

A Nigerian Love Story

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CREDITS OVER:

1 EXT. PARKING LOT -- DAY

1

Blood oozes across the cement. A bloody sneaker print glistens on asphalt. Yellow crime scene tape is wrapped around a painted column. A small red crime scene marker flag waves next to a woman's purse that has spilled out on the pavement.

END CREDITS

JACK CARTER (32) reaches down a rubber gloved hand and gingerly lifts the bulging wallet. He is a handsome African American Homicide Detective, immaculately dressed in a designer suit, his shoes covered by pink clean room booties. He opens the wallet, skims past pictures of pretty college girls and stops on a UCLA student ID. He bends over and holds the ID next to the glassy eyed face of the body at his feet. She is 19, black, beautiful and a match to the ID picture.

JACK

Hello Miss Juliet Abaeze. Having a bad day?

Juliet's pretty dress has a bullet hole and blood stain in its chest. She lies at the front of the parking lot near the entrance. Jack turns away from the body.

JACK (CONT'D)

Got a T.O.D., Fred?

A COUPLE OF BLUE JACKETED CSI'S work their way around the parking lot, taking pictures and flagging evidence. Near the rear of the parking lot, Medical Examiner FRED SMITH (48) is kneeling next the body of a HANDSOME YOUNG BLACK MAN (22). The body has three bullet holes in it's bloodstained chest. Short braids make its hair spiked. Fred pulls a chefs meat thermometer out of the bodies liver and reads the temperature then does a quick mental calculation.

FRED

Midnight, one AM maybe.

JACK

Found ID on Juliet here.

FRED

Nothing on John Doe number three...

He checks his clipboard.

FRED (CONT'D)
...twenty-eight.

UNIFORMED POLICE OFFICER #1 approaches Jack.

POLICE OFFICER #1
Nothing. No murder weapon. We checked
every dumpster, drain and garbage can
for four blocks.

JACK
Try six, no eight blocks

Police officer #1 walks off. Jack watches as he walks past
OFFICER ROSY RAVELO, an beautiful young Italian uniformed cop
guarding the parking lot's entrance.

FRED
I'm taking the bodies.

JACK
Who's the hottie in the blues?

Fred looks over at Officer Ravelo.

FRED
Name tag says Officer Ravelo.

JACK
Your a real romantic.

Fred looks down at the black bag holding Juliet.

FRED
My girls are usually...expired. Kind
of kills the mood.

Jack holds up the wallet, opened to a picture of Juliet with
her mother and father.

JACK
I'll make the notification.

Jack points a finger at Officer Ravelo, standing just outside
of the yellow police line tape.

JACK (CONT'D)
With me, Officer Ravelo.

She holds up the tape for Jack to duck under then follows him out of the under ground parking lot.

CUT TO:

2 EXT./INT. UNMARKED SEDAN -- DAY 2

OFFICER RAVELO drives, JACK sits next to her.

JACK
What's your first name, Officer?

OFFICER RAVELO
Rose. Friends call me Rosy, Sir.

JACK
Call me Jack.

They exchange smiles.

CUT TO:

3 EXT. MALIBU HILLTOP MANSION -- DAY 3

The marble mansion overlooks the blue pacific. OFFICER RAVELO pulls the unmarked police sedan into the driveway and gets out, looking the place over. JACK joins her.

OFFICER RAVELO
Some view.

JACK
How did the vic get from here to Crenshaw?

He strolls to the front door and rings the DOORBELL.

CHERI (O.S.)
Coming Beatrice.

A beat and then CHERI (42) a lovely black woman in a white tennis outfit and carrying a tennis bag answers the door.

CHERI (CONT'D)
You're earl... Can I help you?

JACK
Mrs. Abaeze?

CHERI
Yes.

Jack flashes his badge.

JACK
I'm Detective Carter, LAPD. This is
Officer Ravelo. Is your husband home?

CHERI
He's at work. What's this about,
detective?

JACK
May I come in?

She steps aside. Jack and Officer Ravelo go into the mansion.

CUT TO:

4 INT. MANSION ENTRANCE HALL -- DAY

4

Halls go off either side of the entrance leading to other rooms, a sunken living room faces the French doors that open on the large pool and backyard that overlooks the ocean. JACK and OFFICER RAVELO walk into the living room followed by a concerned CHERI.

JACK
Anyone else here, Ma'am?

CHERI
My daughter is upstairs. The
housekeeper is around.

She looks impatiently at her watch.

CHERI (CONT'D)
My friend is coming to pick me up, I
have a tennis lesson...

JACK
You'll want to cancel that lesson.

Jack indicates the sofa and Cheri sits, depositing the tennis stuff on the floor. Jack takes the chair across from her. Officer Ravelo stands off to one side.

CHERI
You're scaring me. Is my husband OK?

Jack slides the UCLA ID across the glass coffee table.

JACK
Is this your daughter?

Cheri looks at the ID. Her eyes go wide.

IDA
What's going on?

JACK
We found Juliet Abaeze's body this morning.

Cheri sags into the bed crying. Ida stares at Jack

IDA
What?

JACK
Is there someone you can call

IDA
Juliet?
(a beat)
NO!

Ida bursts into tears and joins Cheri on the bed, they cling to each other crying. Jack stands there a moment giving a look to Officer Ravelo, then starts looking around the room. There is no laptop computer on the desk but there are connecting wires. The closet is open and there are empty spaces on the clothing rack as well as a couple of pieces missing from the luggage set on the closet floor. The dresser has a couple of drawers open and partially emptied. Jack steps over to the bathroom and checks it out. The tooth paste and tooth brush is missing as well as most of the makeup and the hair blower. He returns to Ida and Cheri who still cling together sobbing.

JACK
Mrs. Abaeze was Juliet planning a trip?

Ida looks up, surprised, then quickly hides her reaction.

IDA
Can this wait?

JACK
Is there someone you can call, Mrs. Abaeze?

Cheri looks up.

CHERI
Oh God. Ade!

She takes out her smart phone and dials.

Jacks smart phone RINGS. He fumbles at his belt and answers the phone.

JACK
Carter...

CHERI
Ade? Ade! Come home...

JACK
You're kidding... OK, text me his info.

CHERI
...Please, Ade. Just get home...
Hurry.

JACK
I'm on my way.
(to Officer Ravelo)
Stay with them and call me when the husband gets here.

DOORBELL RINGS (O.S)

Jack exits.

CUT TO:

6 EXT. MALIBU HILLTOP MANSION -- DAY

6

BEATRICE (42) but still looking good in her tennis outfit, rings the doorbell. The door opens and she is surprised to see JACK.

JACK
They need you up stairs.

He holds the door and a confused Beatrice goes in. Jack gets into his unmarked sedan and drives off.

CUT TO:

7 EXT. WILSHIRE BLVD OFFICE BUILDING -- DAY

7

Jack's unmarked sedan drives into the underground parking lot.

CUT TO:

8 INT. NIGERIAN CONSULATE RECEPTION AREA -- DAY**8**

Nigerian flags flank the RECEPTIONISTS desk. She is pretty (25) and dressed in colorful native attire. JACK enters and steps up to the desk.

RECEPTIONIST
(Nigerian accent)
May I help you?

Jack checks his smart phone for the text.

JACK
Mr. Tayo Temidayo?

He stumbles over the pronunciation. TAYO (32) a striking bald black man in an expensive suit steps in from a side door.

TAYO
(Nigerian accent)
I have this, Alishia.

Tayo offers Jack his hand and they shake

TAYO (CONT'D)
Detective Carter?
(a beat)
Call me Tayo, it's easier

JACK
Thanks.

TAYO
Join me for lunch...

Tayo puts a hand on Jacks shoulder and leads him out the door.

CUT TO:

9 EXT. HANCOCK PARK -- DAY**9**

JACK and TAYO sit at a park picnic table eating hot dogs and drinking canned soda from the vendor truck parked on the street behind them.

JACK
Kidnapping?

TAYO
It's the fastest growing industry in Nigeria and I am afraid we have exported it here.

JACK
Thanks a bunch.

Tayo holds out his cell phone, on it a mug shot of John Doe #328. Jack looks at it.

JACK (CONT'D)
That's him.

TAYO
That's Rashad Obioma. I flagged his fingerprints, when your ME's search got a hit, I got an e-mail. His family kidnapped and my Presidents' niece, then they disappeared...

JACK
His family?

TAYO
It's a family business. The father is the brains, Rashad, his brother and two cousins are the muscle. These are very bad men...

Jack's smart phone rings and he fumbles to get it out and answered.

JACK
Carter... I'm on my way back.
(to Tayo)
The victims family is ready to be interviewed. I have to go. I'll keep you posted...

TAYO
A moment Detective. I have been after these criminals for a long time. I would join you.

JACK
Yeah.
(a beat)
I always work alone. My last two partners didn't... work out, if you know what I mean

Tayo holds up a "one moment" finger and makes a call on his smart phone.

TAYO
 (to phone)
 Hello. Yes, this is Major Temidayo...
 Thank you. My chief has talked with
 you? Of course... I have Detective
 Carter right here.

Tayo hands his smart phone to Jack.

TAYO (CONT'D)
 Your chief of police would like a
 moment.

JACK
 What?

Tayo pushes the phone at Jack who puts it to his ear.

JACK (CONT'D)
 Carter...?

His attitude abruptly changes, he sits up straight.

JACK (CONT'D)
 ... Chief! Yes sir.... Yes Sir, but...
 Yes Sir!

He hands the phone back to Tayo, who hangs up and puts the
 phone away.

JACK (CONT'D)
 Guess we're partners.

Jack stands, tosses his trash at a garbage can and starts to
 walk off.

TAYO
 Partners? Then you get the next lunch.

He stands tosses his trash at the same can and misses.

CUT TO:

10 EXT. P.C.H. -- DAY

10

JACK drives the unmarked sedan along the beach, TAYO sits
 next to him.

TAYO
 Beautiful, the waters is so blue.

JACK
Haven't been near the ocean since I
saw Jaws.

TAYO
They needed a much bigger boat.

They turn up a canyon road.

CUT TO:

11 EXT. MALIBU HILLTOP MANSION -- DAY 11

The unmarked sedan parks next to a Bently, JACK and TAYO pause to admire the Bently then go to the front door and ring the bell. Ida lets them in.

CUT TO:

12 INT. MANSION DINING ROOM -- DAY 12

ADE ABAEZE (60) sits at the head of the table, his eyes are red from weeping. He's dressed in an expensive suit, the tie and shirt collar open. He looks at an ID badge then hands it back to TAYO

ADE
The Nigerian consulate? Why? When
can I see my daughter's body? I...
err... we need to see her.

Tayo slides his smart phone over to Ade who picks it up and looks at Rashad's mug shot.

TAYO
This boy was with your daughter. We
think they were killed with the same
weapon. He was a Nigerian citizen.

JACK
You ever see him?

Ade studies the mug shot of Rashad on Tayo's smart phone.

ADE
I've seen this boy.

TAYO
He's wanted in Nigeria for
kidnapping... and murder.

ADE
This boy murdered my Juliet?

JACK

There bodies were found together.

ADE

This boy and my Juliet. I've seen him once. At Juliet's Birthday party...

FLASH BACK DISSOLVE

13 INT. MANSION DINING ROOM -- NIGHT

13

CHERI and the HOUSEKEEPER are freshening the buffet on the table while out the dining room window the birthday party is in full swing. A DOZEN OR TWO YOUNG PARTIERS dance, some splash in the pool.

CUT TO:

14 EXT. MANSION BACKYARD / POOL -- NIGHT

14

Party lights surround the yard, a rap band plays off to one side. KIDS dance, eat, party. JULIET is doing a Rap duet with the handsome GUITAR PLAYER. She looks hot in her hip hop clothes. Most of the kids crowd around to hear her. ADE, casually dressed, proudly watches his daughter from the French doors. She finishes the song and a DJ picks up the music as the band disperses, Juliet disappears into the crowd of young dancers. The DJ spins a SLOW DANCE as ADE scans the kids and finally spots his daughter dancing with RASHAD, who seems to be dressed down from the rest of the kids. The GUITAR PLAYER tries to cut in but Rashad brushes him off. They exchange words. Juliet tries to get between them. Ade realizes that trouble is starting, motions for WILLIS to join him as he moves into the crowd of dancers. WILLIS (28) is a big muscular bodyguard / chauffeur type who follows Ade through the dancers to where Rashad and the Guitar Player have started shoving each other. The dancers stop and move back to watch and give the fight room to grow. Ade and Willis arrive and Willis steps between the two combatants.

