on time.

THE SCREEN

Where we pull into the smiling image of Reva with Tre in hand.

DISSOLVE TO:

79 EXT. REVA'S HOME - DAY

79

Reva who is smiling. Much as she was in the previous scene.

CUT TO:

80 OMITTED

80

81 EXT. REVA'S HOME - DAY

81

It is a big magnificent home in the heart of View Park. There are large plate glass windows and a sprawling green front yard. We see Reva on the porch smiling as Tre's car pulls up the driveway. He gets out and meets his mother on the stairs.

\*

REVA

How was your week?

82 INT. REVA'S LIVING ROOM - DAY

82

Where Tre sits on a stylish leather couch. Flipping the TV channels with a complex looking remote control.

ONSCREEN

\*

There is a typical on the street interview with an old fat dude.

\*

REPORTER (O.S.)

What do you think of the Black media?

\*

\*

\*

FATS

I think these kids need some positive messages!

\*

\*

\*

Tre turns off the T.V.

\*

TRE

Same ole shit.

\*

\*

(CONTINUED)

82 CONTINUED:

82

Reva comes in with something for him to drink and a bowl of grapes.

\*

REVA

Why don't you ever talk to me.  
anymore? We were such good friends  
when you were little.

TRE

I'm older now.

(CONTINUED)

82

CONTINUED:

82

REVA

That doesn't mean you can't talk to your mother. You make me feel so distant. Like a parent. I don't wanna feel that way. Talk. How's your girlfriend doing? She still planning on going to Spelman?

TRE

Yep, she's going to Spelman. I'm gonna be across the way at Morehouse.

REVA

Are you gonna come live here over the summer before you go? ...You think I worked my ass through college to see you still living down there?!

Tre pauses for a moment.

TRE

I was kinda thinking it would be better if Brandi and I drove down there soon as school let out. We're gonna stay with her family get jobs and maybe find an apartment... Together.

REVA

You gonna live together? I don't think you should do that your first year. You should be married before you live together.

TRE

I was thinking about that too.

REVA

Tre. Once you get down there there's gonna be so many dirty panty girls around that school you ain't gonna know what to do with yourself. You're only seventeen you don't even need to be thinking about getting married. You need to see the world first.

TRE

What's wrong with me and her seeing the world together?

(CONTINUED)

82 CONTINUED:

82

REVA

Do what you wanna do, I just don't want to see you end up dropping out of school having to take care of a baby and all.

TRE

You mean like you and Daddy?

There is a pause. Reva is affected by this comment.

REVA

Yeah like me and your father. Things change when a baby comes into the picture. You call yourself loving this girl you better let her get her education. Yours also.

Tre thinks about what his mother says.

DISSOLVE TO:

83 INT. CHIC CAFE - DAY

83

Where Reva sits patiently at a table.

THE DOORWAY

Where Furious walks in. He takes in the atmosphere of the place before sighting Reva.

THE TABLE

Where Furious joins Reva.

FURIOUS

This is you, this is definitely you.

REVA

What is that supposed to mean?

FURIOUS

I thought we were gonna talk about Tre?

A waiter comes up.

REVA

Espresso please.

FURIOUS

Cafe Au Lait...please.

(CONTINUED)



83

CONTINUED:

83

REVA

I bought him some shoes yesterday.

FURIOUS

Why are you always buying him  
shit?

REVA

Can't I do nice things for my son?  
Do I have that right?

FURIOUS

Yeah quit buying him shit. He's  
got a job.

REVA

Did he tell you he wants to move  
in with Brandi when they go to  
school?

FURIOUS

So?

REVA

So? Don't you think it's a bad  
idea?

The waiter comes back with their coffee.

FURIOUS

Tre makes his own decisions.

REVA

Your'e his father, that means  
you're supposed to guide his  
decisions.

FURIOUS

(just about to take a  
drink)

What the hell you think I been  
doing all these years? ...listen  
Reva, it's time to let go, I know  
you wanna play the mommy and all  
but Tre's a man now. He's not a  
little boy anymore, that time has  
passed, you missed it. Just a sec,  
I wanna get some smokes.

(he stands)

REVA

You're not getting off that  
easily. Sit your ass down.

(CONTINUED)

83 CONTINUED:

83

FURIOUS

(cooly)

What?

