

SOUTH CENTRAL CENTRAL

019491

"DATE"

Written by

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**FIRST DRAFT
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ACT ONE

A

INT LIVING ROOM - LATE AFTERNOON (DAY 1)
(JOAN, ANDRE, TASHA, RASHAD, DEION, SWEETS)

SATURDAY AFTERNOON. TASHA SLUMPS ON THE COUCH, DEPRESSED, FLIPPING THROUGH THE REMOTE. JOAN CROSSES IN WITH DEION, CARRYING PENS, PAPER, STICKERS AND STRING. SHE SITS ACROSS FROM HER.

JOAN

Hey, baby. You want to help me
with this?

TASHA

No thanks.

JOAN BEGINS TO CREATE SIGNS AND STICKERS WITH DEION'S NAME AND ADDRESS. ANDRE AND RASHAD BURST THROUGH THE FRONT DOOR, CARRYING A BASKETBALL. THEIR SHORTS AND TANK TOPS ARE SOAKED WITH SWEAT.

ANDRE

Ah, boy. I'm telling you she
wasn't looking at you.

RASHAD

How you know? All you saw
today was the bottom of my
Rodmans while I slammed on you.

ANDRE

Shad', you can't slam. Shoot,
you need a boost just to touch
the net.

THEY FLOP DOWN ON THE COUCH NEXT TO TASHA.

RASHAD

Hey, Mama Mosely.

ANDRE

Hey, Moms.

JOAN

Get your sweaty butts off my
couch, please.

ANDRE

We ain't sweaty, right Tash?

THEY BOTH PUT THEIR ARMPITS IN HER FACE. SHE STANDS.

TASHA

(QUIETLY) Quit.

RASHAD

What's wrong with you? You
know your big mouth always got
something to say.

SHE DOESN'T ANSWER AS SHE CROSSES TO HER ROOM.

RASHAD (cont'd)

Come on, Mugsy, don't leave me
hanging.

TASHA SHUTS HER DOOR.

ANDRE

What's wrong with her?

JOAN

She's still upset about
Shanelle. They haven't spoken
since last weekend.

ANDRE

She should be happy. That girl
was a pest.

RASHAD

Who you telling. She hasn't
stopped calling me.

JOAN

Will you two get up. You're sweating all over my couch.

RASHAD

You should do like my parents Mama Mosely, and just keep the plastic on the furniture.

THEY STAND AND CROSS TO ANDRE'S ROOM. JOAN STANDS AND WALKS TO TASHA'S. SHE KNOCKS AND ENTERS.

RESET TO:

INT. TASHA'S BEDROOM - CONTINUOUS

TASHA'S ROOM IS A DISASTER--CLOTHES EVERYWHERE, DIRTY PLATES AND CUPS, BOOKS AND PAPERS STREWN ABOUT--AND SHE LIES ON HER BED, IN THE MIDDLE OF IT.

JOAN

Hey, kid.

SHE LOOKS AROUND, SHAKING HER HEAD. SHE STARTS PICKING UP, COLLECTING DISHES.

JOAN (cont'd)

So here's where all our dishes went. I thought we got robbed.

TASHA DOESN'T SMILE. JOAN PUSHES ASIDE A PILE OF CLOTHES FROM THE BED AND SITS DOWN.

JOAN (cont'd)

So, you have any plans for
tonight?

TASHA

I have some homework I gotta
do.

JOAN

Homework? It's Saturday night.
Don't you want to call
somebody. Go to the movies,
spend the night somewhere?

TASHA

Nah.

JOAN

Honey, I know you're upset
about Shanelle, but you can
still go out with other
friends.

TASHA

I don't have any other friends
I'm tight with.

JOAN

Well, you want to hang with
your Mama tonight?

TASHA

No, I'm fine. I just feel like
staying in, okay?

JOAN RUBS HER BACK.

RESET TO:

INT. ANDRE'S BEDROOM - CONTINUOUS

ANDRE AND RASHAD PEEL OFF THEIR SHIRTS AND FLOP DOWN ON
ANDRE'S BED.

ANDRE

Nah, I don't wanna hang out
with Shamsie. That fool's
crazy. Always high all the
time.

RASHAD

Hey, he's the only one we know
got a car.

ANDRE

We can walk to the Hi-life.

RASHAD

Well, then let's call those two
honey's we met at the courts
and tell them to meet us at
there.

ANDRE

Man, those girls go to 'SC.
Besides, you ain't got their
phone number.

RASHAD HOLDS UP HIS PALM.

RASHAD

Paddow! Wrote in on my hand.
Give me the phone.

ANDRE

(HANDING HIM THE PHONE) Yo, I
get the one with the light
eyes.

RASHAD

(DIALING) She looked a little
fast for you, brah. You
wouldn't know what to do with

(MORE)

RASHAD (CONT'D)

her. You better take the other one. (INTO PHONE) Hey, can I speak to (BEAT AS HE SQUINTS AT THE WRITING ON HIS HAND) Janice or Daneene... Oh, hey, baby, this is the Shad-Rock. You was jocking me at the courts today?... Yeah, that's me... What?... Oh, uh, twenty-one... Yeah, it's my baby face. I get carded all the time. So why don't you and your girl hook up with me and my boy at the Hi-Life tonight?... Yeah, I know it's a bunch of high school kids, but, uh, since I'm runnin' it, I gotta be there... Yeah me and my boy.