ADE

Enough.

A Hand reaches out of the watching crowd, grabs Rashad by the shoulder and pulls him down and back into the crowd. He disappears and the party continues.

DISSOLVE TO PRESENT

15 INT. MANSION DINING ROOM -- DAY

15

CHERI sits at the head of the table looking at the mug shot of Rashad on the smart phone.

CHERI

He's so young. Juliet's age. Did he...? Was she...?

JACK

Probably not. They were shot by the same weapon and we are still searching for it.

TAYO

When was the first you saw him?

She studies the mug shot for a moment.

CHERI

Eating. He was eating like a hungry child. His friend was stuffing food into a napkin like a beggar. It was right there...

She points down the dining room table and they all turn and look.

FLASH BACK DISSOLVE

16 INT. MANSION DINING ROOM -- NIGHT

16

A buffet is laid out covering the table. CHERI and the HOUSEKEEPER are freshening the trays of food while RASHAD & and his cousin, ITZAC, eat and sneak food into napkins. They look a little out of place in dark plain tee shirts and black cotton shorts. When they realize CHERI is watching them they get nervous and move on. Cheri continues to watch them through the dining room window as they join the party.

JULIET takes the microphone and goes into her rap duet with the GUITAR PLAYER. Rashad watches her, mesmerized. Despite his cousin trying to pull him away, Rashad can't help making his way to the front of dancers. Juliet notices Rashad staring at her and smiles at him. He smiles back and it's like they are alone. She raps her love poem at him and he watches her in instant love. When the song ends she hands the microphone to the guitar player and joins Rashad. The DJ puts on a slow dance and they dance, their eyes locked on each other.

CHERI smiles at the show of young love, picks up an empty tray from the end of the table and heads into the kitchen.

DISSOLVE TO PRESENT

17 INT. MANSION DINING ROOM -- DAY

17

The table is empty. IDA sits to one side, JACK & TAYO sit across from her.

IDA

I practically raised her...
(a beat)
It's like my daughter died.

JACK

The mug shot?

Jack points at the smart phone Ida holds and she looks down at it.

IDA

Rashad... I think. The first time I saw him was at Juliet's birthday party. They were dancing. She looked so beautiful. Then afterwards when I was cleaning up...

FLASH BACK DISSOLVE

18 EXT. MANSION BACKYARD -- NIGHT

18

IDA works her way along the wall filling a trash bag with plastic cups and paper plates, as she nears the corner she stops and listens.

ITZAC (O.S.)

(whispers)
Stop. Think about what you are doing.

RASHAD (O.S.)

(whispers)
Let me go.

Around the corner RASHAD and ITZAC hide behind a bush while up the exterior stairs JULIET stands on the second floor landing looking out over the moon lit ocean. Rashad struggles to get away while his Cousin holds him back.

ITZAC

Don't be crazy. You mess this up and your father will kill us both.

RASHAD

But look at her. How can I resist her.

ITZAC

That's not why we're here, Rashad.

Rashad breaks away from his cousin and quiets him by putting a finger to his cousins lips then steps out from behind the bush. His Cousin reluctantly fades further into the dark. Rashad looks up at Juliet, who looks around at the noise.

JULIET

Whose there?

Rashad steps up a few stairs into the light.

RASHAD

Me. Rashad.

She smiles and he advances further up the stairs. Juliet signals for him to stay quiet by putting a finger to her lips.

JULIET

Shhh! My father will hear you.

RASHAD

Meet me tomorrow for dinner, no lunch, no breakfast?! Tomorrow morning. Say yes and I'll leave. Say no and I'll yell your name till your father comes.

JULIET

Yes, yes and yes. Where?

Rashad takes the last few steps two at a time and joins her on the landing.

RASHAD

Starbucks?

JULIET

No, Sosas jewelry store. I'm going tomorrow, early.

He sweeps her into his arms and they kiss.

ADE (O.S.)

(calling from inside)
Juliet, come down here. We have something for you.

She gently pushes Rashad away.

JULIET
Tomorrow, at nine. Behind Sosas'
Jewelry.

RASHAD
At nine.

He steals another quick kiss and takes the stairs down two at a time.

ADE (O.S.)
Juliet! Juliet!

JULIET
I'm coming father, I'm coming.

She turns and goes into the house. Rashad disappears into the bushes. (A beat) Rashad and his Cousin dart across the lawn and disappear into the night. Ida steps out from the side of the house, looks after Rashad then looks up at the landing where Juliet had been.

DISSOLVE TO PRESENT

19 INT. MANSION DINING ROOM -- DAY

19

Ida slides the smart phone back to TAYO.

JACK
Ever see either of them again?

She looks away, lying.

IDA
N-no.

TAYO
Juliet have a steady boyfriend?

IDA
That boy in her band, the guitar player
I think. CiCi would know more.

JACK
CiCi?

He makes a note.

IDA
Cecelia, her BFF.

JACK
You have her number?

IDA
She works at Sosas' Jewelry. Juliet
loves earrings...

TAYO
Can you think of anyone who might
want to hurt Juliet?

IDA
Everyone loved her. She was too young
to have enemies.

Ida starts to get teary eyed. Jack hands her his card.

JACK
Call me if you think of anything else.

Jack helps Ida stand up and escorts her out the door.

IDA
You'll get him. The man who hurt my
little Princess.

JACK
Yes.

Ida steps out.

JACK (CONT'D)
(calls out the door)
Officer Ravelo please send in the
chauffeur.

Jack rejoins Tayo at the table.

JACK (CONT'D)
She was lying.

TAYO
It does appear that she knows
something.

Willis, the chauffeur, steps in and sits at the head of the
table. Jack takes out an I-pad, keys in a name and looks
over the results.

JACK
(reading)
Willis T. Baker. Sealed Juvy Record.
(MORE)

JACK (CONT'D)
A couple of Domestic Violence charges
and a Restraining order...

WILLIS
Those charges were dropped. Besides,
I left that cheating bitch.

Jack swipes a finger across the I-pad screen changing the display.

JACK
(still reading)
And finally Assault, you did sixteen
months.

WILLIS
That was self defense. I've been
clean for eight years thanks to Mr.
Abaeze.

TAYO
Where were you last night?

WILLIS
I was off.

JACK
Off the planet?

WILLIS
Home. I was home watching TV.

JACK
Anyone see you?

WILLIS
No. And I didn't hurt Juliet. Do I
need a lawyer?

JACK
You do anything illegal?

TAYO
Ever see this kid?

Tayo slides the mug shot on the smart phone towards Willis who picks up the phone and studies the picture.

WILLIS
Yeah, I saw him at Juliet's party.
He crashed it so I threw him out.

JACK

That it?

Willis makes a show of trying to remember.

WILLIS

Saw him again the next morning. Juliet wanted new earrings...

FLASH BACK DISSOLVE

20 EXT. SOSAS JEWELRY STORE -- DAY

20

CICI (20) a hot Latina in a sexy salesgirl dress works the counter. She looks out the display window as the Bentley parks out front. WILLIS gets out and opens the passenger side door for JULIET. They step into the store. Juliet and Cici hug and air kiss.

CICI

I love that you have a chauffeur...

WILLIS

(interrupting)

Security! I am in charge of security.

JULIET

Earrings. I am in charge of earrings!

WILLIS

We should look at engagement rings, Honey?

Juliet ignores him and with Cici moves down the counter looking over the earrings while Willis looks over the engagement rings. He looks up and notices an older car making a U turn out side the store window.

JULIET

Can I see the good stuff in the back?

CICI

Oh! Sure. Come on.

They go through the door into the back. Willis watches them disappear then looks back out the store window. He sees RASHAD getting out of the older car and crossing the street.

CUT TO:

Smiling, he turns to face Juliet, who falls gratefully into his arms.

DISSOLVE TO PRESENT

23 INT. MANSION DINING ROOM -- DAY

23

WILLIS is still being interrogated by JACK & TAYO.

WILLIS

She was real shook up. Lucky I was there.

TAYO

You ever see him again?

WILLIS

No.

JACK

What did Mr. Abaeze have to say about the fight?

WILLIS

I didn't tell him. My job is to keep creeps like Rashad away from Juliet.

Tayo's smart phone RINGS. He answers it.

TAYO

Tayo... really? Text me the address.

He looks at the phone's screen.

TAYO (CONT'D)

Got it... thanks.

Tayo puts the phone away and turns to Jack.

TAYO (CONT'D)

We have to go.

JACK

(to Willis)

Stay near by.

Jack and Tayo walk out of the room and behind them Willis flips them the finger.

CUT TO:

24 EXT. MANSION DRIVEWAY -- DAY

24

JACK & TAYO step out the front door followed by OFFICER RAVELO.

JACK

What?

TAYO

Let's go get a hair cut...

Tayo holds up his smart phone so Jack can read the screen:

CRENSHAW BARBER 1225 MATIN LUTHER KING BLVD. CRENSHAW CA.

TAYO (CONT'D)

...My consulate did a search and came up with a local Uncle.

JACK

I could use a trim.

Tayo holds the drivers side door for Officer Ravelo, they exchange smiles which Jack notices. A little jealous Jack gets in the shotgun seat while Tayo gets in behind Officer Ravelo. They drive away.

CUT TO:

25 INT. MANSION LIBRARY -- DAY

25

MR. ABAEZE sits at his desk sharpening an African dagger on a whet stone. WILLIS enters.

WILLIS

Yeah, Boss.

MR. ABAEZE

Where were you? You were suppose to be protecting Juliet.

WILLIS

She was in for the night. Mrs. Abeaze sent me home.

MR. ABAEZE

Obviously she was not in for the night.

He draws the dagger across the stone.

MR. ABAEZE (CONT'D)

I want her killer. There is a substantial bonus for you if you introduce us.

WILLIS
How? Where would I start looking?

MR. ABEAZE
Follow the cops, let them do the leg work.

WILLIS
On it, Boss.

He starts to leave.

MR. ABEAZE
Leave the Bently.

Willis nods and exits. Mr. Abaeze test the daggers sharpness on a piece of paper.

CUT TO:

26 EXT./INT. UNMARKED SEDAN - ON P.C.H. -- DAY

26

TAYO leans forward, talking with OFFICER RAVELO as she drives. JACK watches, getting more jealous.

TAYO
You make that uniform look real good.

She smiles.

OFFICER RAVELO
Thank you.

TAYO
I bet you are the prettiest woman on the force.

OFFICER RAVELO
I'd rather be the youngest Homicide Detective on the force.

She smiles at Jack.

JACK
Instead of compliments, how about giving her the address.

Officer Ravelo and Jack share a chuckle as Tayo gets out his smart phone.

CUT TO:

Jack takes out his smart phone and dials.

JACK
(to phone)
Officer needs back up at...

CUT TO:

32 INT. BARBERSHOP -- DAY

32

Out the window, OFFICER RAVELO, TAYO & JACK get out of the unmarked sedan. Jack finishes his phone call and puts the phone away then motions for Officer Ravelo to go around back while he and Tayo start towards the barbershop. OFFICER RAVELO heads towards the alley.

MUSTAPHA (O.S.)
(screaming)
I CAN'T BELIEVE THIS. MY SON DEAD!
WHAT WILL YOUR MOTHER SAY? WHAT...

MOHAMAD (O.S.)
(pleading)
Father? Please?? Don't....AHHHH!

TAYO & JACK step in. They can hear YELLING AND SCREAMING (O.S.) from the back room. The UNCLE looks up at Jack and Tayo as Jack responds to the yelling by reaching for his gun, exposing the badge on his hip.

UNCLE
(yells)
COPS!

The yelling from the back room suddenly stops. Tayo grabs his gun and covers the Uncle and the customer.

TAYO
Shut up! On the floor.

