

"FOR COLORED GIRLS"

By  
Tyler Perry

Based on The Stage Play

"For Colored Girls Who Have Considered Suicide  
When The Rainbow Is Enuf"

by  
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Opening:

1 INT. COMMUNITY CENTER - YASMINE'S DANCE STUDIO. 1

The community center - An old rundown building with two floors and several different rooms. Built in the 50's, it looks like it hasn't been kept up or painted in years. Water spots, old creaky floors line the hallway. Housed in this state-funded facility are several volunteer operations. Juanita's free clinic and Yasmine's Rhythms, a dance studio, are two of them. We enter the dance studio where Yasmine is dancing alone. We see soft shots of hands and feet dancing about the room. The fabric from her leotard moving gracefully in the wind as she dances to the sound of a solo piano. The slow speed of the film catches her face in the light from the huge old dirty window.

YASMINE (V.O.)

Dark phrases of womanhood,  
of never having been a girl.  
Half-note scattered without  
rhythm.

2 INT. JUANITA'S APARTMENT - DAY 2

JUANITA a nurse and relentless volunteer stands in the kitchen of her modest apartment watering a plant. She goes back to her table where she has several hundred flyers she has printed. The flyers read "Free Clinic Seminars on Thursday".

JUANITA (V.O.)

No tune distraught. Laughter  
fallin' over a black girl's  
shoulders. It's funny. It's  
hysterical. The melodylessness of  
her dance. Don't tell nobody.  
Don't tell a soul. She's dancing  
on beer cans and shingles.

CUT TO:

3 INT. LINDA'S APARTMENT - DAY 3

LINDA, a high powered business woman, stands in her posh penthouse apartment high above Manhattan. She is getting ready for work. She is in her closet. Her husband CARL, in silhouette, is in the shower. We see him in the distance. She picks his pants up off the floor, a card falls out. She picks the card up and looks at it, then puts it back in his pocket.

(CONTINUED)

3 CONTINUED:

3

LINDA (V.O.)

This must be the spook house.  
Another song with no singers,  
lyrics no voices and uninterrupted  
solos, unseen performances. Are  
we ghouls? Children of horror?

CUT TO:

4 INT. ALICE'S APARTMENT - DAY

4

ALICE, a religious fanatic, walks to a closet in her small rundown apartment. She sits and starts praying in her prayer closet. Dressed in all white, lighting candles on a make-shift altar.

ALICE

The joke? Don't tell nobody, don't  
tell a soul. Are we animals? Have  
we gone crazy?

5 INT. KELLY'S APARTMENT - DAY

5

KELLY an overworked social worker is looking at a pregnancy test stick in the bathroom of her modest apartment. It's negative. DONALD her husband enters. She quickly puts it in the trash can and tries to hide her frustration. He kisses her.

KELLY (V.O.)

I can't hear anything but  
maddening screams and the soft  
strains of death. And you  
promised me. You promised  
somebody. Anybody. Sing a black  
girl's song.

CUT TO:

6 INT. HIGH SCHOOL - AUDITORIUM - DAY.

6

A graduation is in full swing. We see NYLA as she receives her diploma. Her mother ALICE beams with pride from the front row. Alice is dressed in all white, with a cross on and a huge bible. Her older sister TANGIE looks on at her uninterested as she holds a fussy seven month old in her arms.

(CONTINUED)

NYLA (V.O.) (CONT'D)  
Bring her out to know herself. To  
know you, but sing her rhythms  
caring, struggle.

TANGIE (V.O.)  
Hard times sing. Her song of life.  
She's been dead so long, closed in  
silence so long.

CRYSTAL lays in the bed in a very rundown apartment. BEAU  
WILLIE is having sex with her, as tears roll down her  
face.

CRYSTAL (V.O.)  
She doesn't know the sound of her  
own voice, her infinite beauty.  
She's half-note scattered without  
rhythm, no tune. Sing her sighs...  
Sing the song of her  
possibilities. Sing a righteous  
gospel. Let her be born. Let her  
be born and handled warmly.

YASMINE/CRYSTAL / KELLY/ NYLA/  
TANGIE/ LINDA/ ALICE / JUANITA  
(V.O.)  
And this is for colored girls who  
have considered suicide but moved  
to the ends of their own rainbows.

CUT TO:

Tangie sits at the kitchen table of her small urban  
apartment. She is writing in her journal. She takes some  
orange butterflies out of her hair and put them in a box.  
A half dressed man comes out of the bedroom.

MAN #1  
You got anything to eat?

TANGIE  
You'll have to go now. I've got  
lot of work to do and I can't with  
a man around.

She walks over and gives him his pants.

(CONTINUED)

TANGIE (CONT'D)

Here are your pants. There's coffee on the stove. It's been very nice but I can't see you again.

MAN #1

What did you say to me?

TANGIE

You got what you came for. Didn't you?

He mumbles as he puts on his pants.

TANGIE (CONT'D)

I couldn't possibly wake up with a strange man in my bed.

MAN #1

Is that why you been out here all night? Why don't you come to bed?

TANGIE

Why don't you go home.

MAN #1

Yeah, okay.

He exits and slams the door.

EXT. CRYSTAL'S APARTMENT BUILDING - DAY

Man # 1 walks out the apartment building. Juanita opens the back door of her car. She removes a plant from the back seat.

JUANITA

Hold it, please.

Man #1 holds the door.

JUANITA (CONT'D)

Thank you.

INT. CRYSTAL'S APARTMENT BUILDING - FRANK'S APARTMENT DOOR - DAY

Juanita walks into the apartment building. She looks around for apartment 4. She approaches it and knocks. There is no answer.

JUANITA

I know you're in there Frank. Open the door.

She looks down at the bottom of the door seal.

JUANITA (CONT'D)

You got a woman in there?  
Franklin. You know what...Fine  
Frank. Fine, I've had enough of  
this, I'm sick of your shit and  
without any assistance or guidance  
from you I have loved you  
assiduously for eight months, two  
weeks and a day. I have been stood  
up four times. I've left seven  
packages on your doorstep, forty  
poems, two plants and three  
handmade note cards. And I left  
town so I could send them. You  
have been no help to me on my job.  
You call at 3:00 in the morning on  
weekdays. Charming, charming. But  
you are of no assistance. I want  
you to know this was an experiment  
to see how selfish I could be. If  
I would really carry on, to snare  
a possible lover. If I was capable  
of defacing myself for the love of  
another. If I could stand not  
being wanted when I wanted to be  
wanted. And, I cannot so, with no  
further assistance and no guidance  
from you. I am ending this affair.

She reaches into her purse and takes out a note card. She sticks the card into the plant. GILDA opens her apartment door.

JUANITA (CONT'D)

There's a note that is attached to  
a plant I've been watering since  
the day I met you. You may water  
it your damn self.

Gilda looks at her as she moves toward the stairs.

GILDA

Nobody lives there anymore. He  
moved in with some woman.

Juanita walks toward the door.

GILDA (CONT'D)

Can I have the plant.

(CONTINUED)

11 CONTINUED: (2) 6.  
11  
Juanita walks out.

12 EXT. CRYSTAL'S APARTMENT - DAY 12  
Juanita walks out of the building and slams the door.  
KELLY stands at the door on the intercom.

KELLY  
Hello.

CRYSTAL(V.O.)  
Yes.

KELLY  
Hi, I'm Kelly Watkins from Child  
Welfare.

CRYSTAL(V.O.)  
What can I do for you?

KELLY  
I'm looking for Crystal Wallace.

CRYSTAL(V.O.)  
What do you want with her?

KELLY  
I don't have time to play these  
games Ms. Wallace. Open the door  
or I'm coming back with the  
police.

CRYSTAL(V.O.)  
512.

Kelly is buzzed into the apartment building.

CUT TO:

13 INT. CRYSTAL'S APARTMENT BUILDING - HALLWAY - DAY 13  
Kelly enters. She looks for the elevator.

KELLY  
Great.

Kelly walks to the stairway and looks up. CRYSTAL looks  
down from the fifth floor. Kelly starts the walk up the  
stairs.

KELLY (CONT'D)  
No elevator?

(CONTINUED)

CRYSTAL  
It's a walk up.

Gilda walks up the stairs with the plant.

GILDA  
Good morning.

CRYSTAL  
Good morning.

GILDA  
Is somebody coming up?

CRYSTAL  
You know somebody coming up Ms.  
Gilda.

GILDA  
Who is it?

Crystal gives her a look. She hears a noise coming from  
her apartment.

GILDA (CONT'D)  
Is that Beau Willie?

CRYSTAL  
Yeah.

Crystal gives her a look.

GILDA  
Can you get my mail when you go  
downstairs? I went all the way  
down there and no mail. He's  
running late.

CRYSTAL  
Sure I'll get it.

Apartment 515 door opens and Tangie sweeps dust into the  
hallway.

TANGIE  
Good morning ladies.

CRYSTAL  
Good morning.

GILDA  
You gonna clean that up?



TANGIE

It's dust, it will blow away.

GILDA

Everything don't blow like you.

TANGIE

Your old ass better leave me alone.

GILDA

You got a lot of men coming through your house.

TANGIE

Why you jealous cause you don't have no men coming at all. Mind your business.

Tangie goes into the house and closes the door.

GILDA

I can't stand that slut. Just a tramp.

CRYSTAL

I'll talk to you later Ms. Gilda.

Kelly makes her way to the fifth floor.

GILDA

Oh, okay.

Gilda goes into her apartment. She slowly closes the door.

KELLY

I gotta start exercising.

CRYSTAL

You just did.

Kelly is breathing hard.

CRYSTAL (CONT'D)

Can I get you some water?

KELLY

Please.

CRYSTAL goes into her apartment. Kelly follows.

CUT TO:

15 INT. CRYSTAL'S APARTMENT - DAY

15

CRYSTAL

I told the doctor that she was fine. It's just a little bruise.

Kelly looks around the small but neat apartment. Crystal gives her a glass of water.

KELLY

Thank you. I understand that but, any time a child is repeatedly seen in an emergency room, we have to do a home visit. Where are your children?

Crystal goes into the small bedroom. Kelly sees cigarette smoke and feet hanging from a bed in the bedroom. She can hear a very loud TV. Crystal comes out with the kids and closes the door.

KELLY (CONT'D)

Is that the children's father?

CRYSTAL

Yes.

Kelly looks at the kids.

KELLY

I'll need to speak to him.

CRYSTAL

He's asleep.

KELLY

You must be Kenya, Hello.

The kids don't respond.

KELLY (CONT'D)

My name is Kelly. I like your shirt. Can you talk to me for a second? Do you remember when you went to see the doctor the other day? How did you hurt yourself?

CRYSTAL

Kenya always gets into something..

KELLY

Can she tell me?

Kenya hears a noise in the bedroom. She hides behind her mother.

(CONTINUED)

CRYSTAL

She's not being hurt. I promise  
you. I love my children.

CRYSTAL hears Beau Willie moving about in the bedroom.

CRYSTAL (CONT'D)

Ms. Wallace I really have to get  
to work.

Beau Willie comes out of the room.

BEAU WILLIE

Who is this?

KELLY

I'm Kelly Watkins from Child  
Welfare.

BEAU WILLIE

Child welfare?

KELLY

Yes.

BEAU WILLIE

Damn government. I called them  
months ago to get veterans  
benefits. I can't get a case  
worker. How the fuck the  
government gonna send you down  
here about some kids. I been  
asking them bastards... I defended  
this damn country, so you can have  
that job, and they send you down  
here with this bullshit. Get out  
of here. Coming here about some  
damn kids.

Sensing she is not safe, Kelly quickly gathers her things  
to leave.

CRYSTAL quickly closes the door. Kelly looks at the kids  
as the door is closing. Gilda opens her door.

GILDA

(whispering)

It ain't her that's hurting them  
kids. It's him. I baby sit 'em, I  
know. I can hear everything  
through this wall. That's why I  
called you.

(CONTINUED)

KELLY

You called?

GILDA

Yes. She can't protect them from him. Do her a favor, take them children from her.

KELLY

It's not that simple.

GILDA

Every since he came back from the war he's been crazy. Take them.

Gilda points to Crystal's apartment door. Beau Willie opens the door. Gilda quickly closes her door. Kelly walks down the stairs. She can almost feel Beau Willie staring at her. She looks back at Beau Willie. She hurries out. ALICE walks up the stairs past Kelly with two children.