REVA

I said sit your ass down before  
I raise my voice and make a fool  
outta the both of us.

Furious cooly sits back down.

REVA (CONT'D)

Now ....this is my time to talk.  
.....Of course you took in your  
son, my son, our son, when I was  
trying to make something of  
myself, trying to better my life.  
You taught him what he needed to  
be a man. I'll give you that  
because most men aren't man enough  
to do what you did. But that gives  
you no reason!

(grits her teeth)

You hear me?! No reason to tell  
me I can't be a mother to my son!

(gets cool again)

What you did is no different from  
what mothers have been doing since  
the beginning of time. It's just  
too bad more brothers won't do  
the same. Don't think you're  
special.

Furious has a frown on his face, he lets it slowly turn into  
a smile.

CUT TO:

84 EXT. BAKER FAMILY HOME - DAY

84

Where Dough Boy and the homies sit on the porch. Talking and  
laughing and having a ball.

THE STREET

Where a red 1991 Hyundai cruises by.

THE TINTED WINDOW

Is cracked just enough to reveal the image of four men in the  
car. We recognize one of them as Ferris.

(CONTINUED)

84

CONTINUED:

84

THE PORCH

Where Dough Boy and his friends tense up. Anything can happen now.

(CONTINUED)

84

CONTINUED:

84

BACK TO CAR

As Ferris slams on the gas making a screeching sound up the street.

BACK TO PORCH

Where the Boyz ease up and begin drinking and laughing again.

DOUGH BOY

That punk motherfucka ain't got nothing better to do. Twenty-seven years old and still trying to hang out with niggas our age, with his old ass.

\*

CHRIS

Yeah, I heard that fool been in da pen so many times he had a nightmare and woke up with his arms behind his back like this.

(he puts his arms behind his back)

And the fool couldn't move his arms and shit.

THE YARD GATE

Where Tre walks up. We follow him to the porch.

TRE

What up?

DOUGH BOY

Nuthin' much. The other night I saw yo ass rolling outta Brandi's crib about two in the muthafuckin morning. What's up wit dat?!

Tre smiles a little grin.

TRE

That's my business.

DOUGH BOY

Uh huh. Handle yo shit, man, handle yo shit. Don't end up like this fool in here. He got a baby, and in house pussy. If I do that shit moms be like .... I ain't havin it.

\*  
\*  
\*  
\*  
\*  
\*

CUT TO:

85 INT. BAKER FAMILY HOME - DAY

85

THE COUCH

Where Ricky sits controller in hand. Little Ricky sits in his lap.

Ricky! SHANICE (O.S.)

(CONTINUED)

85

CONTINUED:

RICKY

Seems lost in his own world.

LITTLE RICKY  
Momma calling you, Daddy.

Ricky looks at his son.

RICKY  
I heard her. What?!!

THE DOORWAY

Where Shanice stands.

SHANICE  
I need you to go to the store to  
get me some cornmeal. I can't fry  
the fish without...

RICKY  
Yeah, yeah, I'll go in a little  
while.

ON THE SCREEN

We see one of those Army commercials which make the armed forces  
look so attractive to people, mostly brothers.

T.V.  
Be all that you can be! Keep on  
living, Keep on growing, find your  
future, in the army! Paid for by  
the U.S. Army. And now back to  
Video Soul with Donnie Simpson.

RICKY'S FACE

As he looks down at his son.

SHANICE (O.S.)  
Ricky, I need some cornmeal!

BACK TO DOORWAY

Where Ricky's mother stands.

MRS. BAKER  
Boy! Go get this girl some  
cornmeal. You should be happy  
somebody's cooking for your ass.  
I ain't.

(CONTINUED)

85

85 CONTINUED:

85

RICKY  
Alright! Alright! I'm going I'm going.

86 EXT. BAKER FAMILY HOME - DAY

86

THE FRONT DOORWAY

Where Ricky emerges.

RICKY  
"D" go to the store man get some cornmeal.

DOUGH BOY  
Nigga I ain't the one she asked to go get it. That's your wife-- you go get the shit.

RICKY  
She ain't my wife.

DOUGH BOY  
Shit...she might as well be your wife-- you got a family and shit.

RICKY  
(yawning)  
Fuck you.