The Uncle and customer drop to their knees, hands over their heads. COUSIN #2 steps out of the back room, gun in hand.

JACK
Drop it!

BANG! BANG!

COUSIN #2 shoots. Everyone ducks but Jack, who returns fire.

BANG! BANG!

Cousin #2 falls to the floor dead.

BANG! BANG! BANG! BANG! (O.S.)

Shots come from inside the back room. Jack ducks and moves next to the back room door.

JACK (CONT'D)
(yells)
YOU IN THERE. THIS IS THE POLICE...

CUT TO:

33 INT. BARBERSHOP BACK ROOM -- DAY

33

MUSTAPHA, MOHAMAD and Itzac are crouched behind the cots and boxes for cover, guns drawn.

JACK (O.S.)
(yelling)
THROW OUT YOUR WEAPONS AND NO ONE
GETS HURT.

Mustapha grabs Mohamad and drags him towards the rear door.

MUSTAPHA
You...

He points at Itzac.

MUSTAPHA (CONT'D)
Stall them.
(a beat)
SHOOT!

Itzac starts shooting out the back room door.

BANG! BANG! BANG! BANG!

Mustapha and Mohamad run out the rear door. Itzac looks back at them shocked to be left alone.

CUT TO:

34 EXT. ALLEY BEHIND BARBERSHOP -- DAY

34

WILLIS, in his old Ford, is parked at the end of the alley listening to the GUN SHOTS (O.S.). OFFICER RAVELO runs past him, drawing her service automatic. Willis sees MUSTAPHA & MOHAMAD, carrying pistols, run out of the barbershop's rear door and jump into an old Toyota. With tires SCREECHING they speed towards Officer Ravelo who takes a couple of shots.

Bang! Bang!

She has to dive behind a dumpster as the old Toyota almost runs her over. It speeds past her. Willis follows the Toyota, smiling. Officer Ravelo steps into the middle of the alley, pulls out her cell phone and takes pictures of the two cars, then she dusts off her uniform.

CUT TO:

35 INT. BARBERSHOP BACK ROOM -- DAY

35

Itzac can hear the car drive off. Reluctantly he fires off his last two shots.

BANG! BANG!

Then the CLICK CLICK of an empty automatic.

POLICE SIREN FADES IN (O.S.)

Jack and Tayo keep shooting through the open back door.

BANG! BANG! BANG! BANG!

ITZAC
STOP! ENOUGH! I SURRENDER!

JACK (O.S.)
Throw out your weapon.

Itzac slides his pistol out the door and puts up his hands.

ITZAC
I'm coming out.

He steps into the doorway, hands over his head. Jack and Tayo rush to handcuff him.

OFFICER RAVELO (O.S.)
Clear!

She steps out the door from the rear room and into the barbershop, gun ready.

JACK
You OK?

She nods.

OFFICER RAVELO
Two shooters drove away followed by the Abaeze chauffeur. I got both their licence plates.

She holds up her cell phone

JACK
Good work! Now put a bolo out on
them.

Jack turns to the Uncle who is cowering behind a barber chair.

JACK (CONT'D)
You!

He points at the Uncle.

JACK (CONT'D)
Get over here.

The Uncle slowly walks to Jack.

UNCLE
I had no choice. I didn't want them
here.

TAYO
You're going to tell us everything or
you're going to jail as an accessory.

UNCLE
Sure, sure everything. My nephew is
a killer, he's crazy. I had to let
him stay, he'd have killed me and my
whole family.

JACK
Cuff him, we'll take them both in.

UNCLE
But my place? I can't leave my shop.

Officer Ravelo slaps the cuffs on the protesting Uncle.

CUT TO:

36 INT. INTERROGATION ROOM -- DAY

36

Itzac sits at a table, handcuffed. JACK & TAYO sit across
from him. OFFICER RAVELO stands by the door. Tayo looks
over a legal document.

TAYO
Extradition papers. Lucky for me we
have an extradition agreement with
the U.S.. Not so lucky for you.

ITZAC
I didn't do nothin'.

Tayo pulls out another legal looking document.

TAYO
Arrest warrants; kidnapping, three counts, murder, three counts, accessory to murder, three counts...

Itzac smiles.

ITZAC
That was back in Nigeria. Over here, I never murdered anyone.

JACK
Do you know what "extradition" means son?

ITZAC
Yeah, it's when you kill bugs, like roaches or ants.

TAYO
A real criminal mastermind, aren't you.

Itzac smiles then frowns when Jack and Tayo laugh.

JACK
Listen, stupid. Extradition means I have a choice. I can keep you here and you get to go to an American Jail, watch American TV, eat American food and get American health care. Or, I can "extradite" - send you back to Nigeria...

TAYO
Where you can spend the rest of your life in a Nigerian jail, not watching TV, not eating and not getting health care.

Itzac looks concerned

JACK
So which will it be?

ITZAC
I want to stay in America

Tayo looks disappointed.

JACK

Then you have to tell us everything,
from the moment you stepped off the
plane.

ITZAC

I can't do that. My Uncle would kill
me.

TAYO

To him or to me, either way you will
talk.

Itzac looks from Tayo to Jack and accepts his fate. He turns
to Jack and starts talking.

ITZAC

Uncle Mustapha said we had to come to
America. Everyone and their cousin
was kidnapping rich assholes' in
Nigeria. They are hiring more and
more body guards, it was getting
dangerous to make a living so Uncle
Mustapha googled "millionaire Nigerians
in America" and the first name on the
list had an eighteen year old daughter,
ripe for a kidnapping. So we bought
some fake ID's and passports and we
came to America.

(smiles)

The land of opportunity.

FLASH BACK DISSOLVE

37 EXT. BARBERSHOP -- DAY

37

A taxi pulls up and MUSTAPHA gets out followed by MOHAMAD,
RASHAD & COUSINS' #1 & #2. They each take a small knapsack
from the trunk, Mustapha takes a suitcase and they file into
the barber shop.

CUT TO:

38 INT. BARBERSHOP -- DAY

38

MUSTAPHA and his FAMILY burst in surprising the UNCLE, who
stops cutting his CUSTOMERS hair.

MUSTAPHA

Uncle! We are here.

(MORE)

MUSTAPHA (CONT'D)

This is my eldest son, Mohamad, and my youngest son, Rashad. These are my poor dead brothers boys, Ahcmed and Itzac...

UNCLE

Mustapha? What the hell are you doing here?

MUSTAPHA

We need a place to stay, Uncle. It's only for a week or two.

UNCLE

But Mustapha, this is my business. You should have written or called or...

MUSTAPHA

I must write my fathers' brother for permission?!

UNCLE

No, no, of course not. Come into the back room.

(to his customer)

Excuse me, I'll be right back. Family!

The Uncle hurries Mustapha and his Family through the back room door.

CUT TO:

39 INT. BARBERSHOP BACK ROOM -- DAY

39

MUSTAPHA and his FAMILY are shown in by UNCLE.

MUSTAPHA

We had to leave Nigeria in haste...

Mustapha looks around the back room. There are boxes stacked against one wall, a small sink and toilet are in the small bathroom.

MUSTAPHA (CONT'D)

This is small, but it will do.

MOHAMAD

Really small. Can't we get a motel room, Father.

The rest of the crew mumble in agreement.

MUSTAPHA

Silence. We need to be... invisible.
This is not a vacation

UNCLE

Mustapha. You can't do
anything...illegal.

MUSTAPHA

Go back to your customer, Uncle...the
less you know the better.

He puts his arm around his Uncle and starts towards the door
to the barber shop.

MUSTAPHA (CONT'D)

Relax, Uncle, we will do nothing to
jeopardize your fine business. Do
you have a car we can use?

UNCLE

Here's the keys, it's out in the
alley...

He points to the back rooms' rear door.

UNCLE (CONT'D)

... I can use my wife's car.

Mustapha takes the keys.

MUSTAPHA

Thank you, Uncle.

UNCLE

I'll get you some cots and a small
TV. Please make yourselves comfortable
and... quiet. I have to get back to
my customers.

With one last look of concern, the Uncle goes back into the
barber shop and closes the door. RASHAD and the COUSINS start
moving boxes so they can sit.

MUSTAPHA

Rashad. You,...

Mustapha points at Itzac

MUSTAPHA (CONT'D)

...take the car, find the girl. I
want to know everything, her routine
to the minute. You know the drill.

He hands Rashad the keys and a folded piece of paper.

MUSTAPHA (CONT'D)
The address. Go

RASHAD
But, Father, this is Los Angeles.
Hollywood. We just got here...

MUSTAPHA
First we work, then we play.

He points to the door and Rashad and Itzac exit.

CUT TO:

40 EXT. ALLEY BEHIND BARBER SHOP -- DAY 40

RASHAD & Itzac step out and look over the old clunker that's parked there.

ITZAC
I had a nicer car in Nigeria.

RASHAD
A real piece of shit...

The clunker sits in the Alley looking old and tired.

MATCH DISSOLVE

41 EXT. MALIBU HILLTOP MANSION -- DAY 41

The Bently stops at the end of the driveway, all shinny chrome and metal flaked paint. RASHAD & COUSIN # 1 watch from the clunker up the street.

RASHAD (O.S.)
A real work of art.

The Bently turns on to the street and heads down the hill towards P.C.H.

ITZAC
Follow it.

They drive after the Bently.

CUT TO:

42 EXT. P.C.H. -- DAY 42

The Bently, followed by the Clunker, cruises along the blue pacific.

CUT TO:

43 EXT. BEVERLY HILLS -- DAY 43

The Bently drives past the "Welcome to Beverly Hills" sign, followed by the clunker.

CUT TO:

44 EXT. GOWER STREET WAREHOUSE -- DAY 44

The "HOLLYWOOD" sign overlooks a seedy warehouse on Gower Street. The Bently pulls up and JULIET gets out and quickly goes in. The clunker parks up the street.

CUT TO:

45 INT. THE CLUNKER - GOWER STREET WAREHOUSE -- DAY 45

Itzac is making notes while Rashad watches.

RASHAD

South Gower, street.

ITZAC

What time is it?

RASHAD

Four twenty. Let's see what she's doing.

CUT TO:

46 EXT. GOWER STREET WAREHOUSE -- DAY 46

RASHAD & Itzac get out of the clunker and after making sure that WILLIS is too busy shinning the Bently's chrome to see them, they walk around to the side of the warehouse.

CUT TO:

47 INT. WAREHOUSE -- DAY 47

RAP MUSIC

The Rap Band practices. JULIET joins them. Off to one side RASHAD & Itzac peek in a window.

ITZAC

She's real cute. Not like that last
cow we took.

Rashad can't take his eyes off Juliet, who raps, rocks and
Hip Hops looking really hot. For Rashad it is love at first
sight.

RASHAD

She's an angel.
(a beat)
She's beautiful.

ITZAC

Come on, let's wait in the car before
some one sees us.

RASHAD

You go. I'll keep an eye on her.

Itzac reluctantly leaves Rashad, his nose pressed against the
dirty window. Juliet and the band start another song, this
time Juliet dances more than she raps.

CUT TO:

48 EXT. SOSAS JEWELRY STORE -- EVENING

48

RASHAD & Itzac, in the clunker, follow the Bently and watch
as it pulls up in front of the store. CICI steps out and
quickly gets into the Bently. It drives off and the clunker
follows.

CUT TO:

49 INT. THE CLUNKER -- EVENING

49

RASHAD & Itzac follow the Bently watching JULIET and CICI
through the Bently's rear window.

ITZAC

The new girl is hot.

RASHAD

What is she doing?

ITZAC

Who?

RASHAD

The new girl, there, look!

Through the Bently's rear window Cici can be seen changing into a sexy hot party dress.

RASHAD (CONT'D)
She's changing clothes.

ITZAC
That's really hot.

Itzac can see that Rashad is staring at Juliet.

ITZAC (CONT'D)
Keep it in your pants, Rashad. You can have her as soon as we take her.

RASHAD
What?

ITZAC
Just remember, your Father and your older brother get her first. I'll let you take my place, Cousin.

SCREEECCHHH!

Rashad jams on the brakes and the clunker skids to a stop and Rashad sucker punches his Cousin.