INT. CRYSTAL'S APARTMENT BUILDING - TANGIE'S APARTMENT DOOR 17

Alice knocks on Tangie's door. Tangie opens it.

TANGIE

Hey.

ALICE

You know I have to go to work Tangie.

TANGIE

Mamma, I told you I can't keep these kids today.

ALICE

Why?

TANGIE

I have things to do.

ALICE

Like what?

TANGIE

Like my business.

ALICE

Liars will have their place in the lake of fire. Go on in there to your Aunt.

(CONTINUED)

The children go into the apartment.

ALICE (CONT'D)

And don't have these kids around  
no men. The sin of the mother can  
be visited upon the children. Here  
take this and read it.

She gives her a track.

TANGIE

You act like these are my kids.  
Why can't Nyla baby-sit?

ALICE

She is trying to get a  
scholarship, praise Jesus. I don't  
want her bothered with this.

TANGIE

Scholarship? Please, you pulled me  
out of school to help you with  
these kids.

ALICE

You are the oldest you're supposed  
to help me. Cain and Able. You are  
suppose to help, sinner girl.

Alice exits. Tangie turns around, looking at the  
children.

CUT TO:

Alice comes out of the apartment building and walks down  
the street handing out Jesus saves tracks.

ALICE

Praise the Lord.

People ignore her. Yasmine and BILL pass her.

ALICE (CONT'D)

Repent children.

Yasmine takes a track.

ALICE (CONT'D)

God bless you.

YASMINE

Thank you.

(CONTINUED)

She gives her a dollar.

ALICE  
Heaven awaits you.

Alice walks down the street.

BILL  
You just bought your way out of  
hell.

They both laugh.

BILL (CONT'D)  
You always had a kind heart. You  
were the only one that sent a card  
to that professor in college. The  
one whose wife died.

YASMINE  
Professor Gorman. I knew he was  
insane.

BILL  
I guess we all have a little  
insanity in us.

YASMINE  
I'm just glad to see that one of  
us got something out of it.

BILL  
What do you mean?

YASMINE  
You Bill, Mr. Wall Street.

BILL  
Well, I just thought you would be  
a lawyer or some civil servant.

YASMINE  
I thought about that, but I love  
dance and I love teaching dance.  
And the truth is if I would not  
have gotten that scholarship I  
would not have even been in  
college myself. So by teaching  
these underprivileged girls this  
is my way of giving back. And when  
one of my girls wins one, it's all  
worth it.

BILL  
That's really great.

(CONTINUED)

YASMINE

Speaking of the girls I'm going to be late.

BILL

Listen Yasmine, we both ride the same subway every morning we have great conversation. This has been going on for two weeks. When are you going to go out with me.

YASMINE

I just got out...

BILL

Of a bad relationship. I know I've heard that. But I'm not him.

YASMINE

It's just crunch time with the girls right now. They have four weeks left and a few of them have a great shot. I gotta focus for them.

BILL

Oh, I see you like to make a brother beg. Just one quick dinner. Just one. Maybe after your class.

YASMINE

Fine, fine.

BILL

Alright. I'll call you.

YASMINE

Ok.

The two go in different directions on the street.

CUT TO:

Nyla is in a dance class with EIGHT OTHER GIRLS. The girls are doing their warm-ups.

GIRL 1

Three months ago. Hello, you haven't said a word.

(CONTINUED)

NYLA

What do you mean?

GIRL 2

You better tell us.

NYLA

It was graduation night and I was the only virgin in the crowd. Bobby Mills, Martin, Jerome, Sammy Yates, Eddie Jones and Randy. All cousins. They pick me up in a black Buick. Smelling of alcohol and ladies in heat. We rambled from Camden to Mount Holly laughing at the afternoon's speeches. Our tassels dangling from the rearview mirror.

Nyla stretches.

NYLA (CONT'D)

Climbing different sort of project stairs. Moving toward snapping beer cans. We went to a party. And I got drunk and couldn't figure out whose hand was on my thigh. But it didn't matter because these cousins, Martin, Eddie, Sammy, Jerome and Bobby was my sweethearts, alternately, since the seventh grade.

Nyla and the other girls stretch and dance about. All the girls seem to be listening.

NYLA (CONT'D)

The party got crazy. So me and Bobby left the party before the police came. We were in the backseat of his old Buick. And girl Bobby started looking at me. Yeah, he started looking at me real strange. Like I was a woman or something and started talking real soft in the backseat. By the time the sun was coming up I couldn't stop smiling.

Yasmine walks in.

GIRL 1

You gave it up in a Buick?

(CONTINUED)



YASMINE

You better be talking about a ride  
to school.

NYLA

Yes we were.

YASMINE

Have you done your warm-ups?

GIRL 1

Yes.

YASMINE

Great. Are you ready to begin.  
Positions, from where we left off  
yesterday.

The girls start to dance.

YASMINE (CONT'D)

And one and two and three. Very  
good. On your toes Nyla. It is my  
job to make sure you can get these  
scholarships. They only give five  
a year. There are more than five  
of you in here. So you know what  
that means? Again, on your toes,  
there is no failure here. Come on  
Donna, higher. Stretch that back.  
You girls need to know that we are  
down to the wire. I expect you  
here everyday. You cannot miss a  
day or be late. Is that clear?  
This is not for anybody else but  
you.

CUT TO:

Kelly is talking to an assistant at her desk. The  
surrounding of the extremely busy child welfare office is  
dismal. Lots of files, lots of movement from the workers.  
The place looks as overworked as the case workers  
themselves.

ASSISTANT

Carla Beckard.

KELLY

It is my recommendation that we  
remove the children.

(MORE)

(CONTINUED)

KELLY (CONT'D)

All she seems to be interested in is a check every month. No take them.

ASSISTANT

Janice Littleton.

KELLY

She's doing better. In rehab and the children's father is helping to raise them. So they should stay.

ASSISTANT

Crystal Wallace.

KELLY

I only did a prelim investigation I'm not sure about them. I'm going to pay another visit tomorrow before I make my recommendation.

Donald walks up.

DONALD

Hey babe.

KELLY

Hey, what are you doing here?

DONALD

I wanted to come see you. Look at you and make sure you're okay. You got time for a walk?

CUT TO:

Donald and Kelly walk down the street.

KELLY

You saw it didn't you?

DONALD

Yeah. It was at the top of the trash.

KELLY

I didn't want you to see it.

DONALD

I know, but it's okay baby. It is.

(CONTINUED)

KELLY

You know how hard it is to see all these people with kids who don't even want them.

DONALD

Maybe that's why you can't get pregnant. Stress. I've been thinking about this, maybe you should leave this job.

KELLY

I can't do that Donald.

DONALD

Babe, I am so tired of you coming home crying about these kids. You can't help all of them. I know that's stressing you out.

KELLY

You used to be happy that they had me.

DONALD

That was before you started bringing them home with you.

KELLY

If I don't fight for them who will?

DONALD

I'm just saying you can't do it alone.

CUT TO:

Juanita sits in the lobby waiting area of the very upscale office. It is very modern and very cold with lots of hard edges and upright uncomfortable furniture. Katina an assistant, comes out of an office.

JUANITA

Is she ready to see me?

KATINA

I'm sorry, it'll be just a few more minutes.

(CONTINUED)

She goes to a table and pours a cup of coffee.

LINDA (V.O.)

Where is Crystal?

KATINA

She called. She's on her way.

LINDA (V.O.)

Does it take this long to get tea?

Katina quickly pours the coffee out and quickly makes tea as Juanita looks on.

KATINA

I've got it right here. I'm sorry.  
She'll be right with you.

JUANITA

Honey, I'm the one that's sorry  
for you.

She runs into the office.

CUT TO:

Linda sits in a large office behind a glass desk. It seems as if all of Manhattan is the view from both sides of the office windows. She sits talking to four people.

LINDA

I don't understand this. This is  
a magazine not a website.

Linda clears her throat. Katina hands her some tea.

LINDA (CONT'D)

The readers want texture. Look at  
this ad, it says nothing. You all  
need to go back to the drawing  
board. Bring me something with  
style, contour. Ok, thank you.

Four people exit the meeting. Linda has a small cough.

Crystal runs in.

LINDA (CONT'D)

Finally, you're here. What  
happened this time? One of the  
children had a fever, the baby-  
sitter was late or you overslept.

(CONTINUED)

CRYSTAL

I'm sorry.

LINDA

I do have limits, even for a very good assistant.

CRYSTAL

Yes ma'am.

LINDA

Where is the buy Katina?

CRYSTAL

It's here. I left it on your desk. I knew you would need it this morning.

LINDA

And the st...

CRYSTAL

The stat report is attached. Also your nine o'clock is here.

LINDA

What. Nine o'clock?

She looks at her watch.

LINDA (CONT'D)

It's ten.

CRYSTAL

Last week you agreed to meet with Juanita Sims. She runs a nonprofit organization. Shall I send her in?

LINDA

Fine.

Katina goes out to get her.

LINDA (CONT'D)

Oh, why do I take these beggar meetings? If I hear one more story about the poor down-trodden colored folks.

Juanita come in as Katina and Crystal leave out.

JUANITA

Hi. Juanita Simms.

LINDA

Hi. What can I do for you?

JUANITA

I'm so glad that you took this meeting. I was reading in your magazine about your upbringing and I just knew you would respond to this program. I'm a nurse and I started a free health and wellness clinic in a community center in one of the poorest neighborhoods in this city. As you know, growing up poor like so many of us, we never had health care or even talked about it. So I just wanted to educate women on their bodies and at the same time their mind and souls. You and me both were raised by single mothers so I know how that is.

LINDA

Do you now?

Juanita hands Linda a flyer and packet of information to Linda.

JUANITA

Yes, I do. That's why I've been volunteering in the community for as long as I can remember. I feed the homeless during the holidays. I visit and read to the elderly. I give out condoms in the community along with doing HIV testing for free.

LINDA

That's great. Where do I come in?

JUANITA

Well, this is just a little nonprofit. And everything I've been doing, I've been doing on my own, out of my pocket. We get a small donation here and there.

LINDA

Let me stop you. I give to cancer. I give to Education. I give to Africa. Those are my charities of choice.

JUANITA

And those are all great causes but there is so much need right here in our own community.

LINDA

Our community, I think that we've all been afforded the same opportunities in this country. And if these women, these people didn't do anything with their opportunity it's not my issue. I'm afraid I'm going to have to say no. Thank you.

JUANITA

Thank you?

Linda leans into the intercom

LINDA

Crystal, see Ms. Simms out please.

Crystal comes in.

JUANITA

Did she just...

CRYSTAL

Right this way please.

JUANITA

No. I sat in this damn lobby waiting an hour for you. You don't want to give us any money, I get that. But this attitude and disregard for people's time and feelings is ridiculous. Does it take all of this for you to be that? Cause if it does, you might be paying to much.

LINDA

I see, now you're angry because I won't give to your cause. Go ahead, I get this all the time from my own people. Just because I'm a black woman who made it. You think I'm supposed to reach back and help the world. Nobody helped me lady. I helped myself. And do yourself a favor, keep your money. You can't help people that don't want to help themselves.

Juanita walks out.

KATINA (V.O.)  
Your husband is on line three.

CUT TO:

LINDA  
Hi, honey.

CARL (V.O.)  
Hi.

She exhales in exasperation.

CARL (V.O.) (CONT'D)  
What's wrong?

LINDA  
Nothing, how are you?

CARL (V.O.)  
I'm good. Listen, I got a call  
from O'Neal Thomas. You remember  
him? He was at our wedding.

LINDA  
Yeah.

CARL (V.O.)  
Well, he found out about this  
investment in Bermuda that is  
giving 90 percent on the return  
and I wanted us to invest in it.

LINDA  
90 percent?

CARL (V.O.)  
Yeah.

LINDA  
Carl, honey, that does not sound  
right at all.

CARL (V.O.)  
It's legit. I've checked it out.

LINDA  
You checked it out?



CARL (V.O.)

Yeah.

LINDA

Honey.

CARL (V.O.)

You don't think I know how to do  
background on a stock?

LINDA

I'm sure you do.

CARL (V.O.)

It's 250K to get in on the ground  
floor.

LINDA

Carl.

CARL (V.O.)

And we can move money from the...

LINDA

Carl.

CARL (V.O.)

What?

LINDA

Honey, you talking like this is  
our money. It's not. It's mine.  
I'm not doing that.

CARL (V.O.)