ANDRE

(NUDGING HIM) Your manager.

RASHAD

My manager. So what's up, you
down?... Cool. We'll meet you
there... Oh, I can't, my 5.0's
gettin' detailed... Alright.
See you tonight.

HE HANGS UP.

RASHAD

Yeah, boy!

ANDRE

'Shad, you crazy! But I like
that in you.

RASHAD

Hell yeah. You hook up with
these college girls and you in.
They feed you, do your
homework...

ANDRE

Drive you every where, and you
know they got their own crib...

RASHAD

Toll free booty calls! And
when that student loan check
come in? Mo' money, mo' money,
mo' money!

LAUGHING, THEY HIGH FIVE. JOAN ENTERS. THEY QUICKLY STOP.

JOAN

What are y'all so happy about?

ANDRE

Just thinking about how much we
love you, Moms.

JOAN

Give me a break. What are you
two doing tonight?

ANDRE

Hanging at the Hi-Life.
Bobby's gonna be there.

JOAN

How about taking your sister
with you?

ANDRE

Ah, no way, Moms!

RASHAD

Yeah, no way, Mama Mosely.

JOAN

Come on, she's been so down lately. It'll be good for her to get out.

ANDRE

But she has to be home early. And she won't know anybody. I don't want to have to hang with her. I got other people to hang with.

JOAN

That's my point. She needs to get out and meet people.

ANDRE

No, Mom.

JOAN

Look, I'm not saying you have to. I just think it'd be nice if you'd go in there and ask her if she'd like to go.

ANDRE

What if I don't?

JOAN

Then you stay home.

RASHAD

Guess she's coming.

ANDRE STANDS ANGRILY AND WALKS TO TASHA'S ROOM. HE BANGS ON THE DOOR.

ANDRE

(YELLING) Tasha, you don't want to go to the Hi-Life, right?

TASHA

No.

ANDRE

(TO JOAN) She doesn't wanna to go.

JOAN

Andre, ask her again. Nicely.

ANDRE

Tasha, you want to go?

TASHA

I said no.

ANDRE

(SMILING) Oh, well.

JOAN CROSSES TO TASHA'S ROOM AND OPENS THE DOOR.

JOAN

Tasha come here.

TASHA COMES OUT.

TASHA

Huh?

JOAN

Don't you want to go to the Hi-
Life with your brother? It'll
be fun.

TASHA

He doesn't want me to go.

JOAN

Yes he does. Right, Andre?

ANDRE

(LONG BEAT) Yeah.

TASHA

No, I don't feel like it.

ANDRE

See ma?

JOAN

Tasha, you're going.

JOAN WALKS BACK TO THE COUCH AND SITS DOWN. TASHA GOES BACK INTO HER ROOM AND SLAMS THE DOOR. ANDRE AND RASHAD EXIT INTO ANDRE'S ROOM AND SLAMS THE DOOR.

CUT TO:

B

INT. LIVING ROOM - EARLY EVENING

ANDRE EXITS HIS ROOM, DRESSED FOR THE HI-LIFE. HE PULLS ON A JACKET AND CROSSES TOWARD TASHA'S ROOM.

ANDRE

Come on, Tasha! Time to go.

HE STARES AT HER CLOSED DOOR. NO RESPONSE.

ANDRE

Girl, you better come on if you're coming!

THE DOOR OPENS, AND TASHA WALKS SULLENLY OUT. SHE'S WEARING AN APPLE CAP, WITH A JACKET THE SAME COLOR.

ANDRE

No, you are not wearing that hat.

TASHA

What's wrong with it?

ANDRE

Your head's all small. All you can see are two beady little eyes staring from under it. Look like a little ant with a hat on. You ever seen an ant with a hat on? No. Cause they know it would look wack.

TASHA DOESN'T SAY ANYTHING. JOAN EXITS THE KITCHEN, WIPING HER HANDS.

JOAN

Hey, you two aren't leaving yet are you? (SHE NOTICES TASHA.) Oh, don't you look cute.

ANDRE

Aww Mom, don't tell her that.

JOAN

Andre! What is wrong with you? Your sister looks stylish.

ANDRE

It's bad enough I have to bring her with me. I don't want nothing calling attention to her, okay?

JOAN

I guess you'd like it just fine if your sister took her hat off and put a paper bag over her head.

ANDRE

Naw, I'm not answering that. Cause even though you said it, I'd be the one who'd get in trouble.

TASHA TAKES OFF HER HAT, THROWS IT ON THE COUCH.

TASHA

There, it's off. Now, can we go?

JOAN

Tasha, sweetheart, cheer up. All I

want is for you to have a good time tonight.

TASHA

All I want is to get this whole thing over with.

SHE STARTS TO CROSS TO THE FRONT DOOR.

TASHA

Momma, please don't be late picking me up.

JOAN

I'll be there at eleven. Take care of yourself. Stick with Andre.

TASHA EXITS. ANDRE LAGS BEHIND.

ANDRE

Ma, it's not too late to change your mind. She could sit home with you and watch TV.

JOAN

And what makes you think that's all I have planned for tonight?

ANDRE

Come on Mom, that's all you do every Saturday. Okay, so maybe you go get a six pack and go to Sweets and watch TV. Either way, Tasha can hang with you. And if you

decide to go to Sweets,
technically she'll be going out.