DISSOLVE TO PRESENT

50 INT. INTERROGATION ROOM -- DAY

50

JACK, OFFICER RAVELO & TAYO listen as Itzac rubs his jaw and talks.

ITZAC
That is when I knew something was different.

JACK
What do you mean?

ITZAC
This girl was having an affect on Rashad. He was becoming obsessed with her after just one look. I mean, rule #1 is you never interact with the mark until you kidnap them. But all Rashad could talk about was meeting her, like he wanted to date her. Like she would date him.

(MORE)

ITZAC (CONT'D)

I was looking for the safest time to snatch her and he was looking for an opportunity to pick her up.

TAYO

Pick her up?

ITZAC

Yeah, like, "Hi pretty woman, want to catch a movie?" He was getting out of control.

FLASH BACK DISSOLVE

51 EXT. MANSION BACKYARD -- NIGHT

51

RASHAD & Itzac hide in the bushes and watch the PARTIERS splashing in the pool and dancing to the Rap Band. JULIET has the microphone and Raps about love and sex. Itzac is staring through the dinning room window at the over stuffed buffet table while RASHAD can't take his eyes off Juliet.

ITZAC

Magnificent.

RASHAD

Beautiful.

ITZAC

Makes my mouth water.

Rashad punches him in the arm.

RASHAD

She's not one of your whores.

Itzac gently grabs Rashad by the jaw and turns his head towards the dinning room windows and the heavily laden buffet tables.

ITZAC

Food! Look at the food, Rashad.
It's not canned beef stew.

RASHAD

You want food? Come on!

Rashad starts to step from behind the bushes but Itzac grabs him back.

ITZAC

Whoa! We can't go out there.

RASHAD

If you want to eat, follow me.

Rashad steps out and starts dancing his way through the PARTIERS and towards the buffet. Itzac reluctantly follows at first afraid someone would notice them, but they blend right in.

CUT TO:

52 INT. MANSION DINING ROOM -- NIGHT

52

RASHAD & Itzac dance in and casually start filling a plate of food under the smiling eyes of CHERI & IDA. When Itzac starts stuffing food into his pockets Rashad quickly pulls him out of the dining room.

CUT TO:

53 EXT. MANSION BACKYARD -- NIGHT

53

RASHAD & Itzac join the DANCERS at the RAP BAND. Itzac is more into eating than dancing and barely notices as Rashad stops dancing and just stares doe eyed at Juliet up on the stage, rapping. He slowly moves closer until he is in the front row center. Juliet can't help but notice him and smiles, flattered by his attention. The music ends and a DJ spins a slow dance. Rashad holds out his hand and helps Juliet down from the low stage and wordless, they dance. Rashad is lost in her eyes until Juliet blinks first.

JULIET

You're crashing my Party.

RASHAD

I know. I had to. I'm Rashad.

JULIET

I'm Juliet

RASHAD

I know.

They gaze at each in silence and start dancing cheek to cheek. Itzac sees them and stops eating. Concerned, he reaches over and grabs Rashad by the shoulder.

ITZAC

Come on. Enough foolin' around.

Rashad shrugs him off and dances away from his Cousin. The GUITAR PLAYER walks up and taps Rashad on the shoulder.

RASHAD

Leave us alone...

Without looking Rashad slaps the guitar players hand away.
The Guitar Player pulls Rashad away from Juliet.

GUITAR PLAYER

Hey!

He shoves Rashad, who grabs the Guitar Players arm and flips him to the ground. The Player kips back to his feet and the shoving match begins. The rest of the Band instantly rush to help their leader and the dancers circle to make room for the fighters while Juliet tries to separate Rashad and the Guitar Player. They continue the shoving and swinging, then ADE & WILLIS push their way through the crowd. Willis steps between the combatants.

ADE

Enough!

Itzac reaches through the dancers and grabs Rashad, pulling him down into the crowd.

ITZAC

Let's get out of here.

He leads Rashad back to the bushes. Rashad can't stop looking back at Juliet as he is dragged out of sight. Behind the bush, Itzac tries to pull Rashad down the hill but Rashad won't budge.

ITZAC (CONT'D)

Come on, let's go watch from the car.
It's safer.

RASHAD

You go. I need to talk to her again.

ITZAC

Don't be stupid.

Rashad ignores him.

ITZAC (CONT'D)

She's already dead.

Rashad glares at him.

ITZAC (CONT'D)

Your father will kill you.

RASHAD

Then we'll be together in death.

Rashad peers through the bushes at Juliet, who dances with the Guitar Player but is obviously looking for Rashad.

DISSOLVE TO PRESENT

54 INT. INTERROGATION ROOM -- DAY

54

Itzac is getting real chatty.

ITZAC

For three hours he stared at her and when everyone was gone he sneaked up to a second floor landing and made a date to see her the next morning. That's when I knew my cousin was crazy.

TAYO & JACK continue questioning Itzac.

JACK

Crazy? Is that why his father killed them?

ITZAC

What? No. My Uncle did not kill Rashad, or the girl.

JACK

Then who did?

TAYO

You?

ITZAC

No. And I do not know who did.

(a beat)

And when I say "Crazy" I mean "crazy in love".

FLASH BACK DISSOLVE

55 EXT. MALIBU HILLTOP MANSION -- NIGHT

55

Itzac & RASHAD slip out from the field next to the Mansion and sneak into the old clunker. Behind them the Mansions lights start to go out for the night.

ITZAC

You're a genius.

RASHAD

What?

ITZAC

Let's get back to the barbershop and tell your father.

RASHAD

Tell my father what?

ITZAC

Thanks to you we know where and when she's going to be away from her bodyguard. I see what you were doing.

RASHAD

No. We can not tell my father. As far as he is concerned we still don't know her full schedule, and she's never alone.

ITZAC

But...?

RASHAD

Say a word and I'll slit you throat.

DISSOLVE TO PRESENT

56 INT. INTERROGATION ROOM -- DAY

56

TAYO & JACK continue questioning Itzac.

ITZAC

So that night Rashad and I lied to his father. We told him we need more time to follow her and find the right time to snatch her. He was not happy. For my Uncle life is simple, find a rich asshole, snatch their kid, get the ransom and kill the kid. He is not happy if it all takes more than a week.

TAYO

Mustapha never intended to return his victims?

ITZAC

No, he always kills them...

(a beat)

Wait a minute. I get to stay in an American Jail, right?

JACK

Yup.

ITZAC

And my Uncle will not even be in the same prison?

JACK

Not even the same state.

ITZAC

OK then. That night Rashad argued with his Father and finally convinced him that we needed a little more time to find just the right moment to snatch Juliet. The next morning...

FLASH BACK DISSOLVE

57 INT./EXT. CLUNKER - NEAR SOSAS JEWELRY STORE -- MORNING 57

RASHAD sits next to Itzac who steers the car through a U turn in front of the Jewelry Store. They park across the street.

ITZAC

There's the Bently. They must be inside.

RASHAD

Wait here.

As Itzac watches, Rashad crosses the street and disappears into the alley. WILLIS steps out of the store and follows Rashad. Itzac starts the clunker and follows Willis into the alley, stopping when he sees Willis hiding behind a dumpster watching Rashad and JULIET kissing passionately outside the jewelry store back door. Willis steps out from behind the dumpster and rushes towards them.

WILLIS

KEEP. YOUR. DIRTY. AFRICAN. HANDS.
OFF MY JULIET!

He spins Rashad around and sucker punches him. Rashad drops to the ground and Willis presses his advantage by kicking Rashad repeatedly. Juliet tries to pull Willis off Rashad, who grabs Willis's foot and twists, spilling Willis to the ground. Willis pulls out a gun and everyone freezes except Itzac, who hits his horn.

BEEP!

And floors the accelerator.

SCREECH!

Everyone scrambles out of the way, Rashad and Juliet to the right, Willis to the left. Itzac stops the car between them and opens the passenger door for Rashad.

ITZAC
Rashad. Get in!

Juliet helps Rashad into the front seat.

RASHAD
(to Juliet)
Come on. Come with me.

JULIET
Go. Go.

She closes the door and the clunker speeds off. Rashad watches Juliet out of the clunkers' rear window. Willis steps into the middle of the alley and aims his pistol at Rashad. Juliet pushes his arm away and slaps him hard across the face then stomps into the jewelry stores rear door and slams it closed. Willis rubs his face and holsters his pistol then tries the door and finds it locked. Just as he starts banging on the door Itzac turns out of the alley and he disappears.

DISSOLVE TO PRESENT

58 INT. INTERROGATION ROOM -- DAY

58

ITZAC
And that was the last time I saw her.
That afternoon Uncle Mustapha called
a meeting.

JACK
To plan the kidnapping?

TAYO
Or the murder?

ITZAC
No! Well, yes the kidnapping but not
the murder...

JACK
Then who did the murders?

TAYO
Mustapha? Mohamad?

ITZAC

I do not know. Mustapha was with me.

JACK

Then Mohamad did it?

ITZAC

Kill his brother? I do not think so
and that is not what the meeting was
about...

FLASH BACK DISSOLVE

59 INT. BARBERSHOP BACK ROOM -- NIGHT

59

MOHAMAD cooks canned stew on a hot plate. He spoons out
servings to his father MUSTAPHA, COUSIN #2, and himself as
RASHAD & Itzac come in the back door.

ITZAC

Food! Good, I'm starving.

He takes a plate of stew from Mohamad. Rashad sees his father
glaring at him and speaks first.

RASHAD

Good news, father.

Rashad takes a plate of stew and sits on a cot to eat.

RASHAD (CONT'D)

I'll snatch her tonight.

MUSTAPHA

That is good news. What is your plan.

RASHAD

I know where and when she will be
alone...

He takes out a roll of quarters.

RASHAD (CONT'D)

... a quick tap on the head and...

MUSTAPHA

Good, but you'll need help.

RASHAD

My cousin...

MUSTAPHA

No. Take your brother. He's good
with young girls.

Rashad's BROTHER is a total creep who smiles lasciviously
showing off his gold tooth.

RASHAD

I can do this alone, she trusts me.

Rashad knows he said the wrong thing.

MUSTAPHA

What?

Mustapha glares at Rashad.

MUSTAPHA (CONT'D)

Did you talk to her?

Rashad looks away. Mustapha turns to Itzac

MUSTAPHA (CONT'D)

What did you two do?

Itzac cringes and blurts.

ITZAC

Nobody saw us. I swear. Rashad just
talked to her. She likes him. I
swear, Uncle. Nobody saw a thing.

Mustapha spins around, backhanding Rashad and knocking him to
the floor.

MUSTAPHA

(yells)

YOU TALKED TO HER!?

Mustapha kicks Rashad to emphasize his points.

MUSTAPHA (CONT'D)

You know the rules.

RASHAD

Please! It was part of my plan.

MUSTAPHA

Your plan is to get us arrested.

Mustapha hits Rashad again.

MUSTAPHA (CONT'D)

Are their pictures of you on her face book?

RASHAD

No. I swear. Trust me father. I will snatch the girl tonight. It's all part of my plan.

Mustapha grabs Rashad by the lapels and lifts him up so they are face to face.

MUSTAPHA

Tell me this plan.

RASHAD

She thinks we are in love. I talked sweet to her and now she thinks we are running away together. She'll meet me tonight, alone. She won't get out of her car if she sees anyone else. Trust me, father. She'll walk right into this room and won't suspect it's a kidnapping until we are tying her to that chair. It will be the safest and easiest snatch ever.

Mustapha puts Rashad down.

MUSTAPHA

In love?
(chuckles)
She thinks you love her?

RASHAD

More important, she is in love with me.

ITZAC

Stupid girl.

MUSTAPHA

(laughs)
She is in for a hell of a honeymoon.

Everyone, except Rashad, laughs with Mustapha.

RASHAD

I need to pack.

MUSTAPHA

Pack?

RASHAD

I have to play the part. We are running away together.

Rashad grabs his knapsack and stuffs in his few belongings, then holds out his hand to his cousin.

RASHAD (CONT'D)

The car keys?

Itzac hands over the keys.

ITZAC

Good luck, Cousin.

He gives Rashad a quick hug.

ITZAC (CONT'D)

(whispers)

And good-bye.