DOUGH BOY  
(stands up and gets in Ricky's face)  
Don't fuck me. Fuck your wife. That's why you gotta baby now.

RICKY  
You better get outta my face!

TRE  
(getting ready to intervene)  
Hey wait a minute y'all.

DOUGH BOY  
(pushing Ricky)  
You a punk! You been a punk since day one! Mommas boy!

Ricky eyes flash and he pushes Dough Boy back and charges him. And they start fighting. The fight falls back on the grass where we see the both of them throwing punches and wrestling. Tre tries to break it up.

(CONTINUED)

86 CONTINUED:

86

TRE

What's wrong with y'all?! Y'all brothers you ain't supposed to be fighting each other!

CHRIS

Stay outta this Tre, this family business, this family business, let 'em fight!

Suddenly, Shanice comes out the house with Little Ricky. She starts screaming.

SHANICE

Brenda! Ricky and Dough Boy out here fighting!

Mrs. Baker runs out of the house straight towards the two young men.

DOUGH BOY

Just as he brings his fist back to punch Ricky. Mrs. Baker comes into frame and hits him hard on the face.

DOUGH BOY

Shit!

The gate where we see THE MAILMAN walk up into this intense scene.

MRS. BAKER

Ricky come here let me see your face!

RICKY

(frustrated and angry)

Naw, I'm going to the store!

The mailman walks up to Mrs. Baker and gives her three envelopes one of them is a letter from the SAT Testing Bureau.

MRS. BAKER

(turning back to call

Ricky)

Ricky! Ricky the test scores! The test scores.

THE SIDEWALK

Where he continues to walk away with Tre at his side.

(CONTINUED)



86

CONTINUED:

86

BACK TO SCENE

\*

Where we see Dough Boy holding the side of his face. Mrs. Baker walks past him and doesn't say a word.

\*

\*

DOUGH BOY

\*

What you hit me for?! What you hit me for?!

\*

\*

THE DOORWAY

\*

Where Mrs. Baker reenters her house without ever acknowledging Dough Boy's question.

\*

\*

CHRIS

\*

(rolls up in his chair)

\*

Hey man, what she hit you for?

\*

DOUGH BOY

\*

Shut up nigga.

\*

CUT TO:

87

EXT. SIDEWALK - DAY

87

Where Tre and Ricky walk. Ricky is still pissed.

\*

TRE

You thinking about what?! You gotta be a damn fool!

(CONTINUED)

87 CONTINUED:

87

RICKY

(holding his face)

They say I can learn how to work computers and all that and they give me money for college.

\*

TRE

Look at ya sound like the damn commercial. But they don't tell you that you don't belong to yourself no more. You join them you belong to the government. Like a slave, do what they say. Pops always told me Black man don't have no place in the army.

\*

\*

RICKY

See I gotta think about my little boy and all. I don't wanna be like my brother and shit, hanging out not doing shit, end up dealing cane just like him. I want do something be somebody.

TRE

Man I'm telling you, you go in there you ain't gonna be nobody, not unless you get a college degree then at least you can be an officer.

88 EXT. CORNER STORE - DAY

88

Where Tre and Ricky arrive. On the side of the store is a large mural of a Korean dragon and a painted sign which reads "Seoul to Seoul Liquor." In front of the store we see several people standing outside talking, laughing and getting drunk. We dissolve to the same scene minutes later where Tre and Ricky leave.

89 EXT. SIDEWALK - DAY

89

Where the two boys walk on the way back home. Ricky is scratching off three lottery tickets.

TRE

You win anything?

RICKY

Wait a minit, I'm trying to see.

They stop while he scratches one off.

(CONTINUED)

89

CONTINUED:

89

RICKY  
Shit, nothing.

(CONTINUED)

89

CONTINUED:

89

TRE

You gotta be Mexican to win that shit.

They continue to walk on.

RICKY

I win the lottery I won't have to worry about a godamn thing. Don't haveta worry 'bout college, don't haveta worry 'bout no muthafucking 700 on the SAT. Don't haveta worry about shit.

Something catches Tre's eye.

TRE

Wait a minit. Look.

THE CORNER

Where Ferris's Red Hyundai turns the corner.

90

INT. FERRIS'S CAR - DAY

90

Where Ferris sits in the driver's seat. We hear rap music playing from his speakers, with extra heavy bass. Also, in the car are two other gangsters. Ferris's Knuckleheaded buddies.

