

ACT I

EXT. UNMARKED POLICE CAR - 1986 INGLEWOOD CALIFORNIA - NIGHT

JACK STANFORD is a 36 year old Caucasian male Police Officer. He is average in height, brown hair, blue eyes. He is sitting in the car with RYAN CINDER, a Hispanic rookie 25 year old cop. They are staking out a low-profile suspected child trafficking ring.

RYAN  
We've been here for 9 hours. Let's  
just can it.

JACK  
Quiet.

A young teenage African American Boy comes out of the house.

Jack and Ryan jump out of the vehicle and run across the street towards the house. The boy takes off running.

RYAN  
The boy! What about the kid?!

JACK  
We'll deal with that later.

RYAN  
Don't you think we should call for  
backup?

JACK  
No, we're going in!

EXT. HOUSE - FRONT DOOR - SECONDS LATER

Jack and Ryan bang on the door.

JACK  
Open the door! This is the IPD.

Jack signals Ryan.

RYAN  
(whispers)  
Let's call backup. How do we know  
they're not going to blow are  
fucking heads off? I don't like  
this Jack.

JACK  
Shut up! Back me I'm going in.

(CONTINUED)

CONTINUED:

Jack and Ryan cock their guns and kick the door down.

FADE TO BLACK.

INT. ELEMENTARY SCHOOL - CLASSROOM - MORNING

Mrs. FRANKLIN, is a Caucasian mid-40s southern bell history teacher. She writes an African slavery time-line on the blackboard.

NOBLE BENSON, is a bright eyed 10 year old Caucasian male. He raises his hand to get Mrs. Franklin's attention.

NOBLE

Why did Africans come here if they didn't really want too?

MRS. FRANKLIN

Noble, Africans were delighted to contribute to the foundation and building of this country.

NOBLE

My mother told me that Africans were brought here but didn't want to come. Why are you lying to us? My mother wouldn't lie to me.

Mrs. Franklin storms over to Noble's desk.

MRS. FRANKLIN

(looking directly at Noble)

I am not sure what your mother has told you young man but you best watch your sassy tone with me...

NOBLE

What you're telling us is bull shit. You're a liar.

FRANKLIN

You're going right to the principals office.

Mrs. Franklin pulls Noble out of his chair by his arm.

She rushes him down the hallway.

INT. HOUSE - GARAGE - NIGHT

Noble is fixing a wheel on his bicycle with his African American friend 10 year old EDWARD JOHNSON.

(CONTINUED)

CONTINUED:

MAGGIE BENSON is Noble's mother. She is Caucasian, an attractive petite woman with a curvaceous figure and an electric smile.

She enters the garage.

MAGGIE

Need some help with that? Hi Eddie.  
You should go.

EDDIE

Yes ma'am. I'll catch you later  
Noble.

NOBLE

Later Eddie.

Noble picks up different tools and is still adjusting his tires. Maggie sits next to him and hands him the next tool.

MAGGIE

What happened in class today? Do  
you want to talk about it?

NOBLE

No.

Maggie hands him the next tool.

NOBLE (CONT'D)

Thanks.

MAGGIE

I know I told you some things about  
black people that your school might  
not agree with.

NOBLE

Is it true? Did Africans really get  
forced to live here by white  
people?

MAGGIE

Yes they did. I would never lie to  
you. There's a lot of things about  
this world that you won't  
understand until you get older.

NOBLE

Don't give me that when you get  
older shit mom. I know more than  
you think I do. I know about sex.

(MORE)

(CONTINUED)

CONTINUED: (2)

NOBLE (CONT'D)

Eddie said a guy has to stick his  
d...

MAGGIE

Okay. Let's slow down a bit and  
watch your mouth. Have you?...

NOBLE

No mom. I haven't stuck.

(beat)

I mean I haven't did anything yet.  
I kissed Kelly Loffner at the block  
party last Summer.

MAGGIE

Kelly Loffner? You told me you  
hated her because of her big  
forehead.

Maggie and Noble laugh.

MAGGIE (CONT'D)

I know you don't want to talk about  
what happened today but I think  
it's important if we do. Mrs.  
Franklin and a lot of other people  
that look like us think the way  
that she does. This world can be a  
cruel place but if you want to see  
things change you have to make a  
way to change it.

NOBLE

How?

MAGGIE

I can't tell you that. That's  
something that you have to figure  
out on your own. Now lets get out  
of this garage and go eat some  
dinner. Your father is working late  
tonight.

Noble puts his tools back in the box.

MAGGIE (CONT'D)

And one more thing. No sticking  
things anywhere until you and Eddie  
are old enough to stick things in  
places.

NOBLE

Mom that's so gross.

(CONTINUED)

CONTINUED: (3)

They laugh. Maggie gives him a hug. They leave the garage.

INT. HOUSE - BEDROOM - NIGHT

Maggie is in bed. Jack is taking off his police uniform.

MAGGIE

I tried to wait up.

JACK

Tonight was good. Yesterday we shut down another sex trafficking operation. Another Pimp trying to operate off of Craig's list again.

MAGGIE

Noble got into some trouble at school.

JACK

What did he do?

MAGGIE

He called his history teacher a liar.