Rashad pauses at the rear door.

RASHAD

Be back in a couple of hours

Rashad steps out the door. Mustapha turns to his oldest son.

MUSTAPHA

Go, borrow my Uncles' car keys. Follow your brother. Unseen, but be there if he needs you.

Mohamad goes into the Barbershop.

DISSOLVE TO PRESENT

60 INT. INTERROGATION ROOM -- DAY

60

COUSIN # 1 is still talking.

ITZAC

And that was the last time I saw Rashad. Mustapha, my brother and I waited and no one came back until the next morning. Mohamad came home alone, covered in blood. He told us that Rashad and the girl were dead. Mustapha went crazy, started beating Mohamad. Thanks to Allah you came.

OFFICER RAVELO enters and hands a file to Jack then exits. Jack looks it over.

JACK
The M.E. has his report ready. He
wants to meet us at the crime scene
first thing in the morning.

TAYO
What do we do with him?

Tayo jerks a thumb at Itzac.

TAYO (CONT'D)
Here or Nigeria?

ITZAC
Hey! You said I could stay here

JACK
At least for tonight.

TAYO
And you better pray we get Mustapha
and Mohamad cause I am not going back
to Nigeria empty handed.

ITZAC
But you guys promised.

JACK
Shut up.

Jack and tayo exit leaving a worried Itzac handcuffed to his
chair.

CUT TO:

61 INT. POLICE HALLWAY -- DAY

61

OFFICER RAVELO is cleaning up around the coffee maker station.
JACK walks up.

JACK
Can I get a cup?

Officer Ravelo pours a cup and hands it to Jack.

OFFICER RAVELO
Thanks for including me in your
investigation.

JACK
You did real good getting those plates.
You'll make a fine Detective someday.

OFFICER RAVELO
If I can pass the examine.

JACK
Let me know if I can help. Being a mentor to young officers is part of the job description.

OFFICER RAVELO
You busy tonight?

JACK
(smiling)
No as a matter of fact I'm not, your on.

OFFICER RAVELO
I get off at eight.

JACK
I'll drop off Tayo and come back for you.

They exchange smiles and Jack walks off drinking his coffee as Tayo comes around the corner behind him. Tayo stops to chat with Officer Ravelo.

TAYO
Can I get a cup of your American Coffee?

Smiling, she pours him a cup.

TAYO (CONT'D)
Thanks, Officer Ravelo. That sounds so formal, what's your... friendly name?

OFFICER RAVELO
Rose, or Rosy.

TAYO
Officer Rosy! I like that. You have a boyfriend, Officer Rosy.

OFFICER RAVELO
(smiling broadly)
Too busy.

TAYO
Too busy to go out for a drink with me tonight?

(MORE)

TAYO (CONT'D)
 What's the American line, "Hey pretty woman, want to catch a movie?"

OFFICER RAVELO
 (chuckles)
 Sorry. Busy.

TAYO
 Tell your boss something came up. I promise I am more fun.

OFFICER RAVELO
 Can't. Another time?

Tayo takes her hand.

TAYO
 Promise?

He kisses her hand and walks off, sipping his coffee.

CUT TO:

62 EXT./INT. UNMARKED SEDAN - CITY STREET -- SUNSET 62

JACK Drives, TAYO sits next to him. They both sip their coffee's and eye each other suspiciously.

DISSOLVE TO:

63 INT. OFFICER RAVELO'S 12TH FLOOR APARTMENT -- EVENING 63

JACK & OFFICER RAVELO, who is still in uniform only the shirt is out tie off and top buttons undone, sit at the dinning room table eating Chinese take out behind them sliding glass patio doors reveal the Century City skyline.

OFFICER RAVELO
 So who is it?

Jack makes like he is flipping a coin.

JACK
 The brother, the father, maybe even the Abaezes' chauffeur. We'll know more after the M.E. report.

OFFICER RAVELO
 Can I tag along? I can be your driver.

JACK
 I'll clear it with your sergeant.

She reaches over and touches his hand.

OFFICER RAVELO
Thanks, Jack.

They drink in each others eyes.

DISSOLVE TO:

64 INT. MANSION - LIVING ROOM -- NIGHT

64

CHERI, surrounded by MR. ABAEZE and a HALF DOZEN FRIENDS & RELATIVES, sits in the middle of the sofa weeping. IDA serves coffee. All are dressed in something appropriate for mourning in Nigeria. Mr. Abaeze's cell phone rings and he answers it.

MR. ABAEZE
(quietly)
Hello...

He walks away from Cheri's side and moves off by himself.

MR. ABAEZE (CONT'D)
...I can't now, Cheri needs me...
just stay there... all night if you
have to, just don't let them out of
your sight... text me the address and
I'll call you in the morning.

CUT TO:

65 EXT. PARKING LOT -- DAY

65

JACK & TAYO join FRED SMITH the Medical Examiner while OFFICE RAVELO waits by the parking lot entrance. The crime scene is still surrounded by yellow tape, covered in red crime scene marker flags and other CSI paraphernalia. White chalk outlines where the bodies were as well as dry puddles of blood and splatter.

FRED
OK, this is what I got. The murder
weapon was a nine millimeter automatic,
four shots fired and four casings
found...

Fred steps over to where Juliet died and points at the chalk outline of her body.

FRED (CONT'D)
Juliet Abaeze died first, one shot to
the chest. She bled out quickly.
Notice the blood splatter...

He points to the ground next to her outline, blood splatter indicates where two suitcases had been removed.

JACK

Somethings' been removed, shopping bags, suitcases?

FRED

That's my guess. The Killer shot from about fifteen feet away, about here. Do you mind?

Fred moves Tayo to a spot near the middle of the parking lot, about fifteen feet from Juliet's chalk outline. Then Fred stands over Juliet's chalk outline and slowly walks towards Tayo as he explains

FRED (CONT'D)

Rashad was shot three times, judging from the spatters the first shot was as he stood over Juliet, the second at about ten feet from the killer and the third and finally fatal shot at about five feet from the killer. This Rashad guy was pretty tough and really pissed.

Then Fred steps to where Tayo is standing.

FRED (CONT'D)

Notice these shoe prints, where the killer stood, that pattern is from a Brahma brand boot. Find a match to that print and you find the shooter. Now look here...

Fred walks over to Juliet's chalk outline and points at the puddle of blood, where there is clearly a sneaker shoe print.

FRED (CONT'D)

A print from a Nike sneaker. A forth person. Judging from the size of the blood puddle and the fact that the foot print is on the edge of the puddle, this forth person took the missing items from here...

Fred indicates the rectangular vacancies in the blood splatter near Juliet's outline then points to a sneaker print in the blood puddle near Rashad's outline.

FRED (CONT'D)
 ...and probably Rashad's wallet, I.D.,
 and whatever from there.

JACK
 That it?

FRED
 Almost. Bloody sneaker prints show
 the fourth person must have had a car
 because the prints stop here...

Points to the last sneaker print at the front of the parking
 lot then points back at the stairs.

FRED (CONT'D)
 ...The Brahma boots prints disappear
 up those stairs. And that's it.

JACK
 So the big question is who's the
 shooter in the work boots?

TAYO
 And who's the witness or accomplice
 in the sneakers.

JACK
 Maybe she knows?

He points out the front of the parking lot. Tayo looks.

CUT TO:

66 EXT. SOSAS JEWELRY STORE -- DAY

66

CICI stands just outside the jewelry store, watching. When
 TAYO, JACK and OFFICER RAVELO start crossing the street towards
 her she quickly goes inside. Jack and Tayo follow her while
 OFFICER RAVELO waits just inside the front door.

CUT TO:

67 INT. SOSAS JEWELRY STORE -- DAY

67

CICI makes like she is busy polishing a counter top as JACK &
 TAYO walk up. Jack flashes his badge.

JACK
 Detective Carter, LAPD this is my
 associate...

TAYO

Tayo. Can we ask you a few questions,
Miss?

CICI

CiCi, Cecelia Suarez. I've been
expecting you. Juliet was my best
friend.

Tayo shows her Rashad's mug shot on his smart phone.

TAYO

And do you know this man?

CICI

The kidnapper.

Jack and Tayo are surprised.

JACK

The kidnapper! You knew?

CICI

Sure. Rashad and his family came
from Nigeria to kidnap Juliet, get
ransom money from her father and then
kill her.

JACK

OK. How do you know this?

CICI

Rashad. He told Juliet everything.
They were so in love, no lies, no
secrets, he told her everything and
she told him everything. It was so
beautiful, and of course she told me
everything.

TAYO

Why don't you tell us everything,
from the beginning.

FLASH BACK DISSOLVE

68 EXT. MANSION BACKYARD -- NIGHT

68

RASHAD & JULIET dance among the PARTIERS. CICI watches as
the fight breaks out between Rashad and the GUITAR PLAYER.
WILLIS and ADE break it up and Rashad disappears into the
crowd. CiCi pulls Juliet away from the commotion.

*

CICI
What was that all about?

JULIET
Did you see his eyes, their dreamy?

CICI
Willis's eyes?

JULIET
Ick! No, the boy I was dancing with.
He just looked right into me, like we
were soul mates, lovers in past lives.

CICI
Ick! Don't go all chick flick on me.

Juliet punches CiCi in the arm and they walk off giggling and talking.

DISSOLVE TO PRESENT

69 INT. SOSAS JEWELRY STORE -- DAY

69

JACK, TAYO & OFFICER RAVELO listen to CICI.

CICI
She was in love. You believe in love
at first sight?

JACK
I believe in the facts.

CICI
Ok. The next morning Juliet came
here and I could tell she wanted to
ditch that creep, Willis. I took her
into the back and when I came back
out to distract Willis he was gone.
The next thing I know Juliet comes
running in in tears.

FLASH BACK DISSOLVE

70 INT. SOSAS JEWELRY STORE -- DAY

70

JULIET bursts through the rear door, crying. CICI rushes to comfort her.

JULIET
That son of bitch You were suppose
to keep him busy.

CICI
Willis? He was gone already.

JULIET
Asshole pulled a gun.

CICI
What? On you?

JULIET
No. Rashad.

CICI
Who?

JULIET
Last night. The dreamy eyes.

CICI
Oh! Rashad!

JULIET
And that's all I know. Well, that
and he's a great kisser.

Juliet's cell phone rings and she looks at the screen

JULIET (CONT'D)
Oh, and he has my text number.

Juliet becomes engrossed in the text with CiCi reading over
her shoulder.

DISSOLVE TO PRESENT

71 INT. SOSAS JEWELRY STORE -- DAY

71

JACK listens to CICI while TAYO makes notes and OFFICER RAVELO
guards the door.

CICI
And that's how I became their Beard.

TAYO
What?

CICI
Beard, like in Shakespeare.

JACK
You read Shakespeare?

CICI
Theater major here. Anyway, they
would meet, I would distract Willis
and after Juliet would tell me
everything...

FLASH BACK DISSOLVE

72 EXT. SUNSET BEACH -- SUNSET

72

In the parking lot, WILLIS & CICI buff up the shine on the
Bently while out on the beach, out of Willis sight, RASHAD &
JULIET walk hand in hand.

CICI (V.O.)
...how Rashad's father forced him
into the family business and a life
of crime back in Nigeria. How his
brothers and cousins enjoyed it but
he didn't. How he longed to get out.
How he hated the kidnapping, the
killing and...

Rashad and Juliet pause to kiss.

DISSOLVE TO:

73 EXT. PARK BENCH -- DAY

73

RASHAD & JULIET talk intimately.

RASHAD
He wants me to snatch you tonight. I
can't put him off anymore. We have
to go to the police.

JULIET
No. Even if you're not arrested or
sent back to Nigeria my Father will
never let me see you again. I'll
tell my parents I'm spending the night
with CiCi. Meet me in the parking
lot across the street from the jewelry
store at midnight.

RASHAD
Are you sure? What will we live on?

JULIET
Love. My savings, I can wait tables.

RASHAD
I can do dishes.

JULIET
They don't remember, but my parents
started with less.

They kiss. Juliet finally pushes him away.

JULIET (CONT'D)
You better go now, they'll be coming
back soon.

Rashad steals another kiss.

RASHAD
Tonight.