KNUCKLEHEAD #1 & #2 (SAME TIME)

There's that muthafucka.

\*  
\*

KNUCKLEHEAD #1

..that was talking shit the other night.

\*  
\*  
\*

KNUCKLEHEAD #2

Yeah, I heard he was talking about your momma, your grandmomma and called your sister a hoe-bitch.

Ferris puts his hand under his seat and pulls out an sawed off SHOTGUN.

\*

OUT THE WINDOW

And down the street. Where we see Tre and Ricky turn to begin walking again.

BACK TO SIDEWALK

Where Tre and Ricky are walking faster looking straight ahead.

(CONTINUED)

90

CONTINUED:

90

BACK TO FERRIS'S CAR

Where he begins cruising down the street.

(CONTINUED)

90

CONTINUED:

90

BACK TO TRE

TRE

When I say cut lets cut through  
these houses...Cut!!

They break out into a run.

THE STREET

Where Ferris's car picks up speed.

OUT THE WINDOW

Where Tre and Ricky can be seen running to opposite sides of  
a house.

91

INT. FERRIS CAR - DAY

91

KNUCKLEHEAD#1

Punk ass niggas.

CUT TO:

92

EXT. BACKYARD WALL - DAY

92

Where Tre walks balancing himself. On both sides of the wall  
are TWO LARGE PIT BULLS. Both dogs are barking and flashing  
their sharp fangs.

ANOTHER WALL

Where Ricky is walking along trying to balance himself also.  
A dog runs over to his side of the wall and barks at him also.

RICKY

Shut up! Stupid ass mutt.

CUT TO:

93

EXT. NEIGHBORHOOD STREET - DAY

93

Where Ferris's car screeches at a fast pace speed. He passes  
Ricky's house where Dough Boy and his friends sit drinking and  
just plain kicking it. Dough Boy is still holding his neck from  
the blow his mother gave him. The car turns at the corner and  
goes into the alley.

MONSTER

That nigga roll up on the set one  
more time I swear I'm gonna fuck  
him up.

(CONTINUED)

93 CONTINUED:

93

DOUGH BOY

As his eyes widen. He puts down the bottle of beer he was drinking. And walks out into the yard.

BACK TO PORCH

Where the homeboys look at Dough Boy strange.

CHRIS  
What's wrong?

BACK TO DOUGH BOY

Who looks as though he is having a premonition.

DOUGH BOY  
Rick.

CUT TO:

94 EXT. ALLEY - DAY

94

Where Tre and Ricky jump from the walls into an alley. There is much gang writing on all of the garages and walls in this alley. Both boys try to catch their breath. Ricky turns to urinate on a fence.

RICKY  
I gotta drain da weasel. Wanna see me write my name?

TRE  
What...No...I don't wanna see you write your name. Hurry up, last thing I want to do is get shot waiting for your ass to piss.

Ricky finishes.

TRE  
...Let's go this way.

RICKY  
No, let's split up.

TRE  
Naw man, we shouldn't do that, if we gotta throw some heads it be better to be together.

(CONTINUED)

94 CONTINUED:

94

RICKY  
Them fools ain't gonna scwabble.  
They just trying to show out and  
shit. Besides we can run faster  
separately.

TRE  
I'll meet you at your house.

RICKY  
Okay.

The two boys go up opposite sides of the alley.

95 INT. FERRIS'S CAR - DAY

95

Where Ferris passes the shotgun to Knucklehead#1, who checks  
the barrel.

95A BACK TO ALLEY

95A

TRE  
Is walking along in caution.

CUT TO:

95B RICKY

95B

Who is carefree. He even stops to pull out another lottery  
ticket and begins scratching it.

CUT TO:

96 EXT. BAKER HOME - DAY

96

Where Dough Boy runs into the house.

DOUGH BOY  
Get the fuck out da way!

97 EXT. ALLEY - DAY

97

Where Tre turns around to see Ricky down the alley. Stopping  
to scratch the ticket. At the edge of the alley Ferris's car  
cruises into view. Tre's eyes widen.

RICKY

Is so into the ticket that he doesn't notice that Ferris's car  
is right in front of him.



97A

BACK TO BAKER HOME

97A

Where Dough Boy runs out of the house with his gun.