JACK

Why? What was he questioning this time? He has an opinion about everything.

MAGGIE

We talked about it and everything is okay now.

Jack climbs into bed and snuggles up close to Maggie.

JACK

I don't know what I'd do without you.

Jack and Maggie make love.

FADE OUT.

INT. COURTROOM -LOS ANGELES - MORNING - 30 YEARS LATER

Noble is a civil rights attorney. He addresses the jury for closing arguments at a civil rights trial.

NOBLE

What does it mean to be an American?

(MORE)

(CONTINUED)

CONTINUED:

NOBLE (CONT'D)

(beat)

Are we given the constitution  
liberties to be told that an  
abiding tax paying American citizen  
cannot work somewhere because of  
their religion?

(beat)

Everyone look at my client Areye  
Deichman. As you can clearly see he  
is wearing a yamaka. I have proven  
today in this court room that  
firing someone for wearing a hat  
that symbolizes their religion is  
unconstitutional. The 7 million  
dollars that my client is asking  
for is only a fraction of what this  
man has endured for twenty years.  
Johnstead & Simms should pay Mr.  
Deichman what is due and reinstate  
his position immediately. Thank  
you.

(beat)

Nothing further your honor.

CUT TO.

INT. CAR - WEST LOS ANGELES - MORNING

LIBERTY JOHNSON, is a 36 year old Caucasian typical soccer  
mom type. She is driving her son to school.

EXT. SCHOOL DROP OFF ZONE - MOMENTS LATER

People are protesting with signs and bullhorns. The protest  
signs read: GO BACK TO AFRICA WHERE YOU CAME FROM. WE DON'T  
WANT YOU HERE.

Protesters bombard Liberty's car. KENNEDY JOHNSON is  
Liberty's 6 year old biracial son. He is a cute fellow with  
curly hair and dark skin. He is in the backseat.

LIBERTY

Kenny stay in the car.

Liberty gets out of the car.

LIBERTY (CONT'D)

(yelling)

What the hell's going on?

Protesters are chanting.

(CONTINUED)

CONTINUED:

PROTESTERS (OFF SCREEN)  
Go back to Africa where you came  
from! Leave now! We don't want you  
here! Leave right now! Leave right  
now!

PROTESTER 1  
(obnoxious)  
Go back you Africa! YEAH!

Protester 1 shoves a sign into Liberty's hand.

LIBERTY  
What?

PARENT 1  
Remember that legislature they kept  
threatening to pass that would  
require black people to go back to  
Africa? Well, it was just passed  
this morning. Can you believe it?

Liberty drops the sign and runs back to the car.

INT. CAR - SECONDS LATER

KENNEDY'S POV

Protesters taunt Kennedy at the backseat window.

They are banging on the window with their signs and chanting.

PROTESTERS  
Go back to Africa Nigger! Leave  
right now! Leave right now!

Kennedy is crying.

KENNEDY  
(afraid)  
Mom what's happening?

Liberty burns rubber down the street and pulls over to the  
side of a curve.

LIBERTY  
Listen to me. No one is going  
anywhere. This is a free country  
and no one can make us do anything  
that we don't want to do. Do you  
understand?

She turns away from the curve and smashes off down the road.

INT. GYM - LOS ANGELES - AFTERNOON

Noble slides back and forth on a workout machine. On a nearby flatscreen a news anchor reports current events.

TELEVISION SCREEN

NEWS ANCHOR

Today was another victory win for civil rights attorney Noble Benson. Areye Deichman was awarded 7 million dollars today one of the largest settlements in a civil rights case since the 1991 Rodney King LAPD police beating that awarded him a \$3.8 million dollar settlement. Rodney King Died in June 25, 2012 without enough money to cover his funeral costs.

(pause)

In other news riots are still erupting after President Montgomery finally signed a legislature this morning that will force African Americans to migrate to the continent of Africa as a permanent residence. If anyone does not know what the legislature states here are the criteria for migration.

(beat)

African Americans who've ever had past or present felonies, did not earn a high school diploma by the age of 25, and any African Americans who are currently incarcerated will automatically have to migrate. However, the legislature also mandates that African Americans who would like to voluntarily migrate will also be eligible for removal from the United States. We will continue to keep you updated on any new developments on this matter.

INT. COUNSELING OFFICE - SOUTH CENTRAL LOS ANGELES - AFTERNOON

Eddie, Noble's childhood friend is a grief counselor for at-risk youth. He is in his counseling office sitting in a chair. ANTHONY MYERS, African American, teen male, 13 years old at-risk youth. He is sitting on a sofa.

(CONTINUED)



CONTINUED:

EDDIE

So, after Smiley from rolling 60s  
crip gang shot your little sister,  
what did you do after that?

ANTHONY

I don't know. Everything went blank  
in my mind like a dream or  
something. I remember seeing my  
mother running down the street  
crying but I didn't hear no sound  
coming out of her.

Eddie is taking notes on a tablet.

EDDIE

How did that make you feel?

ANTHONY

Fucked up!

EDDIE

What part made you feel fucked up?  
Was it the shooting, your moms  
response to it? Tell me what was  
going on in your mind?