JOAN

Andre, you're taking your sister
out, you're going to see to it she
has a good time, and you're
responsible for safety. Do you
understand me?

ANDRE

Yeah, could you give me some money
for her to get in and get drinks?

JOAN

She's got her own money.

ANDRE

Good. Cause I'm not using none of
mine on her.

HE CROSSES TO EXIT.

JOAN

Andre, she's your sister.
Remember, she's the closest person
in the world to you.

ANDRE

I know. Ma. You've been telling me
that my whole life.

HE EXITS. JOAN SIGHS, TURNS, CROSSES TO DEION'S ROOM.

JOAN

(CALLING) Deion, are you all ready
to go, honey?

DEION COMES TO THE DOOR. HIS SHOES ARE UNTIED, ON THE
WRONG FEET.

JOAN

Deion, your shoes are on the wrong
foot.

SHE TAKES HIM BY THE HAND, SITS HIM ON THE SOFA.

JOAN

Andre didn't help you at all, did
he? That boy's not thinking about
anybody but himself.

SFX: DOORBELL

JOAN CROSSES TO THE FRONT DOOR, OPENS IT. SWEETS IS
OUTSIDE.

JOAN

Hey, Sweets. Deion's almost ready
for his first big outing.

SHE CROSSES BACK TO DEION, TIES HIS SHOES, PUTS A BRIGHT
NEON COLORED JACKET ON HIM. SWEETS WAITS IN THE DOOR.

JOAN

Come on in, while I get him ready.

SWEETS

No, Joanie, I better stand here so
I can keep an eye on my car. My
grandkids are in the back seat.

JOAN

Oh, they'll be all right for a few minutes.

SWEETS

I'm not worried about them. I'm keeping an eye on my car. One of 'em might hot wire it and drive away.

JOAN

Girl, you got more guts than a little bit, taking five kids to Disneyland after dark.

SWEETS

What can I do? They're dying to see the fireworks. If I'm lucky I might come home with just four.

THEY LAUGH. JOAN PUTS A STENCILLED SIGN AROUND DEION'S NECK, WITH HIS NAME AND PHONE NUMBER ON IT.

SWEETS

No Joan, don't make that boy wear that sign on his neck. He looks like he should have his picture taken in a photo line-up.

JOAN

But what if he wanders away from the group, Sweets? He won't be able to tell anybody his name.

SWEETS

With that loud neon outfit you got on him, I could spot Deion in a chair lift fifty feet up in the air.

JOAN

That's my point. Now I put notes with emergency information in both his pockets, and his shoe.

SWEETS

His shoe?

JOAN

In case he loses his jacket.

SWEETS

Joan, listen if you're this worried, why don't you just come with me? I could use a hand with the kids.

JOAN

Oh no, I've been looking forward to this night without kids, ever since you had this bright idea.

SWEETS

And I've been regretting it ever since I had it, too. But you know kids, once you mention it to 'em

they won't let you back out of a thing.

JOAN

What about your friend, Ernie? I thought he was going along to help.

SWEETS

He's coming. But Ernie's no match for my grandchildren. They run all over him.

JOAN

So why are you taking him?

SWEETS

Cause he's paying for everything. He ain't good for much else, if you get the picture.

SHE TAKES DEION BY THE HAND AND CROSSES TO EXIT. JOAN CROSSES WITH THEM.

JOAN

(LAUGHING, SHAKING HER HEAD)

Sweets, I don't know why do you do men this way.

SHE HANDS SWEETS A FEW BILLS. SWEETS WAVES IT AWAY.

SWEETS

So I can have a little something for myself, okay? Now you take that and go out and have yourself a good time.

JOAN

Thanks Sweets, but I'm going to stay home and relax.

SWEETS

Joan, you have yourself a Saturday night without kids. (POINTEDLY) You know what you could be doing?

JOAN

Sweets, I may be out of practice, but I think what you're talking about takes two.

SWEETS

So pick up the phone and call him.

JOAN

Who?

SWEETS

Joanie, this is me. I'm talking about the only man you've let set foot in your room in the past five years.

JOAN

(SMILES) Oh, him.

SWEETS

Call him. See if you two can continue where you left off.

SFX: A CAR HORN

SWEETS

(LOOKING OUTSIDE) Oh, darn it!

What's my car antenna doing
hanging out the back window?

(BEAT) Come on, Deion.

SHE GRABS DEION BY THE HAND AND RUNS OUT.

SWEETS (OFF CAMERA)

Don't worry about a thing!

JOAN STANDS AT THE DOOR, LOOKING OUT, WAVING. THE SOUND OF SWEETS' FUSSING, KIDS YELLING, CAR DOOR'S SLAMMING, CAN BE HEARD. JOAN CLOSES THE DOOR. THE HOUSE IS QUIET. SHE CROSSES TO THE SOFA, SITS, SIGHS WITH CONTENTMENT. SHE PICKS UP THE THE TV REMOTE AND CLICKS ON THE TV.

TV LOVE CONNECTION HOST

So Tammy, why don't you tell us
about your date?