CHRIS

Oh shit somebody gonna get gatted!

DOUGH BOY

I gotta find Rick!

MONSTER

Yeah, let's take these niggas out.

Dooky and Monster run with Dough Boy towards his Impala. Chris is left behind as they screech out of the driveway but he quickly begins to wheel his chair down the street in the same direction.

\*  
\*  
\*  
\*

CUT TO:

98

EXT. FERRIS CAR - DAY

98

Where the black tinted window slowly rolls down. Knucklehead #1 can be seen taking aim.

SLOW MOTION

TRE

Begins running back down the alley.

TRE

R..r.r.r.Ricky! Ricky.

RICKY

Looks up from the Lottery Card just in time to see...

FERRIS CAR

With Knucklehead#1 hanging out the window taking aim at Rick.

BACK TO RICK

Who turns around to run. Behind him the shotgun blasts like a cannon.

BACK TO TRE

Who is in horror.

ANOTHER ANGLE

Ricky is staggering trying to continue to run.

(CONTINUED)

CONTINUED:

THE CAR WINDOW

Where Knucklehead #1 fires once more.

(CONTINUED)

98

CONTINUED:

BACK TO RICKY

Who goes down slowly with his arms flailing in the air.

TRE

Is still running towards his wounded friend. Down the alley, in the background, Dough Boy's Impala can be seen rolling with force.

END SLOW MOTION

BACK TO FERRIS CAR

Which zooms away.

99

INT. DOUGH BOY'S CAR - DAY

Where he slowly rolls past Tre who is holding a dead Ricky in his arms. Dough Boy stops the car and calmly gets out. All are quiet. Dough Boy gets on his knees and looks at his brother. He pulls Rick's dead body close to him. There are tears in both his and Tre's eyes.

ANGLE

On Chris in his wheelchair as he turns into the alley.

OVERHEAD VIEW

Of the alley. Where several people from the neighborhood enter their backyards and the alley to see what has happened.

. DISSOLVE TO:

100

EXT. BAKER FAMILY HOME - DAY

WIDE ANGLE

Where Dough Boy pulls up in his car. Slowly and carefully he and Tre pull Ricky's body out of the passenger door. Soon Dough Boy indicates to Tre that he can carry the whole load.

THE WALKWAY

Of the house where Dough Boy can be seen carrying Ricky's limp bloodied body. Tre is at his side and the rest of the boys follow from behind. In the background many people from the neighborhood are watching. Chris rolls back in his wheelchair.

101

INT. BAKER HOME - DAY

(CONTINUED)

98

99

\*

\*

100

101

101

CONTINUED:

101

DOORWAY

Where Shanice enters with Little Ricky in her arms. At the sight of blood she immediately begins screaming at the top of her lungs. The baby begins to cry. Tre tries to hold her back.

(CONTINUED)

101

CONTINUED:

101

SHANICE

Noooo! Noo God! Not Rick! Please God!  
Let me the fuck go!!

BACK TO DOORWAY

Where Mrs Baker enters also.

MRS. BAKER

Girl, what the hell's gotten into  
your ass?

She sees the blood on Rick, on Dough Boy and Tre.

MRS. BAKER

Tries to remain calm in the face of what will evidently lead  
to hysteria. She looks at Dough Boy.

MRS. BAKER

What happened? What did you do to  
my son?

She goes over to Ricky's bloodied body and then picks up the  
phone and dials three digits.

PHONE (V.O.)

911?!

Mrs. Baker is shivering with a mixture of fear, shock and  
depression. She puts the phone down.

MRS BAKER

(to Dough Boy)

What did you do to my son?!!

DOUGH BOY

It wasn't my fault!

TRE

Puts his head down. In the background Monster and Dooky can be  
seen backing out of the doorway.

MRS. BAKER

Sits down and joins Shanice in holding Rick's limp body. Little  
Ricky is still crying at the top of his lungs. Dough Boy goes  
over to pick up his brother's little boy.

SHANICE

Don't touch him! Don't you ever  
touch him!

(CONTINUED)

101

CONTINUED:

101

DOUGH BOY

He don't need to be seeing this.

THE LIVING ROOM

Where Mrs. Baker, Shanice and Little Ricky can be seen clustered around Ricky's body. Tre and Dough Boy look at each other. Tre pulls Dough Boy close.