Since we got married you have been  
telling me that I should make my  
own money.

LINDA

I've never said that to you.

CARL (V.O.)

You sure as hell suggest it every  
time you can.

LINDA

You are making your own money.

CARL (V.O.)

I run a printing company that you  
own seventy percent of. Those  
people don't respect me there.

(MORE)

(CONTINUED)

24

CONTINUED: (2)

25.

24

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

This is an opportunity for me to  
stand on my own.

LINDA

Let's talk about this in person  
please.

CARL

Babe, I need an answer now. He's  
waiting.

LINDA

If you need an answer now. It's  
no. I'll see you at lunch.  
Crystal, where am I meeting my  
husband for lunch?

CUT TO:

25

INT. GREYTOWN BANK - DAY

25

Carl stands at a side counter filling out a deposit slip.

CARL

I'm not going to be able to meet  
you for lunch. Something came up.

LINDA (V.O.)

Carl.

CARL

Something came up.

LINDA (V.O.)

It's not going to keep you all day  
is it?

MARTY is standing at another counter. He looks back at  
Carl.

CARL

No, Linda I will call you later.

LINDA (V.O.)

You know we have the opera  
tonight?

He hangs up the phone. Marty looks back at him.

MARTY

Hi.

CARL

Hi.

(CONTINUED)

MARTY

You got a pen I can borrow?

CARL

Sure.

The two men have a moment where their eyes lock for an uncomfortable second.

CUT TO:

Juanita is talking to several women.

JUANITA

Ladies, these condoms are free.  
How many times have heard your man  
say, "It don't feel the same" or  
"I ain't got nothing" when his ass  
ain't even been to a doctor. Make  
him use them. If you know how many  
young beautiful faces I see  
everyday like yours at the  
hospital cause they didn't want to  
hurt the man's feelings. Shhhittt,  
hurt his feelings or let him go  
home hurting.

Frank taps on glass in the door. Juanita looks at him.

JUANITA (CONT'D)

Excuse me, I'll be right back.

Juanita goes out into the hallway.

FRANK

Hey, baby.

JUANITA

I don't want to talk to you. I  
haven't seen or heard from you in  
four days.

FRANK

Baby, you know I drive that truck.

JUANITA

Don't give me that bullshit. I  
know you.

(CONTINUED)

FRANK

Juanita.

JUANITA

Were you with her?

FRANK

Baby, I miss you.

JUANITA

You miss me when she get tired of you. I'm too old for this Frank.

FRANK

Baby, I love you.

JUANITA

No, you don't.

FRANK

Yes I do.

JUANITA

If you really love me, then leave me alone.

FRANK

Don't hurt me like this.

JUANITA

Hurt you?

FRANK

Baby, you're such a good woman. And whether you know it or not you been helping me too. I ain't perfect but, you're helping me to see all the things I need to work on. Don't nobody understand me like you do. Don't just walk out of my life.

JUANITA

Get out of here Frank. I got a class to talk to.

Juanita goes back into the classroom as Frank looks at her.

28 INT. COMMUNITY CENTER - JUANITA'S FREE CLINIC - DAY 28

JUANITA

When you use a condom it is  
important that you use a water  
based lubricant.

CUT TO:

29 INT. COMMUNITY CENTER - HALLWAY- SAME TIME 29

Frank walks away as Yasmine comes out of her room with  
all the girls. She closes and locks the door.

YASMINE

Go straight home ladies. Nyla come  
here.

NYLA

Yeah.

The other girls leave out.

YASMINE

Don't tell the other girls I said  
this but, you really got a shot.

NYLA

You think so?

YASMINE

Yeah. Keep working hard, ok?

NYLA

I will.

She hugs her and runs out the door. Yasmine can hear a  
lot of laughing coming from the clinic. She walks over to  
the door and listens.

JUANITA

I mean honey if we don't take care  
of us who will? Letting some fool  
walk all over us. I ain't having  
it. And you shouldn't either.

Bill walks up and grabs her from behind.

YASMINE

You scared me.

BILL

I'm sorry.

(CONTINUED)

YASMINE

Gee.

BILL

We got dinner plans?

YASMINE

I meant to call you, but the class went over.

BILL

Don't tell me you are about to stand me up after I waited in the cold for you for an hour.

YASMINE

I'm sweaty.

BILL

Well, we can go to your place. You can change and we'll leave from there. Please.

YASMINE

Oh..okay.

CUT TO:

INT. ALICE'S APARTMENT - HALLWAY - EVENING

Nyla enters a small but neat apartment. It is a rundown tenement.

INT. ALICE'S APARTMENT - LIVING ROOM - EVENING

Tangie stands in the living room holding a 7-month old and yelling at a two year old.

TANGIE

Sit down and shut up boy.

ALICE (V.O.)

Lord God, don't talk to those kids like that Tangie.

TANGIE

Look, where is Nyla? I have to go to work.

ALICE

I have to go to my church meeting Tangie. Wait, she'll be here.

(CONTINUED)

CONTINUED:

Nyla comes in the front door holding a letter.

NYLA

Hey.

TANGIE

Your favorite is here. I'm out.

ALICE

Wait, wait Tangie. Hey, baby  
praise the Lord. It came. It came.  
Thank you angels. Hallelujah.

TANGIE

What is that?

ALICE

Open it, in the name of Jesus.

Nyla opens the letter.

NYLA

I got in.

Alice sits down on the sofa.

ALICE

You got in. You got in.

Tangie snatches the letter from her. Alice gets up and  
hugs her. Tangie looks on.

ALICE (CONT'D)

I am so proud of you. The first  
child in this family to go to  
college. Thank you Lord. Oh,  
praise him.

TANGIE

This is just excepting her. It  
doesn't say anything about a  
scholarship. I don't know how you  
gonna pay for it.

ALICE

By the grace of Jehovah and all  
the angels. I'm praying you get a  
scholarship through that dance  
class. I wanted all my children  
to make something of themselves.  
You dropped out, your brother is  
in jail. I'm raising his kids,  
Glory to God. You were my hope,  
honey. I'm so proud of you. I  
gotta go to church.

(MORE)

(CONTINUED)

CONTINUED: (2)

ALICE (CONT'D)

I gotta go give God some praise  
for you and this. My baby.

Alice walks out.

TANGIE

Going to college, Just cause you  
light-skinned and shit you think  
you all that.

NYLA

No, you think I'm all that.  
Go to work, I got these kids.

TANGIE

Mama's so proud of you. Wait till  
she find out you pregnant.

NYLA

I'm not pregnant.

TANGIE

Everytime I come get these kids in  
the morning I hear you throwing  
up. It's called morning sickness.

NYLA

I'm not pregnant.

TANGIE

I don't know how you gonna go to  
school like that. Mama is gonna  
die, I can't wait. I cannot wait.

She starts to laugh.

NYLA

You are so evil.

TANGIE

I remember the first time I got  
pregnant, I was so scared. I went  
to this apartment on 138th. It was  
a red building in the middle of  
the block. Apartment 331. I  
couldn't afford to go to no clinic  
'cause I was your age. She charged  
fifty dollars. I wasn't pregnant  
no mo'. I'm glad you ain't though.  
Congratulations on going to  
college. I wish you well.

CUT TO:



31 INT. CARL AND LINDA'S APARTMENT - DAY

31

Linda is getting ready for the opera. She is in a long red dress. As she is putting on her earring, she goes into the living room where Carl sits in a grey suit.

LINDA

Is that what you're wearing?

CARL

What's wrong with this?

LINDA

I bought a tux for you.

CARL

I'm comfortable in this.

LINDA

This is a black tie occasion.

CARL

Linda.

LINDA

Carl, I don't want to fight about this ok.

CARL

I'm not going to fight with you. This is what I'm wearing.

LINDA

Do you remember before we got married, you would always say that you didn't feel comfortable in these circles. I'm trying to show you how to be.

CARL

Look Linda, I'm a regular guy, ok?

LINDA

Is this about the investment?

CARL

No, but since you brought it up, I don't see why you just won't loan me the money.

She gives him a file.

LINDA

That bank that your friend told you about does not exist honey.

(CONTINUED)

He looks through it.

LINDA (CONT'D)

I'm sorry he was trying to scam you. I have people who look into these kinds of things. You should have just asked me.

CARL

I'm sorry. I'm sorry, babe I just want my own. You know.

LINDA

And you will have it. It takes time.

She kisses him.

CARL

Why do you put up with me?

LINDA

Because I love you. And you put up with me.

He kisses her. And puts his hands up her thigh.

LINDA (CONT'D)

You're going to wrinkle my dress.

CARL

Then we'll both have to change.

They start to kiss.

Yasmine's apartment is very Afrocentric. It's small and colorful. There is a futon, coffee table and lots of books on a book shelf. Lots of posters of famous African dancers - Josephine Baker, Judith Jamison, Alvin Alley and so on. Yasmine and Bill enter.

YASMINE

Make yourself comfortable Billy.  
Something to drink?

BILL

No, I'm good.

She turns on the TV.

YASMINE

Sports?

BILL

Sure.

YASMINE

I'll be right out.

BILL

Ok.

He walks around the room a bit.

BILL (CONT'D)

Nice place.

YASMINE

Thanks.

She goes into her room and begins to undress.

BILL

What smells so good?

YASMINE (V.O.)

Probably my incense.

BILL

So, tell me about this program of yours. You give scholarships?

YASMINE (V.O.)

No, they are given through and endowment for the arts from the Franklinton family. I was the first one to get it ten years ago. Over 6000 people try out. In all facets of the arts. My class got certified three years ago. I've had five girls make it. They get their college tuition paid for, for the first three years.

CUT TO:

INT. ALICE'S APARTMENT - YASMINE'S BEDROOM - EVENING

Bill enters into the room. She is in the middle of taking off her clothes.

YASMINE

Bill?

BILL

What?

(CONTINUED)

CONTINUED:

YASMINE

I'm about to shower Bill.

He starts to take off his clothes.

BILL

Can we shower together?

YASMINE

Bill...

BILL

What?

YASMINE

Put your clothes on.

BILL

Why?

YASMINE

I...

BILL

What, we're both adults, I know  
why you asked me to come over here  
while you showered.

YASMINE

No, no you've got it wrong.

BILL

Oh I see, you're gonna put up a  
fight. So you can feel like a good  
girl in the morning.

YASMINE

That's not what I was thinking at  
all.

He grabs her and holds her around the waist tight.

YASMINE (CONT'D)

Stop it.

He tries to kiss her.

BILL

You know you want me. You know  
it.

YASMINE

Stop it.

(CONTINUED)

CONTINUED: (2)

He throws her on the bed, holding her wrists over her head with one hand and kissing her on the neck, squarely on top of her.

CUT TO:

33

INT. THEATRE - NIGHT

33

Linda and Carl are walking to their seats. Carl is in the tux. Marty is ushering at the theatre. He sees them coming up the aisle. Carl looks away.

MARTY

Joseph.

He tries to ignore him.

MARTY (CONT'D)

Joseph. Hi.

CARL

Hi.

MARTY

Either you gave me the wrong number on purpose or I didn't write it down correctly Joseph.

Linda looks on.

LINDA

Joseph?

CARL

You must have me confused with someone else.

MARTY

Oh, sorry.

Marty walks away as the two of them take their seats. He goes and stands near another male usher.

USHER

I didn't know you know Linda Bradmore.

MARTY

I don't. Who is that she's with?

USHER

Forget it honey, that's her husband. Her young boy toy. I hear he's as dumb as a bag of nickels.

(CONTINUED)

33 CONTINUED:

MARTY

I thought she was married to...

USHER

Lindon, Ruben, and Frank, those  
were the first three husbands.  
They all left the bitter witch.  
Now she found this young thing  
when he resurfaced her floors. It  
was in all the tabloids.

Linda and Carl take their seats. Linda sits. She gives  
Carl a look from the corner of her eye. The lights go  
down in the theater. The opera singers start to sing an  
opera called PYRAMID. (Ntozake's poem translated to an  
Italian Opera)

CUT TO:

34 INT. YASMINE'S APARTMENT - SAME NIGHT 34

Yasmine is fighting Bill off as he is enjoying every  
violent moment.

CUT TO:

35 INT. THEATRE - SAME NIGHT 35

Carl and Linda watch the opera. Linda is enjoying it but  
Carl seems to be removed from it.