ANTHONY

I should of saved my baby sister.  
If I would of saved her none of  
this shit would of ever happened.

EDDIE

So you blame yourself? Is that what  
you are saying?

Anthony gets up from the sofa and positions his hand as if he  
is holding a gun in his hand.

ANTHONY

(angry)

I should of blasted that fool. You  
kill my sister?

(makes mock gun sounds)

Pow, pow, boom, boom. But I wasn't  
strapped so my sister got shot.

EDDIE

What happened wasn't your fault.  
There is nothing that you could of  
done to stop...

(beat)

Anthony, guns are terrible things.

(MORE)

(CONTINUED)

CONTINUED: (2)

EDDIE (CONT'D)

They hurt people. You had nothing to do with that. Do you have a gun?

ANTHONY

I'm not strapped right now. But I know where to get one and catch the fade on that nigga who killed my baby sister though.

Anthony sits back down.

EDDIE

You have to promise me that you won't do that? That you won't get a gun and shoot anyone.

Anthony stares at the wall. A tear falls down his cheek.

EDDIE (CONT'D)

This was not your fault. Solving this with violence is only going to make things worse. Promise me that you will not get a gun. You won't shoot anyone.

Anthony is crying.

EDDIE (CONT'D)

I can't let you leave today until you assure me that you won't hurt anyone.

ANTHONY

(crying and angry)

If I don't say it what's going to happen? The po po going to come and lock me up? I don't care. I don't care about nothing no more. If you want me to say it I'll say it.

(beat)

I ain't getting no gun and I ain't catching the fade on the bitch ass nigga that shot my sister. You happy now?

EDDIE

Not quite the vernacular that I was expecting but I'll take it. Want some water?

(CONTINUED)

CONTINUED: (3)

Eddie reaches in his mini fridge and gives Anthony some water.

CUT TO:

INT. COUNSELING OFFICE - MENS'S RESTROOM - SECONDS LATER

Eddie drenches his face in cold water.

CUT TO:

EXT. COUNSELING BUILDING- PARKING LOT - MOMENTS LATER

Eddie is pulling out of his parking spot. An unidentified man is forcing Anthony into a car with black tinted windows. Eddie follows them.

EXT. HIGHWAY

Eddie is following the car. The suspicious car turns right. Eddie turns right. The car speeds up. Eddie speeds up.

Eddie looks through his rearview window. A highway patrol officer is behind him.

Eddie is still following the suspicious car with the police now tailing closely behind him.

Eddie calls Liberty.

EDDIE (ON PHONE)

Lib. There's a cop following me right now.

LIBERTY (OFF SCREEN)

What's happening?

The highway patrol officer turns on his flashers and signals for Eddie to pull over. Eddie slows down but keeps tracking the suspicious car.

EDDIE

I don't know. He's right on my ass.

LIBERTY (OFF SCREEN)

Maybe it's just a routine stop or something.

HIGHWAY PATROL

(over speaker)

Pull over.

(CONTINUED)

CONTINUED:

EDDIE  
He's making me pull over right now.

LIBERTY (OFF SCREEN)  
I can hear him.

The suspicious car gets away.

Eddie pulls over to the right.

EXT. HIGHWAY - RIGHT SHOULDER - EVENING

LIBERTY (OFF SCREEN)  
What's happening now?

EDDIE  
I don't know he just got out of the  
car.

Eddie slides his phone over to the side and places his hands  
on the steering wheel.

LIBERTY (OFF SCREEN)  
Eddie!

The highway patrol officer walks to the passenger side of  
Eddie's car and shines a flashlight through the window.

He taps the window with his flashlight.

HIGHWAY PATROL  
Let me see your hands.

Eddie's shows the officer that his hands are on the steering  
wheel.

EDDIE  
Is there something wrong?

HIGHWAY PATROL  
(yells)  
Shut up! Put your hands where I can  
see them. Do you have any weapons  
on you or inside your vehicle?

EDDIE  
No.

Eddie removes one of his hands from the steering wheel slowly  
and reaches in his pants pocket to retrieve his drivers  
license.

(CONTINUED)

CONTINUED:

EDDIE (CONT'D)

Sir I'm taking out my wallet so you can see my drivers license. I'm a grief counselor. I just got off work. I don't have any weapons. Is there a reason that you pulled me over?

The highway patrol taps on the window again this time with his club.

HIGHWAY PATROL

Roll your window down.

Eddie rolls his window down.

HIGHWAY PATROL (CONT'D)

I ask the questions around here. Now get out the car and put your hands where I can see them.

Eddie pulls out his wallet to retrieve his identification.

EDDIE

Obviously this is some kind of mistake. I am doing everything that you are asking sir. Can you just tell me why you pulled me over and why I need to get out of my car?

The highway patrol runs over to the drivers side of Eddie's car and pulls out his gun.

Eddie starts up his car.

EDDIE (CONT'D)

Sir you are overreacting. Please stop pointing a gun at my face.

LIBERTY (OFF SCREEN)

Oh my God! Eddie what's happening?

Highway patrol points the gun directly at Eddie's head through the drivers seat window.

HIGHWAY PATROL

(yells)

Get out of the car now or you will be arrested for resisting arrest.