TRE

My house in five minutes.

Mrs. Baker begins to throw blows at Dough Boy while he tries to hold her back. It looks as though she is trying to kill him. Tre goes out of the door.

CUT TO:

\*

102

EXT. BAKER FAMILY HOME - DAY

102

Where by now there is a large crowd outside the house. Among these people is Brandi. When she sees Tre she walks along with him.

THE STREET

Where Tre and Brandi walk across towards his house. Tre has a blank stare on his face and a few tears in his eyes.

BRANDI

Tre. Tre what happened. Did something happen to Rick? Did he get shot?!

Tre keeps walking.

THE CURB

Where Furious can be seen getting out of his car with groceries in his hand.

FURIOUS

Tre help me with these bags. Tre!  
Tre!!

Tre keeps on walking into the house. Brandi runs over to Furious.

BRANDI

Talk to him. Rick just got shot.

Furious closes the door to his car and walks towards his house.

103

INT. FURIOUS BEDROOM - DAY

103

Where Tre looks under the bed and pulls out THE SHOEBOX he opens it to reveal his father's .357 Magnum. Picking up a few bullets he gets up and walks into...

104

INT. FURIOUS LIVING ROOM - DAY

104

Where Furious enters the doorway. He and Tre face off. In the background Brandi can be seen peeking through.

FURIOUS

What are you doing? If you are gonna to do this you are gonna to have to shoot me first.

He turns to look at Brandi behind him.

FURIOUS (CONT'D)

He's alright go home. He'll call later.

Furious closes the door on Brandi.

FURIOUS

Tre listen to me I understand about your friend and all, my heart goes out to his mother but that is their problem. You are my son, my problem! Now give me the gun! Give me the muthafuckin gun!

Tre does not look at his father in the eye. He gives Furious the gun.

FURIOUS

Unloads the gun and throws it harmlessly on the couch. He then goes over to his son and hugs him with fatherly force. Tre begins to cry heavily.

FURIOUS

You are my only son...I love you and I'll be damned if I'm gonna lose your ass to this bullshit.

There is a KNOCK at the door.

THE DOORWAY

Where Furious opens it to reveal Brandi. He indicates that she can come in.

BRANDI

Runs into Tre's arms and they both cry together. Tre tries to wipe his tears away. He leads Brandi away into his room. While in his room Tre and Brandi sit on the bed.

BRANDI

I gotta go to the bathroom.

(CONTINUED)



104 CONTINUED:

104

Tre sits up and begins to pace the room. He stops at his CLOSED window.

104A THE PORCH

104A

Where Furious stands.

THE CURB

Where Dough Boy has pulled his car up. He gets out and walks up to Furious on the porch.

DOUGH BOY

Where's Tre?

FURIOUS

I heard about Rick. I'm sorry.

DOUGH BOY

Yeah. Where's Tre?

FURIOUS

He can't come out right now...What you gonna do?

DOUGH BOY

What do you think I'm gonna do?

FURIOUS

I guess you gonna do what you feel you have to do...You think It'll make you feel better?

DOUGH BOY

Yeah. Yeah it will.

Dough turns around to walk away.

FURIOUS

Darin!

DOUGH BOY

What?!

FURIOUS

Just remember this! That's what they want you to do!

DOUGH BOY

Who is they?!

\*

Dough Boy turns back down the walkway towards his car.

CUT TO:

105 INT. BATHROOM - DAY 105

Where Brandi is exiting. She goes back into Tre's room where he's nowhere to be seen. The window is open. She comes closer and she can see Tre jumping into Dough Boy's Impala. Brandi runs out of Tre's room and into the living room. \*

CUT TO:

106 EXT. FURIOUS HOME - DAY 106

Where Furious closes his front door and turns to face Brandi. Their eyes meet and he knows something is wrong. \*

CUT TO:

107 EXT. BAKER FAMILY HOME - NIGHT 107

SLOW MOTION

Where Mrs. Baker and Shanice stand on the porch as covered Ricky's body is being rolled away. The lights of a coroners wagon wash against the house. Furious's voice can be overheard.

FURIOUS (V.O.)

What they couldn't do to us in slavery they are making us do to ourselves...The best way you destroy a people is to take away their ability to reproduce.