CUT TO:

36 INT. YASMINE'S APARTMENT - SAME NIGHT 36

Yasmine has stopped fighting and seems to be in shock  
with tears falling from her face. She has gone limp. She  
looks at the clock on the wall, it seems to tick loudly.  
It reads 8:25.

CUT TO:

37 INT. THEATRE - SAME NIGHT 37

The opera singers get to the climax of the opera when  
Marty looks over at Linda and Carl.

CUT TO:

38 INT. YASMINE'S APARTMENT - SAME NIGHT 38

Bill is having an orgasm as Yasmine lays there unaffected. She looks at the clock it's 8:28.

CUT TO:

39 INT. THEATRE 39

Linda sits with a tear falling from her face. As the opera continues.

CUT TO:

40 INT. YASMINE'S APARTMENT 40

Yasmine sits up on the bed completely in shock and removed from the situation. She sits void of emotion pulling up the strap on her bra. Bill is laughing. It's inaudible to her.

BILL

You wanna get Chinese? Yasmine,  
you want Chinese?

Yasmine shakes her head no. He gets down on his knees in front of her.

BILL (CONT'D)

I knew you would enjoy it.

He kisses her.

BILL (CONT'D)

It was good, wasn't it?

Yasmine nods yes.

BILL (CONT'D)

It's getting late. You still want  
to get dinner?

She shakes her head no.

BILL (CONT'D)

Ok, I gotta work tomorrow anyway.  
I better get home and get some  
sleep. Lock the door behind me.  
Ok.

Yasmine nods yes.

(CONTINUED)

40 CONTINUED:

40

As he leaves she runs to the door and locks it, falling to the floor in tears.

CUT TO:

41 INT. THEATRE - SAME NIGHT

41

The opera singer finishes the song. The crowd comes to their feet. Marty looks from behind the curtain at Carl and the two men lock eyes for a second. Carl quickly looks away.

CUT TO:

42 INT. JUANITA'S APARTMENT - NIGHT

42

Juanita drives up to her place and gets out of the car. Frank is sitting on the stoop.

FRANK

Hey.

JUANITA

Just leave me alone Frank.

FRANK

Can we just talk?

Juanita walks past him and goes into her apartment. Frank follows.

CUT TO:

43 INT. JUANITA'S APARTMENT - NIGHT

43

JUANITA

Go home. Oh that's right, you don't have a home to go to.

FRANK

What?

JUANITA

Somebody told me you moved out of your apartment. What did you do? Move back in with her?

FRANK

No.

(CONTINUED)



JUANITA

I'm sick of all your lies and  
shit.

FRANK

I'm sorry baby. I don't know why I  
keep going back. But if you want  
to know the truth, this time I  
felt different when I was there. I  
was thinking about you all the  
time. If I can't have you, I don't  
know what I'm gonna do.

JUANITA

What would I look like letting you  
back in my life after all the  
advice I give to the women at my  
clinic?

FRANK

Baby.

JUANITA

No Frank, you listen. Every time I  
let you move back in here you do  
the same thing. And every time I  
come home and you're not here. I  
check the closet to see if your  
things are gone. I gotta set an  
example for my women.

FRANK

This ain't got nothing to do with  
them. This is about me and you  
babe. I'm here with my heart in my  
hands asking you to love me, help  
me.

JUANITA

Help you do what?

FRANK

Get to a place in myself where I  
don't need nobody but you. You say  
you want. Honesty baby, I'm giving  
you the truth.

He hugs her.

JUANITA

Why you didn't just say that in  
the first damn place.

FRANK

'Cause I didn't know how to say it.

JUANITA

I'm tired of trying to love you Frank. You ought to just leave.

FRANK

Let me stay. You 'gon let me stay?

JUANITA

No, go.

He kisses her..

JUANITA (CONT'D)

Frank, Frank.

He kisses her neck.

JUANITA (CONT'D)

You got some condoms.

Crystal walks over to her desk.

CRYSTAL

Where are you going for lunch?

KATINA

I'm not sure.

Linda comes out of the office. She starts to cough.

KATINA (CONT'D)

Tea.

LINDA

Yes, Crystal where are the field stats?

CRYSTAL

It's in the report, page seven.

She slams the report on her desk.

LINDA

Do you see it.

CRYSTAL

Oh no, I must have forgotten it at home. I took it to make sure it was right.

LINDA

I have a lunch meeting in forty-five minutes. What do you propose I do?

CRYSTAL

I'll get on the train right now and go get it.

LINDA

No, no, I'll be late, come on. I'll take you to your house.

CUT TO:

The apartment building is rundown and dilapidated. Drunks and addicts fall out of apartment doors. A man opens the door and a pit bull barks. He holds him tightly with a chain, as Nyla walks in. He looks at her and closes the door. Babies cry in the distance. We hear lots of yelling and noise as Nyla knocks on a door.

NYLA

Hi, I'm Nyla.

ROSE

You don't have a name girl. You got the money?

NYLA

Yeah.

Nyla looks around the room. It doesn't look clean. She has great reservations.

ROSE

Come on. Sit there on the table. Come on girl.

She stands there for a while as Rose goes on to something else.

ROSE (CONT'D)

What are you still standing here for? Where's my money?

She hands her fifty dollars.

(CONTINUED)

ROSE (CONT'D)

Get on the table.

She prepares here instruments. A train passes, seeming to be just outside the window. Nyla looks in the trash can and sees several empty vodka bottles. There are beer bottles on the counter and a half filled whiskey bottle sitting next to an empty glass with melting ice.

ROSE (CONT'D)

I've done this a million times,  
relax. Young girls get out there  
in the world and they have to come  
see me. That world is something.  
I usedta live in the world. Then I  
moved to Harlem and my universe is  
now six blocks.

Rose is pulling out all kinds of instruments that are not sterilized at all.

ROSE (CONT'D)

A tunnel with a train I can ride  
anywhere, remaining a stranger.

Nyla looks at her confused, then at the instruments.

ROSE (CONT'D)

I could stay alone. A woman in  
the world then, but I moved to  
Harlem. I come in at dusk stay  
close to the curb. Round midnight  
praying won't no young man think  
I'm pretty. In a dark morning  
wouldn't be good, not good at all  
to meet a tall short black brown  
young man fulla his power in the  
dark in my universe of six blocks.  
Straight up brick walls women  
hanging outta windows like old  
silk stockings. Cats crying,  
children giggling. A tavern with  
red curtains. Bad smells, kissing  
ladies smiling and dirt sidewalks  
spitting. Men cursing, Come here  
bitch. Can't you see this five  
dollars. I usedta live in the  
world. Really be in the world free  
and sweet talking. Good morning  
and thank you and nice day. Uh,  
huh I can't now I can't be nice to  
nobody nice is such a rip-off. I  
usedta be in the world. A woman  
in the world I hadda right to the  
world

(MORE)

(CONTINUED)

45 CONTINUED: (2)

45

ROSE (CONT'D)  
then I moved to Harlem for the set-  
up of a universe six blocks of  
cruelty piled up on itself. A  
tunnel closing. Open your legs.

CUT TO:

46 EXT. CRYSTAL'S APARTMENT - SAME DAY

46

Crystal and Linda pull up. She is reluctant to get out of  
the car. Linda leans forward.

CRYSTAL  
You're not getting out are you?

LINDA  
No, will you hurry please.

Linda reaches into her purse. Crystal gets out of the car  
and looks around. She quickly runs into the building.

CUT TO:

47 INT. LINDA'S CAR - SAME DAY

47

Linda sits frustrated.

LINDA  
I hate coming to these kinds of  
neighborhoods. Are the doors  
locked?

DRIVER  
Yes ma'am they are.

LINDA  
It's hard to believe I grew up  
this way.

48 INT. CRYSTAL'S APARTMENT - DAY

48

As she walks into the apartment it is dark. An episode of  
Bonanza plays on the television in black and white. Beau  
Willie stands in the window smoking a cigarette. He is  
looking down at the Mercedes and sees a man's form in the  
front seat.

CRYSTAL  
Hi.

BEAU WILLIE  
Did you pull up in that car?

(CONTINUED)

CRYSTAL

Yeah, it's my boss.

BEAU WILLIE

I thought you worked for a woman.

CRYSTAL

I do.

BEAU WILLIE

Who's the dude in the front seat.

CRYSTAL

That's the driver.

BEAU WILLIE

You think I'm crazy don't you?

He walks towards her.

CUT TO:

Gilda sits with Crystal's children when she hears a noise. She hears a picture fall off the wall and hit the floor.

KENYA

What is that noise?

GILDA

It'll be alright.

KWAME

Is that my mamma?

GILDA

Did I ever tell you how I met my husband? His name was Toussaint. I was eight years old. The library was right down from de trolly tracks cross from the laundry-mat thru the big shining floors and granite pillars. Old St. Louis is famous for. I found Toussaint I knew I wasn't supposed to but I ran into the adult reading room and came across Toussaint my first black man.

They hear Beau Willie yelling. The kids look teary.

(CONTINUED)

GILDA (CONT'D)

Toussaint was a black man, a Negro like my Mama say who refused to be a slave. He spoke French and didn't let no white man to tell him nothing. I was sick of white folks so my imaginary...

CUT TO:

INT. CRYSTAL'S APARTMENT - SAME DAY

We see close up shots of Beau Willie raising his hand and Crystal trying to get away from him. He throws her against the wall.

GILDA (V.O.)

Toussaint said "Lets go to Haiti". I said "awright". Then Toussaint and I took the Hodiament streetcar to the river last stop. That was where we was gonna stow away on a boat for New Orleans and catch a Creole fishing rig for Port-Au-Prince.

INT. GILDA'S APARTMENT - SAME TIME

Another picture falls from the wall. The children start to cry.

GILDA

The some ole boy jumped out in front of me and said, "where you going little gal". I said "who are you". He said "I'm Toussaint Jones". I said "I am on my way to see Toussaint L'Ouverture in Haiti". Are ya any kin to him? He don't take no stuff from no white folks. They gotta country all they own and they ain't no slaves. That silly ol' boy squinted his face all up. Looka heah girl I am Toussaint Jones. I'm right heah lookin' at ya and I don't take no stuff from no white folks. Ya don't see non round heah, do ya?

CUT TO:

52 INT. CRYSTAL'S APARTMENT - SAME TIME 52

Crystal is trying to shield herself from the blows, he is yelling at the top of his lungs.

CUT TO:

53 INT. GILDA'S APARTMENT - SAME TIME 53

The children sit crying.

GILDA

And he sorta' pushed out his chest then he say, "come on lets go on down to the docks and look at the boats." I was real puzzled going down to the docks with my paper bag and my books. I felt Toussaint L'Ouverture leave and this Toussaint was the same 'cept the ol' one was in Haiti and this one wid me speakin' English and eatin' apples. Yeah, Toussaint Jones waz awright wit me. No tellin' what all spirits we c'd move down by the river. St. Louis 1955.

The noise stops, Gilda goes to the door and opens it.

54 INT. CRYSTAL'S APARTMENT - HALLWAY- SAME TIME 54

Crystal is headed down the stairs. She gets halfway down the first flight of stairs. Gilda goes to the balcony and looks down.

GILDA

Are you alright?

CRYSTAL

Yeah, I'm fine.

The children run out of Gilda's apartment into Crystal's apartment screaming for her.

CRYSTAL (CONT'D)

No!

She runs up the stairs and into her apartment.

CUT TO:



55 EXT. STREET - DAY 55

Nyla is walking down the street, barely moving holding on to fences and trying to walk. She passes out.

MAN 3  
Hey, girl you alright?

CUT TO:

56 EXT. COMMUNITY CENTER - DAY 56

Juanita walks to her car putting a box in the trunk. She is parked a few cars behind Linda on the other side of the street.

57 INT. LINDA'S CAR - SAME DAY 57

LINDA  
Where is this girl?

58 EXT. CRYSTAL'S APARTMENT BUILDING - DAY 58

Tangie walks up the block headed home with another man.

TANGIE  
But see that's what I'm saying.

CUT TO:

59 EXT. CRYSTAL'S APARTMENT BUILDING - DAY 59

Gilda comes out of the building screaming.

GILDA  
Help her, help her,...

TANGIE  
What is wrong with this crazy old woman?

CUT TO:

60 INT. LINDA'S CAR 60

Linda sits looking at the commotion on the street.

(CONTINUED)

60 CONTINUED:

60

LINDA  
What's going on?

CUT TO:

61 EXT. CRYSTAL'S APARTMENT BUILDING - DAY

61

Gilda runs up to Juanita.