TAMMY ON TV

Well, it started out great. He
came over with a dozen roses, some
bubble bath and musk massage oil.
After a long, steamy hot bath,
which he ran for me, with sexy,
pulsating music and candlelight,
he carried me into the bedroom,
laid me atop silk sheets, and very
tenderly, but firmly, rubbed hot
oil all over my entire body. It
was to say the least, divine.

JOAN

And then you woke up.

SHE CLICKS OFF THE TV, CROSSES TO THE STEREO AND TURNS ON THE RADIO. SOFT JAZZ PLAYS. SHE PICKS UP A MAGAZINE, LEAFS THROUGH IT DISTRACTEDLY, THEN CLOSES IT. SHE TAKES A NAIL FILE FROM THE COFFEE TABLE, AND BEGINS FILING HER NAILS. SHE STOPS AND GLANCES AT THE TELEPHONE NEXT TO SOFA. SHE STARTS TO FILE HER NAILS AGAIN, THEN PICKS UP THE PHONE AND DIALS. SHE WAITS A BEAT, THEN:

JOAN

Hi, Isaiah. This is Joan. Joan Mosley, from the Co-op, remember me? (LAUGHS, NERVOUSLY) Well, how could you forget--- I mean, after what happened--- so, obviously you're not home. Hope you're having a good time. I would have called sooner, about you doing the work on my walls, but this is just a call to say hi. Hi. (BEAT) Call later on if you get in. Bye.

SHE PUTS THE PHONE DOWN.

JOAN

There Sweets, I did it, okay? Now it's on him.

SHE PAUSES, PICKS UP THE PHONE AGAIN, REDIALS.

JOAN

Isaiah, it's Joan again. Listen, I forgot to leave my number. You

can't call me without my number,
can you? You could get it from me
at the co-op, but since I haven't
seen you in awhile--- 299-2568.

SHE QUICKLY HANGS UP. CROSSES TO THE KITCHEN.

RE-SET TO:

INT. KITCHEN - CONTINUOUS

JOAN ENTERS, OPENS THE FREEZER, TAKES OUT A TV DINNER,
THEN TURNS, QUICKLY PICKS UP THE PHONE AND DIALS.

JOAN

Hi, it's Joan. Listen, disregard
those other messages, I don't know
what I was saying. I'm tired, I'm
alone, I mean I'm not alone, I'm
really on my way out. So I'll talk
to you later, okay? Okay, bye.

SHE HANGS UP, SIGHS, STICKS THE TV DINNER IN THE OVEN.

SFX: DOORBELL

JOAN

(ANNOYED) Now who is that?

SHE EXITS.

RE-SET:

INT. LIVING ROOM - CONTINUOUS

JOAN ENTERS, CROSSES TO THE FRONT DOOR.

SFX: DOORBELL

JOAN

I'm coming!

SHE OPENS THE DOOR. RAY STANDS OUTSIDE.

RAY

Hello, Joan.

JOAN

Hi, Ray.

RAY

Andre ready?

JOAN

Andre's not here, Ray.

RAY

My goodness. He must have forgotten we were going to have dinner tonight.

JOAN

He forgets everything, Ray. The only thing he doesn't forget is his name. And I'm about to give him a new one---The King of Fun.
(BEAT) I'm sorry, would you like to come in?

RAY

Yes, Joan. Thank you.

HE ENTERS, CROSSES TO THE SOFA AND SITS.

RAY

Now Joan, I don't want you to get all upset. I should have called Andre mid-week to confirm. I know how forgetful teens can be.

JOAN

That is no excuse. Andre has got to start being more considerate of others.

RAY

So where is he now?

JOAN

I made him take his sister to the Hi-Life tonight.

RAY

Oh, so they're both out?

JOAN NODS. RAY LOOKS AROUND.

RAY

Where's Deion?

JOAN

Sweets, took him to Disneyland with her grandchildren.

RAY

I see. So you have the night off for a change?

JOAN

For once.

RAY

Well, how'd you like to join me
for a bite to eat?

JOAN

You're asking me to dinner?

RAY

Well, who says a parent and a
mentor can't have a conversation
about their child, so to speak,
over a tasty seafood dinner?

JOAN

Well, since you put it like that.
I'll be ready in a minute. I'll
just go and freshen up a bit.

RAY

Take your time.

JOAN EXITS INTO HER ROOM. RAY SITS ON THE SOFA, SMILING
TO HIMSELF. HE FLICKS ON THE TV.

LOVE CONNECTION GUY

...well she was looking at me like
she wanted to take my clothes off,
so I knew it was up to me to make
the first move...

CUT TO:

INT. THREE C'S RESTAURANT - NIGHT

A LIVELY, CASUAL RESTAURANT WITH NAUTICAL DECOR AND MURALS OF SEASCAPES ON THE WALL. THE PLACE IS PACKED, WITH PEOPLE CONGREGATED BY THE DOOR, WAITING TO BE SEATED. THE GOOD LOOKING OWNER, BRAD, STANDS BY THE COUNTER, TAKING NAMES. JOAN AND RAY ENTER.

RAY

Joan, I think I'd like to find
someplace a bit more comfortable,
and quiet. What do you think?

JOAN

Oh, I love the energy here, Ray.

BRAD APPROACHES CLIPBOARD IN HAND.

BRAD

Good evening folks. How many in
your party?

RAY

Two. How long is the wait?

BRAD

About a half an hour.