He rushes off. Behind Juliet the Bently pulls into the parking lot and Willis and CiCi get out carrying a bag of take out food. They join Juliet.

JULIET
About time, I'm starving.
(to CiCi)
Can I spend the night at your place?
I feel the need for a pajama party.

It takes a beat for CiCi to catch on.

CICI
Oh! Sure. We can play dress up, OK?

JULIET
Great, I'll come by about eight thirty.

CUT TO:

74 INT. SOSAS JEWELRY STORE -- NIGHT

74

CICI holds the front door open for JULIET who struggles in with two suitcases.

JULIET
Is he gone yet?

CiCi looks out the front door as she closes it. She can see Willis drive the Bently away.

JULIET (CONT'D)
No, no, not so obvious.

She pulls CiCi away from the door.

CICI
Relax. He's gone. Are you sure you
want to do this? Run off with some
kidnapper...

JULIET
EX kidnapper.

CICI
Some stranger!

JULIET
I love him. And he loves me. I'll
be fine,

CICI
And if you're not?

JULIET
Rashad told me where his family is
hiding out. His fathers Uncle owns
the Crenshaw Barber Shop on Crenshaw.
If I don't call you from New York by
tomorrow morning, send the cops.

CICI
I may send them anyway.

They hug and kiss.

JULIET
Promise you'll text, and e-mail, and
call. Often!

CICI
Promise.

Juliet grabs her suitcases and exits. CiCi watches her
disappear down into the under ground parking lot across the
street.

DISSOLVE TO PRESENT

75 INT. SOSAS JEWELRY STORE -- DAY

75

CICI
She was so excited, so in love. She
promised to write when they got settled
in. They were going to New York, the
big apple, big dreams. Now... Who
did this? His fucking family?

JACK

That's what we are trying to find out. Did you hear gun shots?

CICI

In this neighborhood?

TAYO

Did you go over to the parking lot that night?

CICI

No. It had to be Rashad's father or maybe Willis.

Jack and Tayo look at each other. RAVELO continues listening.

TAYO

Willis?

CICI

He wanted Juliet for himself. Marry the bosses daughter. As if.

Jack hands her his card.

JACK

Call if you think of anything else. You've been a big help Cici.

Jack and Tayo start to exit.

CICI

Just catch whoever killed my friend.

They exit.

CUT TO:

76 EXT. SOSAS JEWELRY STORE -- DAY

76

TAYO and JACK pause at the unmarked sedan while OFFICER RAVELO gets in the drivers seat. Tayo checks out her butt.

TAYO

Nothing but fine looking women in America.

JACK

No argument there.

Tayo and Jack fence for the seat next to Officer Ravelo. Jack wins and Tayo has to get in the back.

Jack takes out his cell phone and dials.

JACK (CONT'D)
 Detective Carter here, get the Abaeze girls cell phone out of evidence and send us any text messages... Thanks Ralph.

He disconnects and puts the phone away.

OFFICER RAVELO
 Where to now?

JACK
 Back to Malibu. Let's go see if the maid is ready to tell us everything and I want to talk to that chauffeur, Willis, again.

They drive off.

CUT TO:

77 EXT. CHEAP MOTEL -- DAY

77

Parked across the street, WILLIS sits in his car looking like he spend the night there. He makes a cell phone call.

WILLIS
 Hello, Mr. Abaeze. It's Willis... They're still at the motel, haven't moved all night... I understand, take care of Mrs. Abaeze... The Coroner?... Juliet's body. Of course... I'll stay here and keep an eye on her killers... I'll be waiting.

He hangs up and tries to stretch and find a comfortable position.

CUT TO:

78 INT. UNMARKED SEDAN - ON P.C.H. -- DAY

78

OFFICER RAVELO drives while JACK enjoys the view. TAYO sits in the back seat looking at his I-pad. Tayo reads.

TAYO
 The first text message is dated June twenty forth, eleven ten A.M., Juliet to Rashad...

FLASH BACK DISSOLVE

79 INT. SOSAS JEWELRY STORE -- DAY 79

JULIET texts on her cell phone while CICI looks over her shoulder.

TAYO (V.O.)
Are you OK?

SUBTITLES: R U O K?

CUT TO:

80 INT. THE CLUNKER - ON CRENSHAW BLVD -- DAY 80

Itzac drives while Rashad texts.

TAYO (V.O.)
Rashad replies: It could be worse.

SUBTITLES: I C B W

TAYO (V.O.) (CONT'D)
Juliet texts back: I'll kiss and make better.

SUBTITLES: MWAH an mak btr

TAYO (V.O.) (CONT'D)
Rashad responds: Where?

SUBTITLES: 20?

CUT TO:

81 INT. SOSAS JEWELRY STORE -- DAY 81

CICI and JULIET read Rashad's question on the cell phone.

CICI
I could work on my tan?

Juliet texts.

TAYO (V.O.)
Juliet texts: Santa Monica Beach,
under the Pier. 3 PM today.

SUBTITLES: SM beach undr pier 3pm 2day

TAYO (V.O.) (CONT'D)
Rashad replies: See you there, I love you.

SUBTITLES: C Y T, 143

Juliet blushes and CiCi giggles.

CICI
He's so cute.

Juliet texts.

TAYO (V.O.)
Juliet texts: My heart is yours
forever, see you soon.

SUBTITLES: my <3 is yrs 4 e r v, C Y S

JULIET
I have to get a new bikini, quick.

CICI
Shopping!

Cici yells up the stairs.

CICI (CONT'D)
MA! I'M GOING OUT, OK?

DISSOLVE TO PRESENT

82 INT. UNMARKED SEDAN - ON P.C.H. -- DAY

82

JACK drives as TAYO reads.

TAYO
The next series of texts are labelled
June twenty five two fifteen PM.
Juliet writes...

FLASH BACK DISSOLVE

83 EXT. BENTLY- ON P.C.H. -- DAY

83

WILLIS chauffeurs, glancing in the rear view mirror at Juliet
in the back seat texting.

TAYO (V.O.)
Are you there, My heart?

SUBTITLES: RUT My <3

TAYO (V.O.) (CONT'D)
Rashad replies: I can see you, My
love.

SUBTITLES: I C U My L

Juliet looks over her shoulder and smiles as the Bently speeds up and is replaced by the Clunker with Itzac driving and Rashad texting.

TAYO (V.O.) (CONT'D)
Juliet responds: You can follow me
anytime, anywhere, anyplace.

SUBTITLES: U C F l o o M A3

TAYO (V.O.) (CONT'D)
Rashad writes: all of the above, all
my love.

SUBTITLES: A O A T A M L.

TAYO (V.O.) (CONT'D)
The next text is that night at eleven
thirty five PM. Rashad texts...

CUT TO:

84 INT. BARBERSHOP BACK ROOM -- NIGHT

84

MUSTAPHA, MOHAMAD, COUSINS #1 & #2 snore softly as they sleep on the cots. RASHAD is under his blanket, lit by the cell phone LED as he texts.

TAYO (V.O.)
I can't sleep. Wish you were here.

SUBTITLES: Cnt ZZZ, WYWH

TAYO (V.O.) (CONT'D)
Juliet texts: We'll be together in
our dreams.

SUBTITLES: B 2gthr > our drms

TAYO (V.O.) (CONT'D)
Rashad: A million hugs & Kisses my
one true love.

SUBTITLES: 1x60 H&K 1 LT

CUT TO:

85 INT. MANSION - JULIET'S BEDROOM -- NIGHT

85

JULIET lies in bed reading Rashad's text.

TAYO (V.O.)
 Juliet texts back: My heart aches to
 be close to you. Love you more than
 life.

SUBTITLES: M <333 8s 2B Cls 2U LYMTL

She kisses the cell phone screen and holds it close to her
 heart

DISSOLVE TO PRESENT

86 INT. UNMARKED SEDAN - ON P.C.H. -- DAY

86

JACK
 How much more of this love sick puppy
 crap is there?

Officer Ravelo looks over and smiles at Jack. Tayo scrolls
 the cell phone.

TAYO
 It goes on for days.

JACK
 Anything we can use?

Tayo scans the phone.

TAYO
 OK, this is on the night of the
 murders. June twenty eight, eight
 twenty two PM...

FLASH BACK DISSOLVE

87 INT. MANSION - JULIET'S BEDROOM -- NIGHT

87

JULIET is texting on her bed while IDA packs her suitcases.
 Ida keeps looking suspiciously back at Juliet.

TAYO (V.O.)
 Juliet texts: Together soon.

SUBTITLE: 2gthr soon

TAYO (V.O.) (CONT'D)
 Rashad: Not soon enough

SUBTITLES: NSE

Ida puts some clothing in the suitcase and notices the jewelry
 box, then looks at Juliet and shakes her head.

TAYO (V.O.) (CONT'D)
 Juliet texts: Ida is suspicious. Saw
 I packed my jewelry. I will miss
 her.

SUBTITLES: Ida ??? Saw da gold. Wil mis hr

CUT TO:

88 INT. ALLEY BEHIND BARBER SHOP -- NIGHT 88

RASHAD sits on a trash can, texting.

TAYO (V.O.)
 Rashad: Miss you so much. Counting
 the minutes till we are together
 forever

SUBTITLES: MUSM CTMTWRT4E

TAYO (V.O.) (CONT'D)
 Juliet texts back: Bye for now my
 heart, I love you

SUBTITLES: By 4 now <333 143

He kisses the cell phone screen and turns it off then goes
 back into the barbershop.

DISSOLVE TO PRESENT

89 EXT. MALIBU HILLTOP MANSION -- DAY 89

OFFICER RAVELO parks the unmarked sedan in front and officer
 Ravelo, JACK & TAYO get out.

JACK
 I knew that maid was holding out on
 us.

They walk up and JACK rings the door bell. IDA answers.

IDA
 Yes, can I help you?

MATCH DISSOLVE

90 EXT. MANSION BACKYARD -- DAY 90

OFFICER RAVELO stands by the French doors while JACK, TAYO
 and IDA sit by the pool. She is shaking her head.

IDA
No, sorry. I can't help you.

TAYO leans close so he is face to face with Ida.

TAYO
In my country...

He grabs his tongue so he has to half mumble.

TAYO (CONT'D)
(mumbling)
...we cut off a perjurers tongue.

Ida leans back, horrified. Jack reaches out and moves Tayo back from Ida. He holds his cell phone in front of Ida's eyes.

JACK
We have Juliet's text message. You helped her pack. She said you were suspicious.

Ida deflates, resigned.

IDA
It was the last time I ever saw my mi "ija"...

FLASH BACK DISSOLVE

91 INT. MANSION - JULIET'S BEDROOM -- NIGHT

91

JULIET packs one of the two suitcases while IDA packs the other.

JULIET
Deep brown eyes that just look right through you and lips that are so soft.

IDA
I know what you mean.

They giggle together.

IDA (CONT'D)
But be careful "ija", men with soft lips can hurt you.

JULIET
Not my Rashad.
(a beat)
This clean?

She holds up a dress.

IDA

Yes. Get your tooth brush.

Juliet goes into the bathroom. Ida checks the suitcase Juliet was packing, tidying it up. She notices a large jewelry box under the clothes. Suspicious she looks up at the bathroom and quickly returns to the suitcase she was packing.

IDA (CONT'D)

Two suitcases for one night, Ija?

Juliet steps out of the bathroom, arms full of makeup, etc.

JULIET

We're just not sure where we're going.
You know how it is, got to be ready
for anything.

Juliet dumps her load of stuff into the suitcase and zips it closed. Ida zips her case closed and they stack the suitcases by the door.

JULIET (CONT'D)

I'll be back tomorrow afternoon.

Juliet suddenly gives Ida a long tight hug, reluctantly ending it after a little too long.

JULIET (CONT'D)

Time to go.

She grabs a suitcase and walks out, Ida follows with the second case.

CUT TO:

92 EXT. MALIBU HILLTOP MANSION -- NIGHT

92

The trunk of the Bentley pops open revealing really lush carpeting. WILLIS and IDA put in the two suitcases.

IDA

Make sure Juliet gets into CiCI's
place safely. Two suitcases for one
night. Something funny is going on.