GILDA  
Help her, help her....

She runs up to Tangie.

TANGIE  
What is it?

GILDA  
Beau Willie, Beau Willie.

JUANITA  
What is it?

She points up to the fifth floor window. Juanita and Tangie look up to see Beau hanging the children from the window.

BEAU WILLIE  
You gone marry me bitch!

CRYSTAL  
Beau, please, Beau!

Linda gets out of the car to see what all the women are looking up at.

CRYSTAL (CONT'D)  
No, please.

BEAU WILLIE  
You gonna marry me bitch!

Beau lets go of the children. We see quick shots off all the women's faces as the children fall. We go into a slow motion as the children seem to fall like feathers from the window.

Slow speed.

Linda looks up then turns away.

(CONTINUED)

50.  
61 CONTINUED: 61

LINDA (V.O.)  
I was missing something.  
Something so important.

CUT TO:

63 EXT. CRYSTAL'S APARTMENT BUILDING - SAME TIME 63  
Juanita covers her mouth.

JUANITA (V.O.)  
Something promised.  
A laying on of hands.

CUT TO:

64 EXT. CRYSTAL'S APARTMENT BUILDING - SAME TIME 64  
Juanita looks on as the kids are falling. She starts to  
run toward the building.

JUANITA (V.O.)  
Fingers near my forehead.  
Strong. Cool. Moving.

65 EXT. CRYSTAL'S APARTMENT 65  
Tangie looks horrified dropping her bag of groceries.

TANGIE (V.O.)  
Makin me whole. Sense. Pure.

CUT TO:

66 EXT. CRYSTAL'S APARTMENT 66  
Crystal screams from the window.

CRYSTAL (V.O.)  
All of God coming into me laying  
me open to myself. I was missing  
something.

TANGIE (V.O.)  
Something promised.

CUT TO:

67 INT. CRYSTAL'S APARTMENT - STAIRWAY - SAME TIME 67

Crystal runs down the stairs.

JUANITA (V.O.)  
Something free.

CRYSTAL (V.O.)  
A laying on of hands.

68 EXT. CRYSTAL'S APARTMENT - SAME DAY 68

Tangie turns away and starts to cry.

TANGIE (V.O.)  
I know 'bout laying on bodies,  
laying outta man. Bringing him all  
of my fleshy self and some of my  
pleasure. Being taken full eager  
wet like I get sometimes I was  
missing something.

CRYSTAL (V.O.)  
A laying on of hands.

Linda walks a little closer.

TANGIE (V.O.)  
Not a man.

LINDA (V.O.)  
Laying on.

Juanita is on her hands and knees trying to help the children.

JUANITA (V.O.)  
Not my Mama, holding me tight,  
saying I'm always gonna be her  
girl.

LINDA  
Not a laying on of a bosom and  
womb. A laying on of hands. The  
holiness of myself released.

Crystal tries to fight her way through the crowd, Tangie and Linda hold her back.

FADE TO BLACK

CUT TO:

72

INT. HOSPITAL - EXAM ROOM

72

Yasmine sits on a bed with a curtain pulled in a very busy hospital.

DETECTIVE

Where?

YASMINE

In my house.

DETECTIVE

In your house? A friend is hard to press charges against.

YASMINE

He's not a friend.

DETECTIVE

You'll hear things like. If you know him, you must have wanted it. A misunderstanding. You know these things happen. Are you sure you didn't suggest?

YASMINE

No.

DETECTIVE

Had you been drinking?

YASMINE

I don't drink. A rapist doesn't have to be a stranger to be legitimate. Someone you never saw.

He puts his pad and pen away and sits down.

DETECTIVE

Let me tell you what I think happened. You caught your man with another woman and now you're trying to get even with him. Sister you're a beautiful girl. Let it go. Call me tomorrow if you still feel the same, then I'll take the report.

As he is walking out, two stretchers pass by with the children on them. Juanita is pumping one child's chest.

PARAMEDIC

We got it from here, we got it.

(CONTINUED)

Juanita stops. Linda and Crystal are not far behind.  
Crystal is in a daze.

CRYSTAL

I wanna go with them.

JUANITA

You have to wait.

Linda sits with Crystal who seems to be in shock. Alice comes into the emergency room. She goes up to the nurses station.

ALICE

I'm looking for my daughter.

NURSE

What's her name?

ALICE

Nyla Adrose.

NURSE

Come with me.

INT. HOSPITAL - EXAM ROOM

Kelly and a detective are talking to Nyla when the women walk in.

KELLY

What do you remember about the place?

Nyla turns away. Alice enters.

NYLA

Mamma.

Alice looks at her.

NYLA (CONT'D)

Don't be mad at me.

ALICE

Rock of ages, let me hide myself  
in thee from this shame.

NYLA

I'm sorry Mama.

KELLY

Nyla we need you to tell us what happened. We're here to help.

(CONTINUED)

CONTINUED:

ALICE

Speak child.

NYLA

All I remember is, tubes, tables  
white washed windows grime from  
age wiped over. Once legs spread  
anxious. Eyes crawling up on me,  
eyes rolling in my thighs. Metal  
horses gnawing. My womb dead.

Alice starts to mumble and pray. Alice bolts out of the  
room.

NYLA (CONT'D)

I really didn't mean to. I really  
didn't think I could. Just one  
day off. Get off of me. Alla  
this blood, bones shattered like  
soft ice-cream cones. I couldn't  
have you looking at me pregnant.  
I couldn't have my friends see  
this dying, dangling 'tween my  
legs. And I didn't say a thing not  
a sigh or a fast scream, to get  
those eyes offa me, get them steel  
rods outta me this hurts, this  
hurts me and nobody came cause  
nobody knew once I was pregnant  
and shamed of myself.

Kelly gets up and walks out.

INT. HOSPITAL - NURSES STATION

KELLY

Thanks for calling me.

NURSE

Sure.

The nurse walks out of the room and over to the counter.  
We see a doctor talking to Crystal. He gives her the news  
that her children didn't make it. She screams. Kelly  
turns around.

KELLY

What happened?

NURSE

Crazy ass man dropped her children  
out of the fifth story window.

(CONTINUED)

CONTINUED:

Kelly stands stunned as the two women walk out with Crystal.

CUT TO:

73

INT. TANGIE'S APARTMENT - DAY

73

Tangie is in her apartment. There is a banging on the door. She opens it. Alice slaps her back into the apartment.

ALICE

Devil.

TANGIE

Mamma stop it.

ALICE

You sent her there. You sent her there.

TANGIE

You sent me there.

A man comes out of the bedroom. He looks on.

ALICE

Evil lives in you. You are the child of darkness.

MAN 4

You alright baby?

ALICE

You get out of here. You don't even know her name do you?

TANGIE

Go...

The man leaves out.

ALICE

What is wrong with you? All these men crawling inside of you. How can you be any relation to the God in me. She could have killed her.

TANGIE

She could have killed me.

ALICE

I was with you watching her.

(CONTINUED)



TANGIE

You think that made it ok.

ALICE

She has gone crazy now. She's an alcoholic demon. Where did I go wrong with you? It was your father, he was a tempter. He lured me from Jesus and seduced me. And I gave into the sin and you are a product of that sin. You are an evil thing. Hell awaits you.

She walks out. As she goes into the hallway Tangie follows.

INT. APARTMENT BUILDING - HALLWAY - EVENING

As Alice passes down the steps. Crystal comes up with Linda and Juanita.

TANGIE

You think you're so holy. You're just like me!

INT. CRYSTAL'S APARTMENT - EVENING

Linda and Juanita walk Crystal into the apartment. Several officers stand around. Gilda stands there.

GILDA

Come on child sit down.

JUANITA

Can she come in?

OFFICER

Yes, we need to talk to her.

Juanita and Linda help Crystal in and sit her on the sofa. Tangie goes over to their door. She listens. As Kelly walks in.

OFFICER (CONT'D)

We've been waiting for you.

Kelly stands near the door. Gilda shoots her a look. She looks away.

OFFICER (CONT'D)

Can you tell us what happened?

(CONTINUED)

As we are in the apartment we see Beau Willie sitting in his chair. Beau Willie gets up out of the chair and gets dressed. As Crystal sits telling her story we see her come into the apartment.

CRYSTAL

I was just trying to get the report and...

FLASHBACK:

BEAU WILLIE

Bitch you hear me, you gonna be a whore all your life.

CRYSTAL

I was so glad the children weren't there, the last time he got so mad at me he grabbed the highchair and started hitting me with it and Kwame was in it. And I swore that I would never let him hurt my children again.

She gets the report and leaves out. We see the children run into the house. Crystal runs in behind them grabbing them.

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

I caught 'em and I held the children in front of me. I picked Kwame off the floor and into my arms. And I held Kenya by her shoulders and I kept saying...

CRYSTAL (CONT'D)

Beau Willie Brown. Do you want the children to see you act the fool again? Do You want Kwame to be brain damaged from you throwing him around.

Crystal grabs a knife.

CRYSTAL (CONT'D)

Get out or I'll kill ya.  
I swear I'll kill you.

He reaches for Kenya and Crystal grabs the little girl and holds her tight.

CRYSTAL (CONT'D)

Don't you touch my children,  
muthafucker or I'll kill you.

(CONTINUED)

Beau steps back humble.

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

He had never seen me like this. I  
was just so tired of it.

BEAU WILLIE

I'm sorry, I don't wanna hurt 'em.  
I just wanna hold 'em. I don't  
wanna cause you no more trouble. I  
wanted to marry you and give ya  
things.

CRYSTAL

What are you gonna give, a broken  
jaw. Niggah get outta here.

He sits down. And tears up. He lights a cigarette. Then  
he motioned for the children.

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

She smiled back at her Daddy. I  
felt Kenya giving in and held her  
tighter. Kenya pushed away and ran  
to her daddy, crying.

Kenya runs into his arms as we sit in the apartment with  
Crystal telling this story. We see it being played out in  
the same room.

KENYA

"Daddy, Daddy, be nice to Mommy  
cause Mommy loves you and ya gotta  
be nice.

He plays with the ribbons in her hair.

BEAU WILLIE

See Crystal I can be a good  
father. Now let me see my son.

CRYSTAL(V.O.)

And I didn't move. He coaxed me  
and he coaxed me. He said to  
me...

BEAU WILLIE

You are still hot, so strong.  
Didn't you get right up after that  
lil fight we had and went back to  
work. Come here Kwame.

She loosens her grip on the baby he walks over to Beau  
Willie. Crystal sits down and puts her head in her hands.

(CONTINUED)

CRYSTAL

Beau, you gotta get some help....

Beau jumps up laughing holding both the children in his arms.

BEAU WILLIE

Awright bitch, awright bitch, you gonna marry me you gonna marry me. I...

CRYSTAL

Damn it Beau, I'm not going to marry you. You're gonna be in jail. You gonna be under the jail for this. Now give me my kids.

He kicks the screen out of the window.

BEAU WILLIE

Your kids, what you trying to say they ain't mine. Huh, you just a damn whore. Is that your man down there in the car. Are these his kids? Let me give him his kids,..

CRYSTAL

Beau...NO!

BEAU WILLIE

You won't marry me. They must be his.

He holds the children out of the window Crystal is stunned.

CRYSTAL

I'll marry ya. Anything, but bring the children back in the house.

CRYSTAL (CONT'D)

I stood by Beau Willie in the window, with Kenya reaching, for me and Kwame screaming. Mommy, Mommy. But I could only whisper and he dropped 'em.

She starts to sob.

GILDA

Baby, this is not your fault.

Gilda looks at Kelly.

GILDA (CONT'D)

This is not your fault.

TANGIE

It is her fault.

GILDA

Tangie don't you start that foolishness.

TANGIE

You knew that bastard was crazy and you let him stay around. You let him stay. Crazy ass black woman. Just like my mother who let a nigga stay that wasn't worth shit.

LINDA

You stop it. She's been through enough. I think you should go home.

Tangie leaves out crying. Juanita gets up and goes after her.

INT. APARTMENT BUILDING - HALLWAY

JUANITA

Hey.

TANGIE

What.

JUANITA

Come here.

Juanita hugs her.

TANGIE

What are you doing?

JUANITA

It's alright. It's alright.

TANGIE

Let me go.

JUANITA

It's alright. Let it go, Just let it go.

Linda looks out of the doorway and sees Juanita hugging her. Tangie cries harder.