Eddie cuts off the car engine.

(CONTINUED)

CONTINUED: (2)

EDDIE

Take the gun from my fucking head  
first and I'll get out of the car.

HIGHWAY PATROL

Get out the car.

EDDIE (ON PHONE)

(yells out)

Lib. Call 911!

With the gun still pointed at his temple Eddie slowly opens  
the door.

EDDIE (CONT'D)

I'm getting out like you asked so  
you can remove that gun away from  
my head. I have a son. What the  
hell is wrong with you?

The highway patrol quickly grabs his arms and rams him up  
against the hood of the car. Eddie tries to collect the gun  
but is unable to break free from the choke hold on his neck.  
It's a struggle.

HIGHWAY PATROL

You just won yourself a free trip  
to Africa. You're under arrest for  
assaulting an officer and resisting  
arrest. Stop resisting!

They continue to tussal. Eddie manages to bring one arm  
around and gets a clutch onto the gun.

The gun FIRES off.

The gun falls from both of their hands. Highway patrol  
punches Eddie in the stomach. Eddie squeals. He replies the  
gesture with a kick in the groin. The highway patrol grunts.

Highway patrol body slams Eddie down to the ground and ties  
his hands with zip ties.

Highway patrol kicks him in the head, punches him in the  
back. There is blow after blow. Eddie's blood showers the  
air.

EDDIE

Someone help me! Please!

Eddie cries out for help.

(CONTINUED)

CONTINUED: (3)

A geeky 20 something Caucasian male bystander is recording the brawl with his cell phone.

GEEKY BYSTANDER 1  
(sarcastic)  
I'm getting this all on film.

There is a crowd of people watching the brawl.

ELDERLY LADY BYSTANDER 2  
Call an ambulance he's going to  
beat him to death. Someone please!

Highway patrol throws blow after blow. Eddie's body plops around like a dead fish.

An overweight Hispanic man jumps in the fight and wrestles the highway patrol down to the ground. He punches him in the face. More men jump in the fight and beat the highway patrol officer. It's a battle royale.

Ambulance and police sirens cry out in the distance.

BYSTANDER  
Beat that fucking nigger!

Several LAPD units arrive to the scene.

Highway patrol is fighting the overweight Hispanic man. Police officers pull the highway patrol out of the fight.

The Hispanic overweight man falls to the ground and is handcuffed and sprayed with pepper spray.

Police officers pepper spray and arrest the other fighters.

Eddie lays unconscious on the ground.

The ambulance swoop in, pick up Eddie's body and immediately transfer him to a gurney.

EMERGENCY TECHNICIAN 1  
(yells)  
Cut these fucking zip ties off of  
him.

Another EMT cut off Eddie's zip ties and place an oxygen mask over his swollen and unrecognizable face.

POLICE OFFICER  
Cuff that man. He's under arrest.

(CONTINUED)

CONTINUED: (4)

EMERGENCY TECHNICIAN

Are you fucking kidding me?

The police officer walks over to the gurney and cuffs one of Eddie's bruised hands to the gurney.

The police officer reads Eddie his Miranda rights while he is strapped to the gurney.

POLICE OFFICER

You have a right to remain silent;  
Anything yo say can be used against  
you in the court of law; you have a  
right to an attorney and have him  
present during the interrogation;

EMT are hooking up an IV line into Eddie's arm.

POLICE OFFICER (CONT'D)

If you cannot afford a lawyer, one  
will be appointed to you free of  
charge; You can waive your right to  
be silent before or during  
interrogation, an if you do so, the  
interrogation must be halted; You  
can invoke your right to have an  
attorney present, and until he is  
present, the interrogation must be  
halted.

EMERGENCY TECHNICIAN

This man is unconscious.

POLICE OFFICER

This man is also under arrest for  
assaulting my highway patrol.

The EMT close the back door of the truck.

The police block off the area with caution tape.

Geeky bystander is still recording.

The highway patrol has a few minor scratches on his face.

POLICE OFFICER (CONT'D)

What the hell happened out here?

HIGHWAY PATROL

That thug was resisting arrest  
that's what happened.

(CONTINUED)



CONTINUED: (5)

POLICE OFFICER 2

Is there a reason why that man is  
unconscious in that ambulance?

Highway patrol wipes the small amount of blood from a cut on  
his lip.

HIGHWAY PATROL

Like I said, that black thug was  
resisting arrest and then attacked  
me. I was fighting for my life.  
What difference does it make?  
They're all going back to Africa  
anyway. Why do you even care?

An officer walks over to the geek and reaches for his phone  
while he's still recording.

POLICE OFFICER

Give me your phone!

GEEK

Not a chance! And there is nothing  
you can do about it.

POLICE OFFICER

How about I punch your fucking face  
in.

A mixed crowd of all races are screaming black lives matter.

CROWD

(yelling)

Black lives matter! Black lives  
matter!

GEEK

Go right ahead and of lay as much  
as a scratch on me you'll be paying  
for my college tuition.

A police officer pulls him away from the geek.

POLICE OFFICER

Come on man this little shit isn't  
worth it. It's crazy enough as is.

The geek laughs and mocks both officers.

MOMENTS LATER

Police chief arrives to the scene.