CUT TO:

108 EXT. BURGER STAND - NIGHT 108

SLOW MOTION

Where Ferris's car is parked. He and the two knuckleheads can be seen talking laughing and having a good time. They get out and walk towards the stand. Celebration of murder.

FURIOUS (V.O.)

Who is it we see getting killed out here every night?! The men! Nothing but brothers!

109 INT. DOUGH BOY'S CAR - DAY 109

Where Dough Boy, Tre, Monster and Dooky ride along in silence. Monster is preparing the hardware. Loading up an AK-47 assault rifle. Our attention is drawn towards Tre. He looks at Dough Boy, who doesn't look back. \*

(CONTINUED)

109

CONTINUED:

109

FURIOUS (V.O.)

Can't you see?! That's exactly what  
they want you to do! You have to  
think about the future my brother.

110 INT. BAKER FAMILY HOME - NIGHT 110

Where Shanice holds Little Ricky in her arms. She rocks him back and forth. Mrs. Baker walks by with a letter in her hand. We see that it is from the Testing Bureau.

CUT TO:

110A BACK TO CAR 110A

Where Tre looks in deep thought. He looks at Dough Boy.

TRE

Stop. Let me out.

Everybody looks at Tre. His eyes and Dough Boy's meet.

DOUGH BOY

Let him out.

111 EXT. CITY STREET - NIGHT 111

Where Tre gets out of the car and runs over to the bus stop.

CUT TO:

112 INT. BAKER FAMILY KITCHEN - NIGHT 112

Where Mrs. Baker sits at the table with the letter in hand. She decides to open it. Inside are the test results from Ricky's SAT. It indicates that he received a 710 total. Mrs. Baker puts the letter down.

CUT TO:

113 EXT. BURGER STAND - NIGHT 113

SLOW MOTION

A TABLE

Where Ferris and his friends sit eating their food. In the background, Dough Boy's car looms.

FURIOUS (V.O.)

Do you realize that in twenty years the population of black people in this country is expected to decline?!? Not move up! But down! What you have to do is think about what your doing to prevent that from happening!

DOUGH BOY

As he looks over at Monster indicating Ferris and his friends.

(CONTINUED)

113

CONTINUED:

113

BACK TO TABLE

As they look up and begin to run.

THE CAR

Cruises past. Monster sprays them with gunfire from the car window. \*

KNUCKLEHEAD#1

Goes down with several bullets in the back.

KNUCKLEHEAD#2

Gets it in the legs.

FERRIS

Gets it in the side and legs. \*

DOUGH BOY \*

Gets out of the car with a .45 and walks into the PARKING LOT where we see the Ferris and the knuckleheads grouping with their arms trying to get away. He shoots each of the Knuckleheads as he passes them by. \*

THE ASPHALT

Where Ferris crawls with his arms and shot up legs. Dough Boy begins kicking him in ther ass. \*

DOUGH BOY  
(halfway crying)  
Get up muthafucka! Turn your ass over! \*

FERRIS  
Please! Please! Please! \*

DOUGH BOY \*

Shoots him at point blank range. He unloads the entire clip. Then he turns and runs back to the car.

114

INT. DOUGH BOY'S CAR

114

Where we see his face. He has a blank almost dead look in his eyes. Monster now at the wheel. \*

(CONTINUED)

114 CONTINUED:

114

MONSTER  
(almost comically)  
Let's roll.

CUT TO:

115 EXT. FURIOUS STYLES HOME - NIGHT

115

Where we see Tre walking along. We follow him until he comes to the outside of Brandi's house and pauses. We see his POV of her house as some lights go off inside. Tre then keeps walking down to his own house. He is almost reluctant to enter his own yard. He musters up some energy and goes into his house.

\*  
\*  
\*  
\*  
\*

116 INT. FURIOUS STYLES HOME - NIGHT 116

THE LIVING ROOM

Where Tre enters. He looks around the house as though he has been gone for a million years.

THE HALLWAY

Where Furious enters to see Tre. He catches himself and turns back and goes into his room.

117 INT. TRE'S BEDROOM - NIGHT 117

Where he enters. He goes to sit on his bed. Looking around his room his eyes settle on the growth chart on the wall. Tre gets up and walks to the chart. He measures himself and makes a NOTCH on the wall for his current height.