WILLIS

I'm on it, Ida

He slams the trunk closed revealing Juliet sitting in the back seat, texting.

SUBTITLES: TBS

Willis gets in the drivers seat while Ida goes around to the passenger side and waves good bye to Juliet.

IDA
See you tomorrow, Ija!

Juliet flips a quick wave as the Bentley drives off, leaving Ida watching and wondering.

DISSOLVE TO PRESENT

93 INT. MANSION BACKYARD -- DAY

93

OFFICER RAVELO, JACK and TAYO listen to IDA sob.

IDA
I should have never let her go. Never!

TAYO
And Willis drove her to CiCi's place?

IDA
Yes. He was suppose to keep an eye on her.

JACK
Why didn't you tell us this before.

IDA
If Mr. and Mrs. Abaeze knew, they'd fire me. Please. Don't tell them. I raised that girl and I need this job.

JACK
Ok, Ok.
(a beat)
Where is the Chauffeur now?

IDA
Probably with the Abaeze's, taking care of Juliet's...

She starts to weep again.

IDA CON'T
Juliet's body
(she continues crying)

DISSOLVE TO:

94 INT./EXT. UNMARKED SEDAN - ON P.C.H. -- DAY

94

OFFICER RAVELO drives. JACK sits next to her. TAYO leans forward from the back seat.

TAYO

(to Officer Ravelo)

I have a great Nigerian restaurant picked out. Are we on for tonight, Rosy?

She looks over at Jack and smiles.

OFFICER RAVELO

I think I'm working.

Jack nods and smiles back. Tayo sits back, defeated.

DISSOLVE TO:

95 INT. OFFICER RAVELO'S 12TH FLOOR APARTMENT -- SUNSET

95

JACK stands at the balcony railing watching the sun go down behind the Century City skyscrapers. OFFICER RAVELO joins him, handing him a glass of wine. She is out of uniform and looking beautiful in a simple black dress.

OFFICER RAVELO

Love or money?

JACK

Their both good motives. I think money.

OFFICER RAVELO

I don't think so. I think he loved her.

JACK

So he was really leaving his family for her.

OFFICER RAVELO

Yes.

JACK

Then who killed them?

OFFICER RAVELO

His brother. Rashad was running away with their ransom money.

JACK

He could have been lying to her. No love just money.

OFFICER RAVELO

OK, then who killed them?

JACK

That's why I want to question the chauffeur, Willis. He's been lying to us from the start.

OFFICER RAVELO

So the chauffeur killed them. Why?

JACK

Love, money or Jealousy! All good motives. We'll know more after we find Willis and the rest of Rashad's family.

They pause to look at the last of the sunset.

OFFICER RAVELO

Love.

JACK

Love.

He takes her hand and turns her towards him. They kiss.

DISSOLVE TO:

96 EXT. CHEAP MOTEL -- NIGHT

96

WILLIS sits in his Ford keeping an eye on the motel. Behind him the Bently pulls up and MR. ABAEZE gets out and joins him.

MR. ABAEZE

Arrangements took all day. You've done well, Willis. Where are they?

Willis points towards the motel.

WILLIS

First floor, room six.

He hands a pair of binoculars to Mr. Abaeze, who uses them

BINOCULAR MATT: The motel room labeled #6 has the curtains drawn tight.

CUT TO:

97 INT. CHEAP MOTEL ROOM -- NIGHT 97

MUSTAPHA & MOHAMAD kneel on their prayer mats doing their evening prayers. As they finish Mustapha raises to his knees but Mohamad stays kneeling and starts to weep.

MOHAMAD

Rashad should be here. I... should...
have...I'm so sorry...

Mustapha reaches down and puts a comforting hand on Mohamad's shoulder.

MUSTAPHA

It was Allahs' will, Son.

CUT TO:

98 EXT. CHEAP MOTEL -- NIGHT 98

BINOCULAR MATT: Motel room door #6 opens and MUSTAPHA and MOHAMAD stroll out, father still comforting son.

MR. ABEAZE (O.S.)

Willis, start the car they're on the
move.

CUT TO:

99 EXT. SAN FERNANDO ROAD - CHEAP MOTEL -- NIGHT 99

MUSTAPHA & MOHAMAD drive their old Toyota out of the hotel parking lot and onto the street, past the old Ford and Bentley. WILLIS and MR. ABAEZE pull away from the curb and follow them.

CUT TO:

100 INT. FORD - ON SAN FERNANDO ROAD -- NIGHT 100

MR. ABEAZE

Pull up next to them.

WILLIS

We should follow them.

MR. ABEAZE

Just do as I say.

He starts rolling down the passenger side window as the ford pulls up next to the old toyota.

CUT TO:

101 INT. OLD TOYOTA -- NIGHT

101

MOHAMAD drives and does not notice the Ford pulling up next to him. MUSTAPHA sees MR. ABAEZE pulling a large caliber automatic from a shoulder holster and leveling it out the Ford's Passenger window, aiming a Mohamad.

MUSTAPHA

DUCK!

INSERT: Mustapha's foot stumps on Mohamad's foot, flooring the gas pedal.

CUT TO:

102 INT. FORD -- NIGHT

102

MR. ABAEZE

Hold it steady, Willis.

MR. ABAEZE is aiming at MOHAMAD as the Old Toyota suddenly lurches and pulls away, Mohamad and MUSTAPHA ducking down out of the line of fire.

MR. ABAEZE (CONT'D)

Damn it! Get after them, Willis.

Willis speeds after them.

CUT TO:

103 EXT. INTERSECTION -- NIGHT

103

The two cars speed through the intersection, running the stop light and disappear up the street.

CUT TO:

104 EXT. SIDE STREET -- NIGHT

104

The two cars careen around the corner and jockey for position as they disappear down the street.

CUT TO:

105 EXT. POLK STREET -- DAY 105

The two cars turn onto Polk Street and speed up the street.
The Toyota swerving to keep the Ford from pulling along side.

CUT TO:

106 INT. OLD TOYOTA -- NIGHT 106

MOHAMAD

Who the hell are these guys?

MUSTAPHA

There! Turn!

He points.

CUT TO:

107 EXT. DRONFIELD AVE. -- NIGHT 107

The Toyota turns onto Dronfield past the entrance to a landscapers storage yard and skids to a stop. The Ford speeds around the corner and screeches to a stop just before reaching the storage yards entrance. Suddenly the Toyota backs into the storage yard entrance and disappears down the yards driveway. The Ford follows.

CUT TO:

108 EXT. LANDSCAPERS STORAGE YARD -- NIGHT 108

The Toyota backs to the end of the driveway and stops. MOHAMAD & MUSTAPHA throw open the car doors, grab their guns and step out of the Toyota, using the doors as shields they start shooting.

BANG! BANG! BANG!

The Ford skids to a stop in the middle of the driveway and WILLIS & MR. ABAEZE duck as gun shots pierce the windshield.

CUT TO:

109 EXT. POLK STREET -- NIGHT 109

A police car stops at the intersection of Polk and Dronfield.

BANG! BANG! BANG! (O.S.)

The passenger side COP rolls his window down and listens.

BANG! BANG! BANG! (O.S.)

The passenger side Cop grabs the car microphone.

COP #2
 Shots fired. Polk and Dronfield.
 Request back up.
 (a beat)
 There.

He points down Dronfield and the driver COP turns onto Dronfield.

CUT TO:

110 EXT. LANDSCAPERS STORAGE YARD -- NIGHT

110

MUSTAPHA & MOHAMAD crouch behind the Toyota's doors, shooting. There are bullet holes in the windows and windshield.

WILLIS & MR. ABAEZE take cover behind their car's doors and return fire.

POLICE SIREN (O.S.)

Willis bends over and glances under his car door. He can see Mustapha's feet sticking out from under the Toyota's car door.

Willis shoots.

BANG!

Mustapha is hit in the foot and drops to the ground in pain.

Willis shoots under his door again.

BANG! BANG!

Mustapha is hit in the chest, twice, and dies.

The police car, siren and lights on, skids into the driveway and TWO COPS jump out, guns drawn and using their car doors as shields.

COP #1
 DROP YOUR WEAPONS! LET ME SEE YOUR
 HANDS!

MR. ABAEZE spins around, still holding his automatic and Cop #1 fires hitting Mr. Abaeze in the leg, he drops to the ground.

MR. ABAEZE
 I'm hit! I'm hit!

Willis quickly throws his gun away and points to Mustapha and Mohamad.

WILLIS
They're the killers! Arrest them!

Mohamad takes off into a row of potted trees, running towards Polk Ave.

COP #2
STOP! STOP OR I'LL SHOOT!

He shoots!

Bang! Bang!

CUT TO:

111 EXT. POLK STREET -- NIGHT

111

MOHAMAD bursts out from the row of trees and jumps onto the chain link fence that surrounds the storage yard. He clamors over it stumbling out onto Polk Ave. just as the back up police car drives up and skids to a stop, almost hitting him. Panicked, Mohamad runs down the sidewalk towards Dronfield. The police car hits its SIREN and speeds up to Mohamad, cutting him off at the corner and driving along side of him as he turns down Dronfield and runs along the storage yard fence. Just as he gets to the storage yard entrance COP #2 pushes a wheel barrel out in front of Mohamad who stumbles over it landing face up on the ground. He is instantly looking up into Cop #2's pistol. The TWO COPS in the police car pull over and get out to help with the arrests.

COP #2
You're under arrest.

DISSOLVE TO:

112 INT. OFFICER RAVELO'S 12TH FLOOR APARTMENT -- NIGHT

112

In the bedroom, JACK & OFFICER RAVELO roll around under the sheet. Jack's cell phone RINGS and he reluctantly reaches over and hits the "ignore" button.

JACK
I'll deal with what ever in the morning.

OFFICER RAVELO
Works for me.

She drags him back under the sheet.

DISSOLVE TO:

113 INT. INTERROGATION ROOM -- DAY

113

OFFICER RAVELO escorts a handcuffed MOHAMAD in and locks him to the eye ring on the table, then she stands by the door. Mohamad tests the chains and the table but he is secured. Dejected he sits back down.

JACK & TAYO walk in and take the seats opposite Mohamad.

TAYO

Your father dead, your brother dead,
your cousin Ahcmed dead, your other
cousin Itzac in jail.

MOHAMAD

Itzac is alive?!

JACK

And talking!

Mohamad sits back, determined to resist.

MOHAMAD

Well I have nothing to say.

Jack bends down and grabs Mohamad's foot, twisting it up so he can pull off the Nike sneaker.

MOHAMAD (CONT'D)

Hey!

Jack puts it into an evidence bag and hands it out the door to the uniformed cop.

JACK

Get this to the lab, asap.

TAYO

Now we wait.

Jack & Tayo sit back, relaxed. Mohamad sits forward, nervous.

MOHAMAD

My sneaker, it's expensive.

TAYO

You won't need it anymore.

JACK

They give you hospital slippers on death row. No laces. Don't want you to hang yourself before they can give you the injection.

TAYO

Besides, it's evidence now.

MOHAMAD

My sneaker?

JACK

That and the suitcases and knapsack we found on the back seat of your car. It's all proof you were at Juliet's and your brother's murder.

MOHAMAD

I did not kill my brother or the slut.

Jack slaps him.

JACK

Watch your mouth.

TAYO

We know you were there.

MOHAMAD

I was, but I did not kill my brother. I loved him.

TAYO

Then who did?

MOHAMAD

I did not see. Rashad was going to kidnap the sl... girl. My father told me to follow and make sure all went as planned...

FLASH BACK DISSOLVE

114 EXT. BARBERSHOP -- NIGHT

114

RASHAD, in the clunker, drives out of the back alley, pauses and turns on the main street. As he passes the barbershop Mohamad rushes out the front door, gets into his Uncle's Toyota and drives after him.

CUT TO:

115 EXT. VARIOUS STREETS -- NIGHT 115

The Toyota follows Rashad in the old clunker.

CUT TO:

116 EXT. SOSAS JEWELRY STORE -- NIGHT 116

Rashad, in the clunker, drives up and turns into the parking lot across the street from the jewelry store. Mohamad, in the Toyota, parks across the street in the dark, before the jewelry store and across from the parking lot. He makes sure that he is not right in front of the parking lot entrance. Mohamad watches.