(CONTINUED)

CONTINUED:

POLICE CHIEF

Someone better talk to me. It's is  
damn circus out here. Call in SWAT.

More police officers arrive to the scene.

CROWD

(yelling)

Black lives matter! Black lives  
matter!

The ambulance rides away with Eddie.

FADE TO BLACK.

INT. LAW FIRM - OFFICE - LOS ANGELES - AFTERNOON

SUE BRIGHTON is Asian, an average looking 20s something  
Millennial type. She is a secretary.

SUE BRIGHTON

Good morning Mr. Benson. The phones  
have been ringing all day. I have  
200 messages for you from blacks...

(pause)

I mean African American people who  
want representation to stay in this  
country. I also have male and  
female inmates from almost every  
prison in California who'd also  
like representation. What do you  
want me tell them. What should I  
do?

NOBLE

Do you like jellybeans Ms.  
Brighton?

She scratches her head.

SUE BRIGHTON

I guess so.

(beat)

Mr. Benson I'm sorry but what do  
you want me to do with all of these  
people calling?

Noble opens up his jellybean jar and grabs a hand full and  
pops them in his mouth.

NOBLE

Have a jellybeans Ms. Brighton.

(CONTINUED)

CONTINUED:

He grabs a few more out and offers them to her.

NOBLE (CONT'D)

To truly enjoy the flavor chew it  
slowly like this.

Noble closes his eyes and chews his jellybeans.

SUE BRIGHTON

There's a woman out in the lobby  
too. She seems very upset. I tried  
to schedule her but she won't  
leave. She's white.

(pause)

She said you know her husband  
Edward Johnson the black guy who  
was in the police fight yesterday.

Sue eats her jellybeans and just stands there.

NOBLE

Okay send her in.

Sue leaves the office.

Liberty strolls in the office with her hair tucked into a  
trucker hat wearing sweat pants and no makeup.

LIBERTY

Thanks for seeing me without  
notice. I didn't know where else to  
go.

NOBLE

Have a seat.

LIBERTY

Eddie told me that you two grew up  
together in Inglewood. He said he  
lost contact after you became a  
high profile lawyer and all.

NOBLE

Yes. It's been a while. I'd ask how  
he's doing but with the given  
circumstances I already know the  
answer to that question.

LIBERTY

He's not doing well. If you haven't  
heard already he was assaulted by a  
highway patrol yesterday. He didn't  
do anything wrong.

(MORE)

(CONTINUED)

CONTINUED: (2)

LIBERTY (CONT'D)

I was on the phone with him the entire time. I heard everything. He's being charged with resisting arrest, assaulting an officer and some other charges they threw on him for good measure which makes him eligible for migration to Africa because all of the charges are felonies.

NOBLE

Mrs. Johnson my office has been ringing off the hook all morning with black people who want me to push some magical button and make this all go away. I can't defend an entire race of people. This thing is way bigger than me.

LIBERTY

I have a 6 year old son who was called a Nigger today and told to go back to Africa. The same people who were saying this are people who I've known for years, people who have sat on my sofa and ate at my dinner table.

Noble reaches in his jellybean jar and grabs a few more and chomps down on them.

NOBLE

My sympathy goes out to you and Eddie, but I don't take criminal cases. I hope everything works out for you.

LIBERTY

You're a white man. You are white aren't you? And I am a white woman.

Noble looks at his arm.

NOBLE

What's your point? The last time I checked I believe I was white.

LIBERTY

Neither of us will ever know what it's like to be black but when those people called my innocent boy that degrading word it was as if they were saying it to me too.

(MORE)

(CONTINUED)

CONTINUED: (3)

LIBERTY (CONT'D)

They were calling me that. I don't care how many celebrities or whatever you've represented. You've got your face so far up your ass that you can't even see straight anymore. Eddie told me that you always stood up to what was right. and that's why I came here. Eddie is sitting in jail. My family is being torn apart.

NOBLE

If you want I can refer you to a criminal attorney.

Liberty walks towards the door.

NOBLE (CONT'D)

Would you be interested in this if your husband and son weren't black?

She turns around and faces Noble.

LIBERTY

(pause)

I don't know.

INT. PHOTOGRAPHY STUDIO - DARK ROOM - NIGHT

Maggie owns a photography studio. She is developing her film. She hangs up a variety of images on a film line.

Noble enters the dark room.

MAGGIE

(doesn't turn around)

What's on your mind? Every time you wanted to talk to me about something your right eyebrow goes up

Maggie faces Noble.

MAGGIE (CONT'D)

Just like you're doing right now.

OFF SCREEN

People are chanting outside of the photography studio.

OUTSIDE CROWD (OFF SCREEN)

No more black! No more crime!

INT. PHOTOGRAPHY STUDIO - MAIN LOBBY - MINUTES LATER

Maggie peaks out of the window.

MAGGIE

Does what you're contemplating have anything to do with happening outside?

NOBLE

Eddie needs help. His wife visited me at my office today. He had an altercation the other that transpired in a riot. They really did him in. Some dweep recorded the entire incident and it's already on TMZ.

Maggie sits on the floor and crosses her legs Indian style. Noble sits next to her.