RAY

Listen Joan, I'm starved. There's
a place down the street. It's not
seafood, but I've heard it's good.

ISAIAH (O.S.)

Joan?

SHE TURNS. ISAIAH STANDS A FEW FEET AWAY.

ISAIAH

I thought that was you.

JOAN

Isaiah! What a surprise. I was thinking about you earlier tonight.

ISAIAH

You were?

THEY HAVE A BRIEF MOMENT. JOAN RECOVERS, TURNING TO RAY.

JOAN

Isaiah, meet my son's mentor, Dr. Ray ^{McKENZIE} Ray, this is Isaiah Washington. He distributes food to the Co-op.

RAY AND ISAIAH SHAKE HANDS, AD-LIB GREETINGS.

ISAIAH

So you two are waiting on a table?

JOAN

No, I don't think we're going to wait in this line.

ISAIAH

So join me. I've got a table over here all to myself.

RAY

You've got table? Didn't you come in after us?

ISAIAH

Yeah, but I eat here a couple of time)a week. My boy Brad here hooks me up. What do you say? I'd love the company.

RAY

It's really up to Joan.

BOTH MEN LOOK TO HER FOR HER RESPONSE.

JOAN

(SMILING) Well, Ray, I really do have my heart set on a piece of catfish. If you don't mind, I'd like to take Isaiah up on his offer.

SHE SMILES AT HIM.

RAY

Whatever you say, Joan.

BRAD BEGINS LEADING THEM TO THEIR TABLE. BOTH RAY AND ISAIAH STEP BACK TO LET JOAN GO FIRST. ENJOYING THE MOMENT. JOAN SAUNTERS OVER TO THE TABLE.

END OF ACT

ACT TWO

D

MICHAEL ANTHONY'S SCENE

HI-LIFE - NIGHT

A GROUP OF FREESTYLERS ARE ONSTAGE FLOWING. ANDRE AND RASHAD ENTER. BOBBY GREETES THEM AT THE FRONT DOOR. THEY PAY BOBBY AND CROSS INTO THE CROWD. TASHA ENTERS A FEW BEATS BEHIND THEM, MAD.

BOBBY

Hey Tasha, nice to see you.

That'll be three dollars, my
young black sista.

TASHA PULLS OUT THREE DOLLARS AND HANDS IT TO BOBBY. SHE THEN ENTERS CROSSING OVER TO ANDRE AND RASHAD.

RASHAD

Yeah, once again it's on!

ANDRE

Yeah it is.

TASHA

Andre, you didn't have to walk
so fast, leaving me behind like
that and you could've paid my
way.

ANDRE

Yeah, I could've but I didn't.
You ain't my date.

TASHA

Who would want to date you
anyway? And you better not go
off and leave me up in here.

ANDRE

Kill all that, Tasha. You're
like a broken record, and I
ain't tryin' to hear it. Momma
said to bring you, not babysit
you.

TASHA

Yeah, well Momma said, "Knock
You Out." And if you start
trippin' that's just what I'm
gonna do!

ANDRE

Go somewhere and play.

RASHAD

Hey, there goes Shamsie and the
Homey's.

ANDRE

Shamsie, 'sup!

ANDRE AND RASHAD CROSS OVER TO SHAMSIE AND HIS BOYS, LEAVING TASHA BEHIND. ANDRE AND RASHAD GREET SHAMSIE AND THE OTHERS.

ANDRE

What's popin' y'all?

SHAMSIE

It's all about good times
tonight Loc, 'cause I got that
Indo smoke.

RASHAD

What? Where is it at?

SHAMSIE

I got it out in the car. Let's
go out there and get faded.

RASHAD

Bet, come on 'Dre let's go.

TASHA WALKS UP, ALL IN THEIR BUSINESS.

TASHA

Andre ain't going nowhere with
you Snoop Dog rejects!

ANDRE

Tasha, why don't you stay out
my business?

TASHA

You ain't got no business. Go on and leave, see if I don't go home right now and tell Momma!

ANDRE

Go on, she ain't home no way.

TASHA

Well, when I see her I'm gonna let her know, believe that!

RASHAD

Damn, Mugsy. Why you always gotta ruin our fun? You ain't nothing but a party pooper.

TASHA

Yeah, and you ain't nothing but a stank wannabe rapper with yo' bald head ass!

RASHAD LAUGHS LIGHTLY.

RASHAD

Tasha, you know what I like about you?

TASHA

What?

RASHAD

Not a damned thing!!

SHAMSIE

I'm out. You guys coming?

RASHAD

Come on, Dre. Let's break.

Leave 'lil forty ounce ass

here?

TASHA

Forget you!

ANDRE

Go on, Shad. I'm gonna stay

behind. I see y'all when you

get back.

RASHAD

All right, I'm out. I'll pour

a drop on the curve for you

homey.

RASHAD AND THE OTHERS EXIT. ANDRE JUST STANDS THERE PISSED.

TASHA

Smart choice, you shouldn't be
hangin' with them fools anyway.

ANDRE

Tasha, just the... Just shut
up.

ANDRE WALKS OVER TO A TABLE AND SITS DOWN. TASHA SITS DOWN
ACROSS FROM HIM. THE RAPPERS CONTINUE TO FLOW. OVER AT THE
JUICE BAR, MAYO IS TALKING TO TWO B-BOYS.