(CONTINUED)

CONTINUED:

JUANITA (CONT'D)  
We're all hurt by this.

75 INT. JUANITA'S APARTMENT - NIGHT

75

Juanita comes in. She looks around the room.

JUANITA  
Frank! Frank! No, not when I need  
you the most. Why do I do this  
shit to myself?

She goes into the closet and she sees his clothes still  
hanging there. She relaxes. Frank comes in the front door  
with a bag of groceries.

FRANK  
Hey.

JUANITA  
Hey.

FRANK  
I got dinner.

She walks up to him and hugs him tight.

FRANK (CONT'D)  
What's wrong? What's wrong?

JUANITA  
Just hold me.

He puts the bag down and holds her tight.

FRANK  
You alright.

JUANITA  
Yeah. Just hold me.

FRANK  
Ok.

CUT TO:

76 INT. KELLY'S APARTMENT - NIGHT

76

Donald is on the phone when Kelly walks in.

DONALD  
Ok, yeah. Kelly my mother says hi.

(CONTINUED)

KELLY

Tell her I said hi.

DONALD

Ok mom, I love you. Hey.

KELLY

Hey.

DONALD

How was your day?

KELLY

Fine. What's your mother talking about.

DONALD

The news, some crazy man dropped some kids....

She turns around in tears.

KELLY

I'll start dinner.

DONALD

You wanna talk about it?

KELLY

I'm not leaving my job Donald.

DONALD

I wasn't going to say that. But baby you gotta do something.

KELLY

Do what? I need to help these kids ok. Let me do this.

DONALD

Why?

KELLY

Does it freak you out that I'm making more money then you?

DONALD

Is that want you think this is about?

KELLY

Is it, isn't it? You working the docks, me doing what I do.

(CONTINUED)

DONALD

This is about you coming in here in pain everyday and I have to pick up the pieces. This is about the light that you had. It's starting to go out Kelly. I'm supposed to be here to protect you but I'm watching you die a little bit everyday. That ain't got nothing to do with how much money you make. I'm so pissed at you right now I could walk out of this damn door.

KELLY

Then do it.

He glares at her.

DONALD

I love you too much to leave you in this pain. Come here? Come here.

He grabs her and pulls her to him.

KELLY

I'm sorry, I'm sorry.

Linda sits on the sofa with a drink in hand. Carl comes in.

CARL

Hi.

LINDA

Where've you been?

CARL

Playing basketball with the fellas. What's wrong?

He looks at her dress.

CARL (CONT'D)

Is that blood on your dress?

LINDA

My assistant's children were murdered today.



CARL

Oh baby, I'm sorry.

LINDA

I saw it, I saw it. This woman works for me for eight years and I never knew she was being abused. What kind of person am I? She's in my office, in my face everyday.

CARL

Come on, let's get you cleaned up.

He stands her up. He hugs her.

CARL (CONT'D)

You're ok. You're ok.

He wipes her face and kisses her.

CARL (CONT'D)

I'm here. I'm sorry I was out. You should have called me.

CUT TO:

Carl runs bath water for her.

LINDA

I was sitting here trying to think who can I call, who will talk to me. And I realized that these women that I met today were nicer to me than anybody I know.

CARL

Come on babe.

He unzips her dress.

LINDA

I gotta do better then this.

CARL

You got tomorrow. Right now I want you to relax. Get in.

CUT TO:

79

INT. ALICE'S APARTMENT - NIGHT

79

Alice walks in the house with Nyla.

NYLA

Mama I'm so sorry.

ALICE

That, that growing inside of you was sin. It had to be destroyed. Like I wish I would have destroyed it when it was growing inside of me.

NYLA

Me.

ALICE

No, you were born to a husband and wife. Your sister, she's evil. Come on we must pray. Come down on your knees. Lets talk to Jesus, Jehovah for forgiveness. Pray child pray.

She takes several bottles of oil out of a cabinet and lights several candles.

ALICE (CONT'D)

I don't hear you praying.

NYLA

Our Father who art in heaven.

Alice pours oil in her head. She grabs her by the hair and slaps her.

ALICE

Come out of my daughter you demon. Come on, the blood of Christ compels you come out.

NYLA

Mama stop it.

Alice slaps her again and starts to choke her. Nyla fights her off.

ALICE

It's a spirit and it will come out.

She hits her again. Nyla fights her off and runs out of the house.

(CONTINUED)

79 CONTINUED:

79

ALICE (CONT'D)  
Come back child to the salvation  
of the Lord. Come back.

80 INT. YASMINE'S APARTMENT - NIGHT

80

Yasmine is asleep. There is banging on her door. Yasmine jumps up and grabs the knife that is on her bedside table. She starts to shake as she goes to the door. There is a chair at the door and several locks are on it. She looks through the peephole and doesn't see anything. She then sits in a chair in the living room with the knife in her hand.

CUT TO:

81 EXT. YASMINE'S APARTMENT - SAME NIGHT

81

We come down from the window where Nyla sits staring at the front door to see Nyla running down the street

CUT TO:

82 INT. TANGIE'S APARTMENT - HALLWAY

82

Nyla bangs on Tangie's door. Tangie opens it.

TANGIE  
What...Nyla?

CUT TO:

83 INT. TANGIE'S APARTMENT - BATHROOM

83

Nyla is in the tub sobbing. Tangie comes in with some hot tea.

TANGIE  
Here

NYLA  
Thank you.

Tangie sits down.

TANGIE  
Look at your hair.

NYLA  
She put oil in it.

(CONTINUED)

Tangie starts to laugh.

NYLA (CONT'D)

It's not funny.

TANGIE

Honey with a mother like ours you better learn how to laugh to keep from crying. I got the oil too.

Tangie kneels down by the tub and starts to wash her hair.

NYLA

You don't know what's it's like for me.

TANGIE

Please, girl you had it easy. I'm ten years older than you. She got a little better with you. Sammy our brother. He had hell to pay. She beat him just because he was a boy. I see why he was selling drugs. Just to get out.

NYLA

I had it better?

TANGIE

When I was seven she got saved, we couldn't wear pants anymore, no lipstick no perfume, couldn't watch TV, couldn't listen to music or dance. And you telling her dancing was from God and showing her those scriptures so she would let you do it was brilliant. But for me dancing was a sin.

NYLA

A lot of good that's going to do. I've missed two lessons, I know Ms. Yasmine is going to kick me out.

TANGIE

You look so much like your daddy. I don't even know how she met him seeing as how we couldn't look at a man. When they got married me and Sammy were the bastard children for sure. And you, you were the light-skinned golden child.

(CONTINUED)

NYLA

Is that why you hate me so much?

TANGIE

I don't hate you.

NYLA

Then why did you send me to that woman. You knew I was pregnant.

TANGIE

I didn't know she had went crazy.

NYLA

She could have killed me.

TANGIE

I didn't want her to kill you. To be honest I wanted you to feel some pain, something real and harsh, something that I could relate to.

NYLA

I have pain. It ain't easy trying to always do what she wants me to and not what I want to. Trying to please her, trying to love her.

TANGIE

I know you're right. You can't love somebody who has that much hurt in them. I don't know what's wrong with me. I've lost it. Touch with reality. I don't know who's doing it. I thought it was but I was so stupid. I was able to be hurt and that's not real. Not anymore. I should be immune. If I'm still alive. How I am still alive? And my dependency on other living beings for love. I survive on intimacy. And tomorrow, that's all I've got going. And it is all I have. But being alive and being a woman. Being colored is a metaphysical dilemma I haven't conquered yet. Do you see the point? My love is too delicate to have thrown back on my face. I'm sorry Nyla. I'm so sorry.

CUT TO:

84

INT. COFFEE HOUSE

84

Several people sit around the coffee house. Tangie and Yasmine sit talking.

YASMINE

Tangie, she's missed two very important lessons. I don't think she can catch up.

TANGIE

Look, I've never done the right thing for my little sister. Please help me help her.

YASMINE

Ok, she going to have to do a lot of hard work.

TANGIE

Well she can.

A young man comes over.

MICHAEL

Hi.

TANGIE

Hi.

He looks at Yasmine.

MICHAEL

I'm Mike.

TANGIE

Tangie.

MICHAEL

And you are?

Tangie looks on at her. She notices how uncomfortable she is.

MICHAEL (CONT'D)

I used to see you in here all the time. Two creams and no sugar. I'm just black myself.

Yasmine doesn't look at him.

TANGIE

I like black. And Puerto Rican and Italian.

(CONTINUED)

He laughs then looks back at Yasmine.

MICHAEL

I'm just trying to be nice to you  
pretty lady.

TANGIE

I don't think my friend wants to  
be nice today.

MICHAEL

Sorry. Have a good day.

The young man walks away.

TANGIE

Girl, that was a good looking man.  
What's wrong with you?

YASMINE

Good looking don't mean good. I  
gotta get to class.

TANGIE

Ok, thanks.

YASMINE

No problem.

CUT TO:

85 INT. CRYSTAL'S APARTMENT - DAY

85

Crystal stands in the bathroom looking in the mirror. She  
looks down at her hands. She has a handful of pills.

86 INT. CRYSTAL'S APARTMENT - HALLWAY - DAY

86

Kelly comes in and goes up the stairs. She stands outside  
of Crystal's apartment and knocks.

87 INT. CRYSTAL'S APARTMENT - SAME TIME

87

Crystal puts the pills back in the bottle.

88 INT. CRYSTAL'S APARTMENT - HALLWAY - SAME DAY

88

Gilda opens her door.

GILDA

What do you want?

(CONTINUED)

KELLY

I wanted to see her.

GILDA

I told you to take those kids.

KELLY

I know you did.

GILDA

Why didn't you?

Kelly doesn't answer.

GILDA (CONT'D)

You come here for her to relieve  
your conscience.

Crystal opens the door.

CRYSTAL

Hi.

KELLY

Hi. Can I come in?

CRYSTAL

Yeah.

CUT TO:

Crystal sits on the sofa.

CRYSTAL

There are no kids here for you to  
be concerned about their welfare.

KELLY

I wanted to see you.

CRYSTAL

You mean what's left of me.

KELLY

How are you doing?

CRYSTAL

Right now I'm fine but check back  
with me in a five minutes.

(CONTINUED)



KELLY

I can't imagine how hard this is for you.

CRYSTAL

Why does everybody keep saying that to me? I'm just empty, just numb.

KELLY

I made some calls and arranged for the state to pay for therapy sessions for you. The doctor is really good. He specializes in grief and healing.

CRYSTAL

This wasn't your fault. Tangie was right, it's mine. Me. I did this. I killed 'em. You know how many times I put him out. How many restraining orders. How many times in these 15 years. Then the babies came. It's so quite here.

KELLY

I can take you to see this doctor. Will you come with me?

Crystal nods yes.

Juanita comes into the house with flowers and a cake. She sneaks in and puts it on the kitchen counter, lights the candles on it. It reads "Happy Birthday Frank". She takes the cake into the bedroom where she can hear the TV on.

JUANITA

I know when I left this morning  
You thought I forgot but I didn't.

She opens the bedroom door.

JUANITA (CONT'D)

Happy birthday Frank.

She turns the light on in the bedroom and no one is there. She sits the cake down on the dresser and turns off the TV. She notices that the dresser drawer is slightly opened. She opens it to see that it's empty.

She goes into the closet to see his side of the clothes are gone. She goes back into the bedroom and throws the cake against the wall.

CUT TO:

Juanita is giving free HIV testing. About twenty women are in the room. Several nurses take blood. Linda walks in.

JUANITA

Honey, I don't know what's wrong with you. Knowing is the power. You don't want to take this test?

WOMAN 2

No.

JUANITA

Why.

WOMAN 2

Because.

JUANITA

Because is not an answer. Think about it. I need a better reason than that.

Juanita walks over to Linda.

JUANITA (CONT'D)

Hi.

LINDA

Hi.

JUANITA

What are you doing here?

LINDA

I wanted to bring you this.

She hands her a check.

JUANITA

Thank you.

LINDA

I'm sorry I was so dismissive.

(CONTINUED)

JUANITA

No problem. As much as I appreciate this, you could have mailed this.

LINDA

I know, but I wanted to see if there is anything else I can do to help.

JUANITA

You mean like volunteer?

LINDA

Yeah.

JUANITA

Sure come on. I was just talking to these ladies about HIV testing. And this one won't take the test. Will you?

LINDA

Sure.