MAGGIE

I saw it on the news. It's awful.

(beat)

You've always been a fighter. It's in your bones. Your father never liked that about you but I always knew that it would help you do something extraordinary. What are you going to do?

NOBLE

I can't save all of the black people in this country. This thing. This thing is too big even for me. It's a war that I can't win.

MAGGIE

You're right. It's a monster Noble. The scariest thing I've ever seen. After the Watts riots in 1965. I never imagined this would be happening again.

(beat)

My blood is boiling from all of this hate. The ground is shaking. I'm not going to tell you what to do but ever since you were a little boy you always wanted to right the wrongs. This is wrong, it's wrong...

Maggie breaks down in tears. Noble comforts her.

INT. GYM - INDOOR POOL - LOS ANGELES - NIGHT

Noble dives into the swimming pool gracefully.

He swims lap after lap with aggression each lap gaining more strength that the next like a crescendo.

INT. POOL - A FEW MINUTES LATER

Noble gets out of the pool and lays down on the pool deck out of breath.

FADE OUT.

ACT II

INT. WHITE HOUSE - OVAL OFFICE - AFTERNOON

JERMAINE PITMAN, an average looking black man in his late 50s. He is the white house chief of staff.

He enters the office.

JERMAINE

There is a media circus outside  
incase you haven't realized it.  
President you assured me that this  
legislature would never see the  
light of day. You lying son of a  
bitch.

WILLIAM MONTGOMERY is the president of the United States. He is in his late 60s with salt and pepper hair. He is tall and charismatic. He sits behind a beautiful cherry oak desk.

HIS IMAGE IS SHADOWED IN DARKNESS AND GETS LIGHTER AS HE SPEAKS.

PRESIDENT MONTGOMERY

Be careful or you will be shipped  
out of here right along with your  
people. I am doing what is best for  
this country. I am writing the  
wrongs from all of president's  
mistakes before me.

JERMAINE

No. You are ruining this country.  
You are sending black people to a  
foreign country that they know  
nothing about against their will.  
Looks like de ja vou to me.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

JERMAINE (CONT'D)

At first I thought to myself that this legislature was nothing more than another strategy to keep people at the polls. But this right here...?

Jermaine glances out of the window.

JERMAINE (CONT'D)

This is a living nightmare!

PRESIDENT MONTGOMERY

Yes! Your people. Incase you haven't noticed for decade after decade black people have drained this country with their gangs, crack crimes, drugs, riding the welfare gravy train. No other president had the balls to do what I am doing to fix this disease of a disaster, but I do. Before my father died I promised him that I would bring this country back to the way our forefathers tired their fingers to the bone protecting.

President Montgomery gets up from his desk and approaches Jermain face to face.

PRESIDENT MONTGOMERY (CONT'D)

We are finally getting rid of the scum and I don't care who likes it or not. This country belongs to me now. I am the president not you or anyone else. I will restore America and go down in history as one of the best presidents of all time. There is no lukewarm on this. You are either with me or not. And, I'm sure that you wouldn't choose the latter because that will land you on a one way trip by boat, plane or however else you want to get there. So what's it going to be?

The media circus penetrates through the white house walls .  
Jermaine takes another peak out of the window.

JERMAINE

You should start prepping to do your address to the nation sir. I believe they are set to air in about 20 minutes.

(CONTINUED)



CONTINUED: (2)

The president removes his shirt and replaces it with a new one.

JERMAINE (CONT'D)  
You don't know what you've done  
sir.

Jermaine leaves the office.

THE AMERICAN FLAG FILLS THE SCREEN

FADE OUT.

INT. COUNTY JAIL - LOS ANGELES - MORNING

Noble is bailing Eddie out of jail and is waiting in the lobby for the sheriff to release him.

The police escorts Eddie down the long hallway . He struggles to walk from all of the injuries that he endured from the police beating. He has a black eye, 2 knots on his forehead, his face is swollen and a his lip is busted.

The police give Eddie all of his belongings.

They walk out of the building.

EXT. COUNTY JAIL - MOMENTS LATER

Eddie and Noble are standing in front of the police station.

EDDIE  
I don't need no fucking handouts  
man.

NOBLE  
I bailed you out because I wanted  
too. Don't view it like that. We go  
way back.

EDDIE  
I'm alive. Does that relieve your  
conscious? You can go back to your  
luxurious life. I don't need a  
white man to save me. My black ass  
will be just fine.

NOBLE  
Eddie you're facing some serious  
charges. Resisting arrest, assault  
on an officer, assault and battery  
on an officer, attempted  
manslaughter on an officer.  
(MORE)

(CONTINUED)

CONTINUED:

NOBLE (CONT'D)

Shall I go on? And, they are petitioning an order for removal to migrate. The only reason that you are out of jail right now is because I know some people in higher places, you don't have any priors and someone released a video of the incident to the media. It's gone viral.

Eddie struggles to light a cigarette. His fists are bruised.

EDDIE

White people always trying to save a black man. You either beating our ass or trying to save us.

(laughs)

You really need to make up your minds because this shit is confusing as hell.