Juliet, carrying one suitcase and rolling the other, comes out of the store, crosses the street and disappears into the dark parking lot.

Mohamad scans the radio looking for a better radio station, when he looks up the parking lot is still dark, then:

BANG! (O.S.)

A gun flash lights up the parking lot but is too fast for Mohamad to see anything but shapes, shadows and reflections.

BANG! BANG! BANG! (O.S.)

Three more flashes, staccato. Mohamad fumbles under the car seat for his gun, finally finding it. He starts the car, drives across the street and into the parking lot driveway.

CUT TO:

117 INT. PARKING LOT -- NIGHT 117

The Toyota pulls in and stops when it's headlights shine on RASHAD & JULIET lying dead in pools of blood. Mohamad is stunned. He gets out, gun ready, and looks around for someone to shoot, but he is alone. Mohamad goes to Rashad, kneels and checks for signs of life.

MOHAMAD

Rashad? Rashad! Allah... Rashad please?

POLICE SIREN in the distance (O.S.)

Mohamad looks up, panicked. He quickly searches Rashad, taking all his I.D., phone and jewelry, then grabs Rashad's backpack and Juliet's suitcases and tosses them into the back seat of

the Toyota, gets in and drives off, turning right as he exits the parking lot.

POLICE SIREN UP FULL (O.S.)

CUT TO:

118 INT. TOYOTA -- NIGHT

118

MOHAMAD drives up Crenshaw. He starts to cry.

DISSOLVE TO PRESENT

119 INT. INTERROGATION ROOM -- DAY

119

OFFICER RAVELO still mans the door while MOHAMAD cries. TAYO watches as JACK leans in.

JACK

Just admit it, you killed them both.
I'll give you the same deal we gave
your Cousin.

Mohamad looks up.

JACK (CONT'D)

Confess and you get to stay in an
American prison. Three hots and cot
plus TV and Medical, or...

TAYO leans in.

TAYO

I take you back to Nigeria.

Mohamad looks from Tayo to Jack.

MOHAMAD

I told you the truth. On the soul of
my father and brother, I did not kill
anyone. And I don't want to stay in
this cursed country, it has killed my
family and now wants to kill me.
Believe what you will.

He buries his head in his hands.

Jack looks at Tayo and jerks his thumb at the door. Tayo nods and they walk out, leaving Mohamad sobbing. Officer Ravelo follows them.

CUT TO:

120 INT. POLICE HALLWAY -- DAY

120

JACK, TAYO and OFFICER RAVELO walk out of interrogation room #1

TAYO
What do you think?

JACK
The shoes didn't match the killers.

TAYO
I believe him.

JACK
You're too easy. Let's take a look at the chauffeurs feet.

They all walk into interrogation room # 2

CUT TO:

121 INT. INTERROGATION ROOM #2 -- DAY

121

OFFICER RAVELO stands by the door while WILLIS sits handcuffed to the steel table. He looks up as JACK & TAYO enter.

JACK
Willis, Willy, Will, your rap sheet wasn't long enough?

WILLIS
I was doing your job. Those African bastards killed my Juliet...

Tayo and Jack sit opposite Willis.

TAYO
Thank you, we appreciate that. How about we get you a new pair of shoes?

WILLIS
What?

JACK
You're shoes, we need them. Give me your foot.

Jack waves. Willis crosses his feet.

WILLIS
You got a warrant?

TAYO
You got something to hide?

Jack reaches down and grabs Willis' leg.

JACK
Don't need a warrant, you're under
arrest.

Jack twists Willis leg up and slips off the boot.

WILLIS
Hey! That hurts.

TAYO
Don't be a baby.

Jack looks at the boot.

JACK
Brahma, good boot. Hope the lab
doesn't destroy it.

WILLIS
Yeah, they're brand new.

TAYO
What you do with the old ones.

Willis smiles.

WILLIS
Threw them away.
(a beat)
If I'm under arrest I want a lawyer.

JACK
OK, but we're not here about the
arrest.

TAYO
We just need to clear up some
discrepancies in the Juliet murder.

WILLIS
What? You got the guy that killed
her. That African asshole.

JACK
Sure did, thanks to you. But the
D.A. doesn't like loose ends.

WILLIS

What "loose ends"?

JACK

You told us the last time you saw Juliet was at her home in Malibu. Ida says you drove Juliet to CiCi's place that night and was told to keep and eye on her. We just need to know which it was?

WILLIS

Ida must be confused. I'm always driving Juliet around, Ida just got the night wrong or something.

JACK

Well, that explains it.

(a beat)

No. Ida was real positive about that night, after all it was the last time she ever saw her "ija" alive. And we can't find anyone else who remembers driving her. So which of you is lying?

Willis fidgets under Jack & Tayo's watchful eyes. The silence just hangs there. Willis starts to squirm.

WILLIS

Maybe I got confused. I drove her to CiCi's all the time. I'd just drop her off and head home, I probably did drive her that night and just got confused.

TAYO

I can see how that can happen, right Jack?

JACK

Well, there's still one problem. CiCi says she saw you drive around the corner and park.

Tayo looks at Jack surprised. Willis is speechless. He looks from Jack to Tayo and back as if trapped.

TAYO

According to CiCi, Juliet was in love with Rashad, not you.

WILLIS

That's a lie.

JACK

Juliet and CiCi were BFF's, they told each other everything. Why would she lie?

TAYO

Which was it? Your version, where you rescue Juliet from Rashad the kidnapper when he attacked her behind the Jewelry store.

JACK

Or CiCi's version, where you attacked poor Rashad and pull a gun on him, and Juliet slapped you and locked you out of the store.

Jack reaches out and slaps Willis, hard, knocking Willis back. He strains at his handcuffs. Jack gets in Willis' face.

JACK (CONT'D)

You killed them, didn't you? That little African punk stole Juliet from you, took her and her daddy's money and you couldn't handle it, so you killed them!

WILLIS

NO! I was watching, like I was told. I was just doing my job so I dropped her off and as I was driving away I looked in the rear view mirror and saw him...

FLASH BACK DISSOLVE

122 EXT. SOSAS JEWELRY STORE -- NIGHT

122

The Bently is parked in front, WILLIS is helping JULIET get her suitcases and get into the store front. After she disappears inside Willis gets into the Bently and slowly drives away. He glances into the rear view mirror and sees RASHAD drive up in the clunker and turn left into the parking lot. Willis makes a quick left at the corner as MOHAMAD, in his Uncles car drives up and parks just before the Jewelry store.

CUT TO:

123 INT. PARKING LOT -- NIGHT

123

RASHAD, knapsack in hand, leans on the fender of the clunker waiting and watching out the parking lot entrance, behind him WILLIS sneaks down the back stairs, hiding when he sees Rashad.

NEW ANGLE

Rashad rushes to help JULIET when he sees her entering the parking lot with the two suitcases.

RASHAD

You came.

JULIET

Of course. I wouldn't miss my kidnapping.

Rashad stops, puts down the suitcases and grabs Juliet.

RASHAD

Are you sure? It means leaving everything and everybody, your family, the money, CiCi?

JULIET

Your father, your brother and Cousins...
(laughs)
Your life of crime.

She kisses him.

JULIET (CONT'D)

I love you, Rashad

She melts into his arms for a long passionate kiss. Willis has to look away, then pulls an automatic from his shoulder holster and steps down the stairs and into the light. Rashad and Juliet are still engrossed in their kiss.

WILLIS

Juliet.

Rashad and Juliet look over, surprised.

WILLIS (CONT'D)

Take your hands off her.

He levels the automatic at Rashad.

JULIET

Willis, put the gun down.

WILLIS
No. Get over here. It's my job to
protect you.

JULIET
From what? The man I love.

WILLIS
Then you love a dead man.

Just as he fires the automatic...

BANG!

Juliet steps in front of Rashad.

RASHAD
NO!

Rashad catches her as she falls back towards him then gently
lowers her to the ground. He cradles her.

RASHAD (CONT'D)
Juliet! Juliet?!

She smiles up at him, blood spreading across her dress and
onto the floor.

RASHAD (CONT'D)
Stay with me!

DISSOLVE TO PRESENT

124 INT. INTERROGATION ROOM #2 -- DAY

124

JACK, TAYO and OFFICER RAVELO listen to WILLIS.

WILLIS
She stepped right in front of him.
Took his bullet. I never would have
hurt her. It was an accident. It
wasn't my fault.

JACK
I can see that. You couldn't have
known she would take a bullet for the
man she loved.

TAYO
She must have really loved him.

WILLIS

No. No way. He was kidnapping her.
I was trying to protect her. She
just got in the way. It was an
accident.

JACK

Then how did Rashad die?

Willis looks from Jack to Tayo, trying to think fast.

WILLIS

That...That was self-defense!

FLASH BACK DISSOLVE

125 INT. PARKING LOT -- NIGHT

125

WILLIS, the gun still smoking in his hand, watches RASHAD hold the dying JULIET.

RASHAD

I love you. Please! Don't die.

She tries to reach up and touch his face but does not have the strength. Rashad grabs her hand and presses it to his cheek.

RASHAD (CONT'D)

I can't live without you. I won't
live without you.

She exhales and her hand drops as her eyes glass over.

RASHAD (CONT'D)

Juliet? JULIET!!?

He leans down and whispers in her ear.

RASHAD (CONT'D)

I love you. Wait for me, I'm coming.

He gently closes her eyes and lowers her to the ground, then looks up at Willis who raises his automatic and aims at Rashad again.

WILLIS

This is your fault! I was aiming at
you. You killed her.

Rashad slowly gets up and starts towards Willis.

WILLIS (CONT'D)

Yeah! You killed her. I was trying
to protect her from being kidnapped.

He shoots.

BANG!

Rashad staggers but keeps going.

WILLIS (CONT'D)

Their gonna find the gun in your hand!
You're the killer here!

He shoots again.

BANG!

Rashad staggers again and blood seeps across his shirt. He
keeps slowly walking towards Willis, determined.

WILLIS (CONT'D)

DIE ALREADY DAMN YOU!

He shoots again.

BANG!

Rashad drops to his knees clutching his bloody chest. He
looks past Willis as if he sees somebody in the distance.

RASHAD

Wait Juliet. It'll be OK. I'm
coming...

He collapses, dead.

CAR TIRES SQUEAL (O.S.)

Willis looks around, panic sets in and he runs up the stairs
and disappears just as the headlights from MOHAMAD'S car spills
into the parking lot, spot lighting Rashad and Juliet's bodies
and reflecting off the expanding pools of blood.

FREEZE FRAME

ROLL TAIL CREDITS

DISSOLVE TO PRESENT

126 INT. INTERROGATION ROOM #2 -- DAY

126

JACK, TAYO and OFFICER RAVELO watch WILLIS.

WILLIS

He just kept coming at me, didn't say a word. He was gonna kill me, with his bare hands. I didn't have a choice.

JACK

Sounds like self-defense to me.

TAYO

Me too. You had no choice.

Jack grabs a legal pad and pen and hands them to Willis.

JACK

Write it up, just like you told us.

TAYO

Make sure you put in the part about "just doing your job".

WILLIS

Then I can go?

JACK

Sure. You want something to drink?

Willis takes the legal pad and pen and gets ready to start writing.

WILLIS

I'll take a soda.

JACK

(To Officer Ravelo)

Keep an eye on him.

Jack and Tayo walk out leaving Willis writing away under Officer Ravelo's watchful eyes.

CUT TO:

127 INT. POLICE HALLWAY -- DAY

127

Jack & Tayo step out of interrogation room #2.

TAYO

CiCi never said she saw him park around corner?

JACK

A little lie.

TAYO

Then you're not going to let him go
after he writes his confession.

JACK

I ain't even gonna buy him a soda.

They walk up the hall, laughing. An ATTRACTIVE YOUNG FEMALE OFFICER walks out of an office and past them. Tayo turns to watch her.

TAYO

Wish me luck.

He rushes to catch up to her.

TAYO (CONT'D)

Hi pretty lady, want to catch a movie?

Jack laughs and walks off.

FADE OUT:

THE END