MAYO

You kids nowadays don't have
any respect for grown folks.
You say these damn raps talkin'
about "F-this, F-that, F-yo'
Mama, cause the bitch is fat!"
And the way you talk about
women is a shame.

A YOUNG, FINE GIRL PASSES BY THE JUICE BAR. MAYO AND THE B-
BOYS CHECK HER OUT.

MAYO

Damn, you see the bumper kit on
her? Baby had back! I'd sop
her up with a biscuit!

MAYO AND THE B-BOYS EXCHANGE HI-FIVES. RASHAD ENTERS, CROSSES OVER TO ANDRE AND TASHA SITTING AT THE TABLE.

RASHAD

Yo' Dre they're here.

ANDRE

Who?

RASHAD

Those two college honeys.

RASHAD POINTS AT THE DOOR. TWO FINE (AND I DO MEAN FINE) SISTERS ARE STANDING AT THE FRONT DOOR. SO FINE, EVEN BOBBY IS CHECKING THEM OUT.

ANDRE

Damn, they're fine!

RASHAD

Yeah, and they want to get with the program. You down?

ANDRE

Hell yeah.

ANDRE GETS UP TO LEAVE.

TASHA

Andre, you leave, I'm tellin'

Momma!

ANDRE

(MOCKING HER) I'm tellin'
Momma! I'm tellin' Momma!
Cool, tell Momma, Tasha. See,
that's why you don't have any
friends now. That's why
Shanelle said you act like a
little kid, 'cause you do. You
wanted to hang out with me...

TASHA

Momma made me come!

ANDRE

So what! You're here. These
are my friends and this is what
we do when we hang out. So if
it makes you feel better to
tell momma go on, feel free.
At least, I'll be having fun.

ANDRE AND RASHAD WALK TO THE DOOR. BOBBY IS TALKING TO THE
GIRLS.

RASHAD

Sorry, Bobby, but these honeys
are taken.

BOBBY

But I....

ANDRE

Naw, my brother, you got to get
your own!

THEY EXIT WITH THE COLLEGE GIRLS. BOBBY SMILES. HE SEES
TASHA SITTING BY HERSELF. HE WALKS OVER TO HER.

BOBBY

Hey, Tasha. You having a good
time?

TASHA JUST GIVES BOBBY A LOOK AS IF TO SAY, "DUMB QUESTION."

BOBBY

Don't you have any friends
here?

TASHA

If I did, do you think I'd be
sitting here?

BOBBY

I guess not. (BEAT) Come on,
I'll buy you a juice.

TASHA

You tryin' to pick up on me
Bobby?

BOBBY

(QUICKLY) No, no, I just want
to buy you a juice. Come on.

TASHA SMILES A WEAK SMILE. THEY WALK OVER TO THE JUICE BAR.
MAYO IS TALKING TO THE SAME GIRL THAT HE WAS WATCHING.

MAYO

Yeah, I like rap. I like the
group, uh, Public Enema, Snoop
Mutt, Ice something, I like 'em
all.

MAYO GIVES HER A JUICE, SHE STARTS TO WALK OFF.

MAYO

Hold up, just because I give
you the damn juice free, don't
mean nothin'. You still got to
tip me.

THE GIRL ROLLS HER EYES AND WALKS AWAY. BOBBY AND TASHA
STAND THERE WATCHING.

MAYO (CONT'D)

I hate it when they treat me
like a wet food stamp.

BOBBY

Mayo, stop flirting with these
young girls and give us two
juices.

MAYO POURS JUICE IN TWO CUPS.

MAYO

Tasha, what's with the long
face?

TASHA

Andre left me. Man, I don't
know anybody in here.

BOBBY

You know us.

TASHA

You tryin' to make me feel
good, Bobby?

MAYO

Why'd your brother leave you
behind? Because you were
getting on his case?

TASHA

Yeah, I guess.

MAYO

Yeah, just like my mother
always taking me places and
trying to leave me. But I
always find her except one
time, she left me on a
Greyhound and I fell asleep.

TASHA

She did? What happened?

MAYO

Woke up in South Central, been
here every since.

TASHA LAUGHS. THE RAPPER NIK-K WALKS UP TO THE JUICE BAR.

NIK-K

Can I get a juice please?

MAYO POURS HERE A JUICE. NIK-K NOTICES TASHA.

NIK-K

I know you, you go to my
church. Don't you sing in the
church choir?

TASHA

Yeah, I seen you there.

NIK-K

I heard your solo. You can
blow.

TASHA

Thanks.

THE TWO CONTINUE TO TALK. BOBBY WATCHES THEM WITH A SMILE
ON HIS FACE.

CUT TO:

~~ACT TWO~~INT. RESTAURANT - NIGHT

E

JOAN SITS BETWEEN RAY AND ISAIAH. SHE IS HAVING A GREAT TIME. THE TABLE IS PILED HIGH WITH FOOD.

RAY

How's your fish, Joan?

JOAN

Delicious, Ray. How's yours?

RAY

Everything's fine.

ISAIAH

Joan, would you like to try some of this stuffed red snapper? The best in town.

JOAN

Thank you, Isaiah.

HE LIFTS HIS FORK, LEANS OVER AND FEEDS JOAN. JOAN SMILES. RAY NOTICES.