(beat)

Look, I appreciate you bailing me out and all but how could we even win this? Where would we even start? It looks like a slam dunk. That video probably won't even be allowed as evidence. Without that it's just my word against the officer.

NOBLE

I don't know.

(beat)

I don't know man. Are you willing to fight this? Because if you say yes I will give it all that I got. You have to know there's no guaranties with this.

EDDIE

(tear falls down)

I want to fight this. Let's do it.

Eddie falls down to the ground from pain. Noble picks him back up and puts Eddie's arm around his neck as they walk to Nobles' car.

FADE OUT.

INT. LOFTY CAFE - HOLLYWOOD - NIGHT

Eddie struggles to walks into the cafe with a cane. He sits down at a table.

(CONTINUED)

CONTINUED:

The vibe is laid back. The room is sparsely lit. There are candles and incense burning. The crowd is a mixture of artsy people of all races with dreadlocks and Afros.

PENNY JOHNSON is a stunning 22 year old African American. She is Eddie's little sister. She sports an Afro with a black buret. She is sitting in a chair on the stage singing and playing an acoustic guitar.

PENNY (SINGING)

That day will come my people rise.  
I said that day will come my people  
rise. Peace to a revolution (repeat  
2x). Raise your fist, hold your  
heads up high because that day will  
come, the time will come. The time  
will come for my people to rise. I  
said the time. My people rise.  
Peace to a revolution.

The crowd gives Penny finger snaps of approval.

CUT TO:

INT. LOFTY CAFE - TABLE - MINUTES LATER

Penny walks over to Eddie and gives him a hug.

EDDIE

Ouch! I'm sorry my arm is still  
trying to heal.

Penny looks over Eddie's battle scars.

PENNY

Oh my God! Eddie your face. I know  
you not about to stay in this  
country after what that racist ass  
pig busted your face in like that.  
How did you get out?

EDDIE

Noble bailed me out. He's going to  
represent me.

PENNY

Fuck that Eddie! Go to Africa with  
me. I'm petitioning a voluntary  
migration and dad is too. These  
white folks never wanted us here.  
We were only good to them when we  
was slaves.

(CONTINUED)

CONTINUED:

EDDIE

All white people aren't bad Penny.

PENNY

Have you lost you mind my brother?  
(takes out a compact  
mirror)

Eddie look at your face! You could barely walk in here from getting beat so bad and now you're facing charges up the wazu. Open up you third eye and wake the fuck up. Why do you think it's so easy for them to ship us out of here like this? You're wasting your time fighting to stay here. Leave barbie, take Kenny and let's live in a place where we belong.

EDDIE

I got a family & Lib is on some we are the world shit. I got to do what's best for Kenny. I have to keep my family together. No one is forcing me. I have a right to be here. We were born and raised here. If I don't stand up for what's right what will happen to the black people who are left here? This is a white man's country but it's every other races country too.

PENNY

Well I will gladly leave this messed up place. Besides my credit is bad anyway. Will I have my same credit history in Africa?

The laugh.

EDDIE

You looked good up there little sis. I'm proud of you.

Penny takes a quick sip of her drink. Eddie struggles to get out of his chair from the pain of his bruises.

Eddie gives his sister a hug.

PENNY

Are you staying for my next set?

(CONTINUED)

CONTINUED: (2)

EDDIE

No I have a lot of work to do for  
this case.

PENNY

I really wish that you will  
consider coming to Africa with me.  
I see you later. I love you.

EDDIE

I love you too.

Eddie limps out of the cafe.

INT. LOS ANGELES - MOTEL - EVENING

Jack is having sex with a meth hoe hooker in a sleazy motel.  
He is entering her from the rear. He pulls her dirty, stringy  
and oily hair. He finishes in five minutes.

The hooker pulls her skirt back up. She is rail thin and has  
some missing teeth.

HOOKER

That was quicker this time.

Jack zips up his pants.

JACK

You got my money?

The hooker reaches for her purse to get the money.

HOOKER

This is what I have.

She gives Jack \$100.

JACK

Where's the rest of it?

Jack slaps her. She falls to the floor.

HOOKER

It's been hot Jack. I saw some cops  
on the block.

Jack chokes her from behind.

JACK

Get your mouth off of that glass  
pipe and get the rest of my money.

(CONTINUED)

CONTINUED:

He pushes her down. The hooker cries.

Jack leaves the motel.

INT. HOUSE - LIVING ROOM - EVENING

Maggie is on her computer editing photographs.

Jack walks in and gives her a bouquet of lilies and kisses her on the cheek. Maggie turns her face away and doesn't take the lilies.

MAGGIE

You smell like cheap perfume.

Maggie walks away. Jack follows her into the bedroom.

INT. HOUSE - BEDROOM - MINUTES LATER

JACK

You can at least pretend to like them. Hell, you can at least pretend to like me.

MAGGIE

Don't you dare put this on me. You don't think I know you're sleeping around? I've spent years being silent, turning my cheek, playing my role as the perfect wife.

(beat)

Fuck you Jack! Fuck you!

JACK

I'm not the one who cheated first. Don't you forget that.

FLASH BACK

INT. HOUSE - MORNING

Jack walks in the house. There are sex noises coming from the bedroom.