JUANITA

Ladies, here is a successful woman who knows a thing or two about taking care of herself. And she has agreed to take the test. Let that be a lesson to you Kim. Have a seat there honey.

Linda sits with a nurse. She takes blood from her.

WOMAN 3

Look, men have taken enough things from me to be worried about one of them taking my life.

JUANITA

That's just stupid. You want to know how to save your life? Everyone of us in here has a story about somebody taking something from us. Did you know that somebody almost walked off with all of my stuff and didn't care enough to send a note home saying, I was late for my solo conversation or two sizes too small for my own tacky skirts.

75.  
91 CONTINUED: (2) 91  
MONTAGE:  
CUT TO:  
92 INT. KELLY'S APARTMENT - KELLY SITS WITH DONALD 92  
She seems to be happy.  
JUANITA (V.O.)  
What can anybody do with something  
of no value on a open market? Did  
you get a dime for my things? Hey  
man.  
CUT TO:  
93 INT. COMMUNITY CENTER- YASMINE'S RHYTHM'S 93  
Yasmine is working with Nyla, just the two of them. Nyla  
looks tired as she gets back up. Yasmine is really  
pushing her.  
JUANITA (V.O.)  
Where are you going with all my  
stuff? This is a woman's trip and  
I need my stuff to oooh and ahhhh  
about.  
CUT TO:  
94 INT. LINDA'S HOUSE 94  
Linda has dinner with Carl. She coughs. He gets a phone  
call and walks away from the table.  
JUANITA (V.O.)  
Honest to God, somebody almost run  
off with all of my stuff. And I  
didn't bring anything but the kick  
and sway of it. The perfect ass  
for my man and none of it is  
theirs. This is mine. Juanita's  
own thing that's my name. Now give  
me my stuff.  
CUT TO:  
95 INT. PSYCHOLOGIST OFFICE - DAY 95  
Crystal lays on the sofa talking to the doctor.

(CONTINUED)

JUANITA (V.O.)

I see ya hidin' my laugh. And how  
I sit with my legs open sometimes  
to give my crotch some sunlight.

CUT TO:

Yasmine is in the coffee house. A man flirts with her.  
She runs out.

JUANITA (V.O.)

This is some delicate leg and  
whimsical kiss I gotta have to  
give to my choice. No you can't  
have me unless. I give me away.  
And I was doin' all that, til ya  
run off on a good thing.

CUT TO:

Juanita is talking to a different group of women. Time  
has passed. The women seem to be lighter and laughing  
wearing different clothes.

JUANITA

And who is this you left me with?  
Some simple bitch with a bad  
attitude. I want my things. I  
want my arm with the hot iron scar  
and my leg with the flea bite.

CUT TO:

Crystal sits with the doctor. Kelly sits with her.

JUANITA (V.O.)

I want my calloused feet and quick  
language back in my mouth. I want  
my own things. How I lived them.  
Somebody almost run off with all  
of my stuff. And I was standing  
there, lookin' at myself, the  
whole time. It wasn't a spirit  
that ran

99 INT. KELLY'S APARTMENT - DAY

99

Kelly takes a pregnancy test.

JUANITA (V.O.)

Off with all my stuff it Was a man  
whose ego walked round like  
Rodin's shadow. It was a man  
faster than my innocence.

CUT TO:

100 INT. BALLET COMPANY - AUDITION STUDIO - DAY

100

Nyla is on stage dancing in front of seven judges.

JUANITA (V.O.)

It was a lover, I made too much  
room for. Almost run off with all  
my stuff. And the one running  
with it. Don't know he got it.  
I'm shoutin' this is mine.

CUT TO:

101 INT. COMMUNITY CENTER - DAY

101

Juanita sits with the women talking to them.

JUANITA

And he don't know he got it. My  
stuff is the anonymous ripped off  
treasure of the year. Did you know  
somebody almost got away with me,  
me in a plastic bag under their  
arm. Me.

CUT TO:

102 EXT. BALLET COMPANY - DAY

102

Tangie is sitting outside smoking. Yasmine sits with her.

TANGIE

You think she's going to get it?

YASMINE

I do. She's very good.

(CONTINUED)

TANGIE

I don't think she's going to get it.

YASMINE

Will you stop it. If she does we should do something for her at the center.

TANGIE

That would be nice, but I don't think she's going to get it.

Yasmine sees Bill across the street walking with a woman.

TANGIE (CONT'D)

Hey, what's wrong with you?

She doesn't respond.

TANGIE (CONT'D)

Is that him?

YASMINE

Is that who?

TANGIE

The man that hurt you.

YASMINE

What?

TANGIE

We've all got one. One that makes us go cold at the very thought of him.

She looks across the street at him.

TANGIE (CONT'D)

He's cute.

She looks at Yasmine who seems very angry.

TANGIE (CONT'D)

He's also insecure, overcompensates for his little dick. That's why he's in the gym at least five times a week. And he's arrogant. He needs to be reassured in bed.

YASMINE

How do you know all of that?

(CONTINUED)

TANGIE

As many men as I've slept with. I know them all.

YASMINE

Why do you do that?

TANGIE

Look, I'm the kind of chick that wants to do them before they do me. That's all. What did he do to you?

YASMINE

He raped me.

TANGIE

And you tried to press charges.

Yasmine looks away.

TANGIE (CONT'D)

Yeah but, if you've been in public with him, danced one dance, kissed him goodbye lightly with closed mouth. Pressing charges will hard be as hard as trying to keep your legs closed while five fools try to run a train on you. These men friends of ours who smile nice stay employed and take us out to dinner. Lock the door behind you.

Yasmine and Tangie are watching his every move across the street.

TANGIE (CONT'D)

And we are left with the scars being betrayed by men who know us. And expect, like the stranger we always thought was coming that we will submit. We must have known. Women relinquish all personal rights in the presence of a man who apparently could be considered a rapist, especially if he has been considered a friend. And is no less worthy of being beat within an inch of his life. Being publicly ridiculed, having two fists shoved up his ass. Then the stranger we always thought it would be who never showed up. 'Cause it turns out the nature of rape has changed.

(MORE)

(CONTINUED)



102 CONTINUED: (3)

TANGIE (CONT'D)

We can now meet them in circles we frequent for companionship. See them at the coffeehouse with someone else we know. We could even have 'em over for dinner. And get raped in our own houses by invitation. You ok?

YASMINE

I'm just so mad and tired of being scared. He took something from me.

TANGIE

Then take it back. You're making him more than what he is. He's just a man.

Nyla comes out of the Ballet Company.

NYLA

I got it.

They all jump for joy.

YASMINE

I knew you would.

TANGIE

That's great baby. Now you can get out of my house.

They all laugh.

103 INT. BRADMORE PUBLISHING - DAY

103

Linda sits at her desk.

KATINA

Ms. Bradmore?

LINDA

I'm on the phone.

She sees Crystal.

LINDA (CONT'D)

I'll call you back. Crystal what are you doing here?

CRYSTAL

I wanna come back to work.

LINDA

Are you sure?

(CONTINUED)

CRYSTAL

Yeah. I can't sit in that house anymore. Do I still have my job?

LINDA

Yes, yes honey. Yes you do.

CRYSTAL

Good the doctor said that it would be good for me to get back to work.

LINDA

I'm glad you're back. Can I get you anything?

Katina looks at her.

CRYSTAL

No, I'm suppose to help you.

LINDA

Yes you are.

Juanita walks in.

JUANITA

Hi.

LINDA

Hi. You see Crystal is back?

JUANITA

Hello Crystal.

CRYSTAL

Hi.

LINDA

What are you doing here?

JUANITA

I needed to talk to you.

LINDA

Come into my office.

The two women exit.

CUT TO:

104 INT. BRADMORE AGENCY - LINDA'S OFFICE - SAME DAY 104

LINDA

I gotta tell you I was thinking  
that we should get Bank Four to  
pay for this marathon.

JUANITA

Linda.

LINDA

I'm sorry Juanita, I know that  
this is your baby I'm just used to  
being in charge. What's your idea?

JUANITA

Your results are back.

LINDA

What results?

CUT TO:

105 INT. KELLY'S APARTMENT - EVENING 105

Kelly has cooked dinner and set a nice table. Donald  
walks in.

DONALD

Hey.

KELLY

Hey.

DONALD

What's this?

KELLY

I'm pregnant.

DONALD

What?

KELLY

Yeah.

DONALD

Oh baby, I'm so happy.

KELLY

Me too.

(CONTINUED)

105 CONTINUED:

DONALD

It's good to come home and see you smiling.

KELLY

You make me smile.

CUT TO:

106 INT. CRYSTAL'S APARTMENT BUILDING - DAY

106

Tangie knocks on Crystal's door. Gilda's door opens.

TANGIE

Why is it that every time somebody knocks on this door that yours opens. This ain't Sesame Street.

GILDA

What you want with her?

TANGIE

Get your nosey ass back in your apartment.

Crystal opens the door.

CRYSTAL

Yes.

TANGIE

Hi.

CRYSTAL

Hi.

TANGIE

We're having a little get together for my sister. She got a scholarship. It's gonna be fun, you should come.

CRYSTAL

Thank you.

TANGIE

It's at the community center. At the dance studio. It's tomorrow at nine. You can bring somebody.

CRYSTAL

Ok, I will.

(CONTINUED)

TANGIE

I'm sorry.

CRYSTAL

It's ok.

Crystal is about to close the door. Gilda looks at Tangie.

TANGIE

Hey, don't bring her.

Juanita is getting ready for bed, when there is a knock at the door.

JUANITA

Who is it?

FRANK

It's me.

JUANITA

What do you want?

FRANK

Open the door, honey.

She opens the door.

JUANITA

What?

FRANK

I tried to call you.

JUANITA

This is over Frank.

FRANK

Just like that.

JUANITA

Today I was talking to my group and for the first time I heard my own voice. I said go back to where you hurt and leave it there. And Every since I realized there was someone called a colored girl, an evil woman, a bitch or a nag. I been trying not to be that and leave bitterness in somebody else's cup.

(MORE)

(CONTINUED)

JUANITA (CONT'D)

Come to somebody to love me  
without deep and nasty smelling  
scars from lye or being  
left screaming in a street fulla  
lunatics, whispering slut, bitch,  
bitch. niggah get outta here wit  
alla that. I didn't have any of  
that for you. I brought you what  
joy I found. And I found joy.

FRANK

Baby I'm sorry, I know you want  
honest. Ok she called me...

JUANITA

And then there's that woman who  
hurt you, who you left, three or  
four times. And you just went  
back after you put my heart in the  
bottom of your shoe. You just  
walked back to where you hurt.  
And I didn't have nothing. So I  
went to where somebody had  
something for me. But none of them  
were you. I was on the way back  
from her house. In the bottom of  
your shoe. A real dead loving is  
here for you now. Cause I don't  
know anymore. How to avoid my own  
face wet with my tears cause I had  
convinced myself colored girls had  
no right to sorrow. I lived for  
you, but I know I did it for  
myself. I couldn't stand it I  
couldn't stand being sorry and  
colored at the same time. It's so  
redundant in the modern world. You  
gotta go.

FRANK

I guess this is goodbye.

JUANITA

Like you've never seen it before.

He walks out. She closes the door. She exits to her  
bedroom. She get into the bed and turns off the lamp.

CUT TO:

Yasmine is sitting talking to Bill.

(CONTINUED)

BILL

You have no idea how glad I am  
that you called.

He drinks his wine.

YASMINE

You seem nervous.

BILL

No, no, I'm just, excited.

YASMINE

To your excitement.

They toast. He sips a bigger sip. She looks at him over  
her glass.

BILL

I gotta tell you I was thinking  
that maybe you didn't enjoy it  
last time. You know.

YASMINE

Yeah. Finish your wine.

He downs it.

BILL

I'm finished.

He leans in to kiss her. She gets up. He gets up.

BILL (CONT'D)

Wow!

YASMINE

What's wrong.

BILL

That wine went straight to my  
head.

YASMINE

You're a big boy. You can handle  
one little glass of wine. Can't  
you?

BILL

I can handle a lot.

YASMINE

Oh yeah.

They go into the bedroom.

INT. YASMINE'S APARTMENT - BEDROOM

YASMINE  
Take off your clothes.

He starts to undress, he sits on the bed.

YASMINE (CONT'D)  
What's the matter?

BILL  
Nothing.

He takes off his pants. He tries to touch her.

YASMINE  
No, no. I'm in control tonight.

BILL  
Ok.