JOAN

Mmmm. It's wonderful.

RAY

Yeah, I catch those up on the island every summer. Last year I reeled in a ten pounder.

JOAN

I didn't know you fished, Ray.

RAY

There's a lot of things you don't know about me, Joan.

ISAIAH

Yeah, I go fishing off the coast of Catalina myself, sometimes.

RAY

I wish I had time to fish in L.A. My medical practice keeps me so busy, I have to go to the East Coast to get to the water. I have a summer house on Martha's Vineyard.

JOAN

Really? I've heard it's beautiful there.

RAY

I was thinking about inviting Andre there for a week this summer. Joan you're welcome to come too. I'd love it if you would be be my guest.

JOAN

That's a tempting offer, Ray.

ISAIAH NOTICES A GROWING CONNECTION BETWEEN JOAN AND RAY.

ISAIAH

So you're Joan's son's mentor?

RAY

That's right. (DIRECTLY TO JOAN)

But I'd like to think it was
something was more. (TO ISAIAH)
Have you met Joan's kids?

ISAIAH

Well, one of them indirectly, her
daughter. (LAUGHING) It wasn't the
best meeting.

RAY

(OFFHANDEDLY) She stopped off at
the Co-op?

ISAIAH

No, at the house one evening.

RAY

Oh?

ISAIAH

It was a brief meeting. After a
party.

JOAN REACHES FOR THE BREAD BASKET.

JOAN

Would anybody like another roll?

RAY

Didn't happen to be Sweets' party
was it?

ISAIAH

Yeah, it was? You were there?

JOAN

So, am I the only person here,
thinking about dessert?

RAY

Damn it! Patients always beep me
in the middle of dinner. Never
fails.

HE TAKES A BEEPER OFF HIS BELT, GLANCES AT IT.

RAY

Hope I don't have to rush over to
the hospital. Excuse me, I've got
to go use the phone.

RAY RISES AND EXITS. THERE IS A MOMENT OF SILENCE.
ISAAIAH AND JOAN STARE AT EACH OTHER.

ISAAIAH

So. Joan. You've been thinking
about me. I've been thinking about
you.

JOAN

You may not believe this, but I
actually called you earlier this
evening. A couple of times.

ISAAIAH

You did? I hope you were calling
to say you wanted to see me.

JOAN

That's the general idea. Tonight for once I'm kid-free.

ISAIAH

Yeah, well it looks like it didn't take you too long to get another date.

JOAN

Oh, it's not a date, really.

ISAIAH

Maybe not to you, but this guy is really into you.

JOAN BLUSHES.

ISAIAH

Not that I can blame him. If it takes being a mentor to get next to you Joan, I volunteer my services. Do you think Tasha could get over her initial hatred of me?

JOAN

She doesn't hate you.

ISAIAH

So what are you doing later?

JOAN

Well actually, I have to go pick up my daughter at eleven.

RAY RETURNS TO THE TABLE, SENSING THE INTIMACY OF THE CONVERSATION.

RAY

Well! It wasn't an emergency after all. So after we have dessert, Joan I can take you to pick up Tasha.

HE SITS. A WAITRESS REMOVES THE PLATES.

RAY

May we have dessert menus, please?

ISAIAH

Excuse me a minute, I need to check on something.

HE EXITS.

RAY

So Joan, what's it going to be? Pecan pie, or peach cobbler?

JOAN

Pecan pie with whipped cream sounds good and fattening.

RAY

None for me. I'm watching my weight.

JOAN

Really?

RAY

Listen, Joan. I know I'm not the

kind of guy that you're attracted to right off the bat. But I think we have a lot in common.

JOAN

Yes, we probably do.

RAY

Did you know I was a D.J. in college? They called me "Ray the Romancer." I played the sweet sounds after midnight. You should check out my oldies record collection.

JOAN

I have a record collection, too.

RAY

Yeah, I paid Andre a lot of money for that one.

JOAN REACTS.

RAY

Just kidding. Listen, one night why don't you come by my place and let me spin some Delphonics and some Whispers for you.

JOAN

That could be fun.

ISAIAH RETURNS AND SITS, SENSING THE MOOD.

ISAIAH

So? We're into the dessert phase?

RAY

Yes we are, the sweet part of the evening.

ISAIAH

So Joan, how would you like an nice after dinner drink? My boy Brad keeps a good bottle of Chambord in the back for special occasions.

RAY

Or maybe you'd like a glass of sherry? I've got some back at my place.

JOAN, RISES NERVOUSLY.

JOAN

Listen, if you'll both just excuse me for a minute, I need to go the ladies room.

SHE RISES AND STARTS TO CROSS. SHE PASSES BRAD STANDING TO THE SIDE, LOOKING OVER A BILL. HE SPOTS HER.

BRAD

Excuse me. I didn't catch your name.

JOAN

Joan.

BRAD

(INTIMATELY) Joan, anytime you want to come back, just give me a call. I'll get you a table and anything else you want, baby. You can be my personal guest.

JOAN

Oh, thanks.

SHE ESCAPES INTO THE LADIES ROOM.

CUT TO:

INT. CO-OP/HI-LIFE - LATER THAT NIGHT - (Day 1)
(Joan, Andre, Tasha, Bobby, Mayo, Ray)

THE JOINT IS JUMPIN'. A RAP GROUP PERFORMS ON STAGE.
TASHA AND NIKKI ARE KICKIN' IT BY MAYO'S DELI STAND.
MAYO GIVES A CUSTOMER A DRINK.