DISSOLVE TO:

118 INT. FURIOUS STYLES KITCHEN - NIGHT 118

THE TABLE

Where Tre is sitting eating a hamburger he has prepared. Furious comes in and looks into the refrigerator. He says nothing to Tre. The silent treatment. Pouring a glass of chocolate milk Furious settles down and sits opposite his son. They look each other in the eye. Furious takes a drink of chocolate milk and points towards Tre.

FURIOUS

I thought I taught you better.

Furious then gets up and walks away.

TRE

(mumbles)

You did.

DISSOLVE TO:

119 EXT. FURIOUS STYLES HOME - DAY 119

THE PORCH

Where Tre sits. He eating a pomegranate fruit. The seeds make his hands blood red.

120

EXT. BAKER FAMILY HOME - DAY

120

## THE PORCH

Where Dough Boy comes out to sit on his porch a forty ounce bottle of beer in hand, his breakfast. Sighting Tre he gets up and walks across the street.

## THE STREET

Where a skinny DOPEHEAD MAN, asks Dough Boy if he has any crack to sell. Dough Boy makes a quick business transaction and comes into Tre's yard. He joins him on the porch.

121

EXT. FURIOUS STYLES HOME - DAY

121

## THE PORCH

Where Tre and Dough Boy sit. For some time neither of them speaks. Dough Boy breaks the ice.

## DOUGH BOY

Ya know he used ta run that ball up the street all day. Twenty-four seven, three-hundred and sixty...We gonna have the funeral tomorrow...My momma want you say some words since y'all was so tight...Y'know this is the first time I been up this early in a long time. Turned on the T.V. this morning, news was on, they had this thing on living in a violent world y'know? Showed all these pictures of these foreign places y'know where foreigners live and all?

## TRE

'You mean like Lebanon and Israel?

## DOUGH BOY

Yeah shit like that...and I started thinking y'know...they either don't know, don't show, and don't care what be going on in the hood. They had all that foreign shit instead...They didn't show nothing about my brother.

Dough Boy starts to cry. All of the pent up emotion and aggression flows through his eyes. Tre hands him a napkin. The red juice from the fruit is on it. Dough Boy rubs his eyes.

(CONTINUED)



121

CONTINUED:

121

DOUGH BOY (CONT'D)

...I don't even have a brother  
no more. Don't have no momma  
either-- she loved that fool  
more'n me anyways...Shit.

THE SIDEWALK

Where Sheryl, the crack addict mother looks towards Dough Boy  
on the porch. Indicating she wants some crack.

SHERYL

Got some blow?

DOUGH BOY

(through his tears)

No bitch!! Get the fuck outta my  
face!! And keep that baby out the  
motherfuckin street...shit!

TRE

I was crying all last night. Cried  
so much, it's almost like I ain't  
no more tears left. Ya know?

DOUGH BOY

You...you....ya know cuzz I  
understand why you got out da ride  
last night. You didn't even need  
to be in there in the first place.  
You gonna be moving up and all.  
Don't want that shit to come back  
to haunt your ass.

TRE

Y'all got 'em?

Tre looks at his friend.

DOUGH BOY'S EYES

Tell Tre the answer to his question.

DOUGH BOY

I don't even know how to feel  
about that now either...It just  
goes on. Next thing you know  
somebody might try to smoke me.  
It don't matter though, cause we  
all gotta go some time. Seem like  
somebody punched the wrong clock  
on Rick though...I gotta go cuzz.

(CONTINUED)

121

CONTINUED:

121

TRE

Yeah.

He gets up, gives Tre a grip and turns to walk away. Tre catches him before he does.

TRE

Yo man.

DOUGH BOY  
(rubbing his eyes)

What?

TRE

You still got one brother left.

DOUGH BOY  
(smiles)

I'll remember dat.

THE SIDEWALK

As Dough Boy walks away. As he walks we see a message under this image.

MESSAGE: Dough Boy lived to see his brother buried the next day, two weeks later he was murdered.

The image of Dough Boy dissolves away. We see empty sidewalk.

THE PORCH

Where we see Tre. A message appears under this images also.

MESSAGE: Tre went to Morehouse, where he is majoring in communications.

FADE TO BLACK:

TITLE CARD: BOYZ N THE HOOD INCREASE THE PEACE!!!