YASMINE  
Let's play a game.

She ties his hands to the headboard using his tie.

BILL  
I like games.

She uses his belt to tie his feet to the foot post.

BILL (CONT'D)  
That's tight.

YASMINE  
You're strong.

After he's tied up, she circles him.

BILL  
I don't like being teased.

YASMINE  
Let me tell you what you have done  
for me. Every time I see a man, I  
run. If he looks at me, I get so  
scared my heart races. I can't  
sleep well. At every noise I'm  
jumping.

She takes a knife from beside table.

YASMINE (CONT'D)  
I sleep with this near my bed.

(CONTINUED)



CONTINUED:

He leans back as she runs it across his chest.

YASMINE (CONT'D)

I want my life back. I want what  
you took when you raped me.

BILL

I didn't rape you.

YASMINE

You are in no position to lie to  
me.

BILL

Wait, untie me I need to sit up  
I'm light-headed.

YASMINE

Really?

BILL

Did you put something in my drink?  
I need to get up.

YASMINE

You raped me.

BILL

Raped you. What?

YASMINE

You raped me.

BILL

Yasmine, we had consensual sex.

YASMINE

You raped me.

BILL

Look it might have gotten a little  
rough but, I didn't rape you. Look  
girl, untie me.

She gets up and turns on some music. She goes to the  
closet and takes out a MAN club. She comes back and hits  
him across the chest.

YASMINE

You raped me!!

She puts the club in his mouth.

BILL

Yasmine, Yasmine!

(CONTINUED)

CONTINUED: (2)

YASMINE

How does that feel, you like that  
dick don't you. Don't you  
motherfucka. You like it.

BILL

Bitch, you're crazy. Stop it.

She pours rubbing alcohol on the club. We see her go to  
the end of the bed and shove the club forward. Bill  
screams in pain as tears fall from his eyes. We see close  
up shots of his arms and hands and his eyes.

CUT TO:

109 EXT. YASMINE'S APARTMENT - STAIRWAY

109

Yasmine is dragging him down a flight of stairs hitting  
his head on every step. Barely conscious and naked. She  
drags him outside and lays on the ground. She kneels down  
beside him.

YASMINE

You wanna get Chinese? When you  
get home, lock the door.

She gets up and goes back into the apartment.

CUT TO:

110 INT. LINDA'S APARTMENT - EVENING

110

Linda sits in a chair talking to Carl.

LINDA

My last husband, I hired a private  
detective to follow him. I looked  
at myself in the mirror one day  
and I said who are you? I wasn't  
going to do that with you. And  
even though, I didn't I knew. I  
ignored everything in me to have  
you.

CARL

Will you just tell me what the  
hell you're talking about.

LINDA

I went to my gynecologist and had  
her check my history since before  
I met you. Every level in my body  
was fine.

(CONTINUED)

CARL

Wait, are you sick? Baby, talk to me. Before me, you got some disease or something?

LINDA

Tell me the truth.

CARL

I promise you, since we've been together, I have not slept with another woman.

LINDA

What about a man?

CARL

What?

LINDA

I see the way you look at them when you think I'm not paying attention. And I was so stupid I just ignored my own...

CARL

You accusing me of this?

LINDA

You know it's the truth.

CARL

You have no idea how much I hate coming in this damn house sometimes. Every day if you ain't trying to tell me what to wear or calling shots over my head at the job, you're sitting here with some bullshit.

LINDA

Bullshit?

CARL

Yes, I don't know what the hell you are talking about Linda.

LINDA

Are you gay?

CARL

What? How the hell you gonna ask me something like that.

LINDA

Are you gay? Be a man for once and answer the damn question.

CARL

Be a man?

LINDA

Yes dammit, be a man instead of a fucking kid that I've been taking care of.

CARL

Linda stop it.

LINDA

You tell me the truth you ingrate. Look at you, you're pathetic. What kind of man is sneaking around letting another man bend him over.

CARL

Nobody bends me over.

LINDA

So you do the bending.

CARL

You wanna know what I am. I'm a man that is sick of your shit. I ain't gay.

LINDA

Then what are you?

CARL

I'm not going to wake up next to a man, kiss him, hold him. That ain't me. Holding hands some man's hand, walking down the street. That's a gay man. That ain't me.

LINDA

What are you saying?

CARL

I'm a man that can enjoy having sex with a man. Not attachments. It's just sex.

LINDA

Well enjoy having HIV.

She puts her test results down in front of him. He sees that she is positive. She is studying his face.

(CONTINUED)

CARL

Linda...

LINDA

What you're sorry. Save it. One thing I don't need is anymore apologies. I got sorry greeting me at my front door. You can keep yours. I don't know what to do with them. I'm gonna have to throw some away I can't get to the clothes in my closet for all the sorries. I'm gonna tack a sign to my door, leave a message by the phone. If you called to say your sorry, call somebody else. I don't use 'em anymore. I let sorry, didn't mean to. And how could I know about that take a walk down a dark and musty street in Brooklyn. I'm gonna do exactly what I want to and I won't be sorry for none of it. Let a sorry soothe your soul. I'm gonna soothe mine.

CARL

Linda I do love you.

LINDA

You were always inconsistent doing something and then being sorry. Beating my heart to death talking 'bout you sorry. Well I will not call, I'm not going to be nice. I will raise my voice, scream and holler, break things and race the engine and tell all your secrets 'bout yourself to your face. I won't be sorry for none of it. I loved you on purpose I was open on purpose.

CARL

Baby.

LINDA

Don't touch me, you've already touched enough and I still crave vulnerability and loose talk. I'm not even sorry bout you being sorry. You can carry all the guilt and grime Ya wanna just don't give it to me. I can't use another sorry.

(MORE)

(CONTINUED)

110 CONTINUED: (4)

LINDA (CONT'D)  
Next time you should admit you're  
mean, down low and low down,  
trifling. And no count straight  
out. Instead of being sorry all  
the time. Enjoy being yourself.  
Get out of my house.

She stands with the door open.

CUT TO:

111 INT. COMMUNITY CENTER - YASMINE'S RHYTHM'S - DAY 111

Yasmine is dancing with all of the girls. Nyla is dancing  
happy. There is a huge congratulations banner hanging  
above the DJ.

TANGIE  
That's it honey. Go for it.

She watches the young ladies dance. She sees Donald and  
Kelly come in.

TANGIE (CONT'D)  
Hi.

DONALD  
Hi.

TANGIE  
What's your name?

CRYSTAL  
Hey, Kelly.

KELLY  
Hi, this is Donald my husband.

CRYSTAL  
Hi, I've heard a lot about you.

DONALD  
Same here.

TANGIE  
You're married? Congratulations.  
You want some Vodka?

DONALD  
She can't. We're pregnant.

TANGIE  
My Mama drank all the way up until  
she had me.

(CONTINUED)

ALICE

I did?

Alice enters.

TANGIE

Mama. Girl you like the candy man.

ALICE

I wanna see my daughter.

TANGIE

Come on.

Linda comes in.

JUANITA

Hey.

LINDA

Hey.

JUANITA

I'm so glad you came.

LINDA

Yeah.

JUANITA

You look good.

LINDA

Thank you. Is there somewhere we  
can talk?

JUANITA

Yeah, come on.

They pass Tangie and Nyla talking to Alice.

ALICE

I'm very proud of you.

NYLA

Thank you.

ALICE

God really blessed. Ok well, you  
do well in school and I'll be  
praying that all goes well for you  
in the name of Jesus.

NYLA

Thank you Mama. You want some  
food?

(CONTINUED)

ALICE

I'm going to go now. This music is  
of the devil.

She walks out.

TANGIE

Bye.

A police officer enters the doorway. Tangie looks on as  
Yasmine goes to the door.

BILL

That's her.

TANGIE

What's up?

DETECTIVE

This man said that you attacked...  
Oh, I remember you.

YASMINE

I remember you too.

BILL

She assaulted me. I want her  
arrested.

YASMINE

Baby, I'm sorry was I too rough?

DETECTIVE

What kind of sick game are you two  
playing?

BILL

What are you talking about?

DETECTIVE

I don't have time for this. Either  
one of you file another phony  
police report, I'm taking both of  
you in.

He leaves out.

BILL

What are you saying? Man, she  
assaulted me.

He leaves out of the place.



111 CONTINUED: (3)

111

TANGIE

I told you. Let's get a drink.

CUT TO:

112 EXT. COMMUNITY CENTER - ROOF TOP

112

LINDA

Who's gonna love me now? Who's  
gonna want me now?

JUANITA

You'd be surprised. But that's no  
reason to let him stay.

LINDA

Oh please, he is gone.

JUANITA

Good.

JUANITA (CONT'D)

I don't know what's. Worst the  
betrayal or the virus.

JUANITA (CONT'D)

HIV is not a death sentence. I  
have patients that have been on  
their meds living a great life for  
over 22 years. Its gonna be ok.

LINDA

I can't believe I was that stupid.

JUANITA

Honey, it could have been any of  
us. You were not stupid you were  
in love. We deal with emotion too  
much. So why don't we go on ahead  
and be white then and make  
everything dry and abstract with  
no rhythm and no feeling for sheer  
sensual pleasure. Yes let's go on  
and be white. We're right in the  
middle of it. No use holding out  
holding onto ourselves. Let's  
think our way outta feeling. Let's  
abstract ourselves some families  
and maybe tonight. I'll find a  
way to make myself come without  
him. No fingers or other objects  
just thought, which isn't  
spiritual evolution.

(CONTINUED)

LINDA

Thinking won't do me a bit of good tonight. I need to be loved. And haven't the audacity to say where are you.

JUANITA

And don't know who to say it to.

TANGIE

Here you two are, we've been looking for you?

JUANITA

We needed some air.

TANGIE

Yes, me too, the young will wear you out.

KELLY

Are you having a good time?

LINDA

Yes I am.

TANGIE

I don't see how you're having fun. Ain't no men around here. Nowhere.

JUANITA

Everybody don't need a man Tangie.

YASMINE

And you have had enough for all of us.

JUANITA

And I have had enough to know that My love is too beautiful to have thrown back on my face.

YASMINE

Ohh, I like that.

JUANITA

Try one.

YASMINE

What?

JUANITA

I do this with the class. We say "my love is too". You fill that in to have thrown back on my face.

(CONTINUED)

CRYSTAL

My love is too sanctified to have  
thrown back on my face.

KELLY

My love is too magic to have  
thrown back on my face.

TANGIE

My love is too Saturday night to  
have thrown back on my face.

LINDA

My love is too complicated to have  
thrown back on my face.

YASMINE

My love is too music to have  
thrown back on my face.

JUANITA

And you remember that the next  
time some man tries to walk away  
with all your stuff.

TANGIE

I know that's right. Or says I'm  
sorry a million times.

KELLY

We all got I'm sorry stories don't  
we.

JUANITA

Get this, last week my ex came in  
saying, "I don't know how she got  
your number baby". I'm sorry.

TANGIE

No this one is it. "Oh, baby, ya  
know I was high. I'm sorry."

KELLY

I'm only human, and inadequacy is  
what makes us human. And if we  
was perfect we wouldn't have  
nothing to strive for. So you  
might as well go on and forgive me  
cause I'm sorry.

TANGIE

No, this one is it: I do ya like I  
do ya cause I thought ya could  
take it. No, I'm sorry.

(CONTINUED)

LINDA

Now I know that ya know I love ya,  
but I ain't ever gonna love ya  
like ya want me to love ya. I'm  
sorry.

CRYSTAL

Shut up bitch, I told you I was  
sorry.

All the women look at her and get serious for a second.

CRYSTAL (CONT'D)

It's alright. I'm better. I sat up  
one night walking my apartment  
floors screaming, crying. The  
ghost of another woman who was  
missing what I was missing I  
wanted to jump outta my bones and  
be done with myself. Leave me  
alone and go on in the wind. It  
was too much. I fell into a  
numbness 'til the only tree I  
could see took me up in her  
branches held me in the breeze.  
Made me dawn dew that chill at  
daybreak. The sun wrapped me up  
swingin rose light everywhere the  
sky laid over me like a million  
men. I was cold. I was burnin up.  
A child and endlessly weaving  
garments for the moon with my  
tears I found God in myself and I  
loved her I loved her fiercely.

THE END

WRITTEN ON THE SCREEN IN ALL COLORS OF THE RAINBOW

And this is for colored girls who have considered suicide  
but are moving to the ends of their own rainbows.