MAYO

Man, I don't believe this place.

TASHA

I don't why you don't like rap
music, Mayo.

NIKKI

Yeah man, it's all good.

MAYO

I ain't talkin' `bout music. I
can't believe you fools are paying
two dollars for some damn juice.

ANGLE ON: THE DOOR. BOBBY SITS TAKING ADMISSIONS.
JOAN AND RAY ENTER AT THE END OF A LINE.

JOAN

My goodness, I hardly recognize
this place.

RAY

Kinda reminds me of my coffee house
days in the 60's.

JOAN

I never figured you for one of those types, Ray.

RAY

What? I was the biggest Last Poets fan there was.

BOBBY

Joan, you look lovely. (TO RAY) How are you my brother?

JOAN

Oh, I'm sorry. Ray, this is my boss, Bobby Deavers. Bobby, this is Dr. Ray McHenry.

THEY SHAKE HANDS AND AD LIB GREETINGS.

BOBBY

Doctor. Well, that's great. We need strong brothers in the medical community. So, have you joined our Co-Op?

RAY

No, well, actually I live a long way from here.

BOBBY

Well, sometimes you have to travel
that extra mile to help the cause.

BOBBY WHIPS OUT A FORM.

BOBBY (CONT'D)

Drop it off on your way out.

RAY TAKES THE FORM. JOAN GIVES BOBBY A LOOK, THEN SHE
AND RAY MOVE ON.

RAY

I hope your friend Isaiah's little
emergency turns out okay.

JOAN

I'm sure it'll be alright.

RAY

We were having such a good time. I
was almost sorry to see him go.

THEY SHARE A LAUGH.

JOAN

Let's find Tasha.

THEY WALK AWAY. ANGLE ON: THE DOOR AS ANDRE AND RASHAD
ENTER.

ANDRE

Dang Rashad, I can't believe you,
man!

RASHAD

Well, I'm glad those girls left
us. They were wack.

ANDRE

No 'Shad, those lies you were
tellin' were wack.

RASHAD

Hey man, we was both frontin' like
college men. I was just tryin' to
act like one.

ANDRE

'Shad, anthropology ain't got
nothin' to do with ants, fool.

RASHAD

Forget them. They wasn't all that.

ANDRE

See, that's another lie. They was
fine and you know it.

RASHAD

Hey, isn't that your moms over
there with Mugsy?

ANDRE

Aw man, I forgot she was comin'
here to get Tasha. I know that
little buster is shouting me out.

ANGLE ON: JOAN, TASHA AND RAY NEAR THE DELI.

TASHA

Hey, mama. I didn't know you were
coming Ray.

RAY

Well, uh, your mother and I were
just talking...about Andre's
progression.

JOAN

Where is Andre anyway?

ANDRE AND RASHAD WALK UP..

ANDRE

Hey mom, Ray. What y'all doin'
here?

JOAN

Andre, you stood Ray up for dinner tonight.

RAY

It's okay Joan. He probably just forgot.

JOAN

Well, where were you just now?
Tasha was over here alone.

BEAT, THEN:

TASHA

He was just outside mama. We been kickin' it all night.

ANDRE REACTS, THEN MOVES OVER TO TASHA.

ANDRE

Yeah, we been kickin' it moms.

THEY GIVE EACH OTHER A POUND.

JOAN

"Kickin' it," that's good, right?

RASHAD

Yeah, mama Mosley. It's the best.

JOAN

Well, okay. So, Tasha you ready to go honey?

TASHA

Not yet. I wanna stay a while.

RAY

Yeah, Joan let's stay. There's a cool vibe here, right Andre?

HE HOLDS OUT HIS HAND. ANDRE GIVES HIM A RELUCTANT PLAY.

RAY (CONT'D)

Solid.

RASHAD

Yeah, mama Mosley. I might even get on the mic myself. You know you don't wanna miss that.

JOAN

Well, that's certainly a reason not to run away.

RAY

Let's get a drink Joan. They have juice for two dollars. Must be good at that price.

JOAN AND RAY MOVE AWAY.

ANDRE

Okay Tasha, why didn't you bust on me?

TASHA

I ain't got time to be worryin' about what you do. I got my own life.

ANDRE

Well, you know, thanks and stuff for that.

THERE'S AN AWKWARD BEAT BETWEEN THEM, THEN: RASHAD MOVES BETWEEN THEM AND HUGS THEM BOTH.

RAY

(PHONY CRYING) I love you guys!

THEY THROW HIM OFF. HE LAUGHS. ANGLE ON: THE STAGE.

THE EMCEE TAKES THE STAGE FROM THE RAP GROUP.

EMCEE

...comin' next to the stage is my homegirl Nikki.

NIKKI TAKES THE STAGE AND THE MIC.

NIKKI

Yeah. I'd like to invite my girl
Tasha from the community choir to
the stage to blow while I flow.

TASHA TAKES THE STAGE. THE OTHERS REACT. TASHA AND
NIKKI PERFORM A NUMBER TOGETHER AS JOAN, ANDRE RASHAD
AND RAY WATCH, AND WE:

FADE OUT:

THE END