INT. HOUSE - BEDROOM - MINUTES LATER

The bedroom door is slightly cracked. Jack looks through the crack.

There is an African American man having sex with Maggie.

Maggie screams out in pleasure.

(CONTINUED)

CONTINUED:

Jack storms in. The man is not fazed by Jack's presence. He takes him time putting his clothes back on.

JACK  
(yelling)  
Get the hell out of my house you  
son of a bitch. That's my wife!

MAGGIE  
(crying)  
Jack I'm sorry.

JACK  
Hurry up and get out of my house!

END FLASHBACK.

INT. HOUSE - BEDROOM

Maggie is sitting on the bed.

MAGGIE  
So you're going to make me pay for  
that for the rest of my life? It  
was 30 years ago Jack. How many  
women are you going to have to  
sleep with to get over it?

JACK  
I don't think I'll ever get over  
it.

MAGGIE  
If he wasn't black would it have  
scarred you so deeply?

JACK  
No. No it wouldn't.

Jack leaves.

EXT. COURT BUILDING - LOS ANGELES - MORNING

Eddie and Noble are walking into the court building. The media is swarming and rushing mics in their faces for interviews.

REPORTER  
Edward did you strike the officer  
first? Who started the fight? Did  
you pull a gun on the officer?

Security helps to whisk them into the courtroom.

INT. COURT BUILDING - COURT ROOM - MINUTES LATER

Everyone is in their respected seats.

The judge enters.

BAILIEF

All rise.

They all stand up.

BAILIEF (CONT'D)

You may be seated.

Eddie's face still has bruises from the brawl.

JUDGE

This is not a trial it's a preliminary hearing therefore I will not be hearing any argument of whether the defendant is guilty or not at this time. The defendant has plead not guilty. The court will hear testimony and evidence will be submitted to the court in order to determine whether it's more likely than not that the defendant committed this alleged crime.

The prosecutor stands up.

JUDGE (CONT'D)

Prosecutor please present your evidence for this case.

PROSECUTOR ATTORNEY

Your honor the state is prosecuting the defendant Edward Johnson with resisting arrest, assaulting an officer and voluntary manslaughter penal code 192(a) PC. If he is found guilty for these charges the defendant will be eligible for migration to Africa under penal code 238(c). Your honor I'd like to present Stewart Hampton as my first witness.

The highway patrol officer that beat Eddie takes the stand and is sworn in.

PROSECUTOR ATTORNEY (CONT'D)

State your name for the court?

(CONTINUED)



CONTINUED:

HIGHWAY PATROL  
My name is Stewart Hampton.

PROSECUTOR ATTORNEY  
Take me back to the day of the  
incident. What happened on March  
18, 2016?

STEWART  
I was driving down Crenshaw Blvd.  
When I saw his car.

PROSECUTOR ATTORNEY  
Can you point out to the court  
who's car you're referring too?

Stewart points his finger towards Eddie.

PROSECUTOR ATTORNEY (CONT'D)  
Are you pointing at Edward Johnson  
the defendant?

STEWART  
Yes sir I am.

Eddie is taking notes on a tablet.

PROSECUTOR ATTORNEY  
Can you continue with your  
statement.

STEWART  
Like I said, I was driving down  
Crenshaw Blvd. When I noticed  
Edward Johnson's car looked  
suspicious.

Noble stands up.

NOBLE  
I object your honor, the witness is  
stating an opinion.

JUDGE  
Sustained. Can you get to the point  
and avoid opinions?

STEWART  
Mr. Johnson's car fit the  
description of a suspect that was  
on amber alert in the area.  
(MORE)

(CONTINUED)

CONTINUED: (2)

STEWART (CONT'D)

I put on my police sirens to pull over so that I could see if he was the suspect that we were looking for.

PROSECUTOR ATTORNEY

You are saying that there was a suspect that the police were looking for and Edward Johnson's car fit the description. Is this correct?

Noble stands up.

NOBLE

Your honor I object. Prosecutor is leading the witness.

JUDGE

Over ruled. Proceed.

PROSECUTOR ATTORNEY

After you told him to pull over what happened after that?

STEWART

After he pulled over I walked over to the car and that's when I saw him reach for a gun.

NOBLE

I object your honor. The prosecutor is assuming facts that are not in the evidence. There is no evidence submitted that the defendant ever had a gun.

JUDGE

Sustained. Proceed.

STEWART

I was afraid for my life. I was afraid that he was going to shoot me. After that I told Mr. Johnson to get out of the car. When he got out of the car he pushed me down and punched me in the face.

PROSECUTOR ATTORNEY

That's must of been a scary moment for you. What happened next.

(CONTINUED)

CONTINUED: (3)

STEWART

He jumped on me and slammed me down to the ground and took my gun. At that moment I he was going to kill me so I had no choice but to defend myself. That's When the other police officers rescued me and pulled me away.

PROSECUTOR ATTORNEY

Thank you Mr. Hampton

JUDGE

You may step down. Any other witnesses from the prosecution?

PROSECUTOR ATTORNEY

No your honor.

Noble stands up.

NOBLE

Your honor I have a video that a witness at the scene recorded of the incident. May I submit this as evidence? I also have photos that were taken immediately after the incident of my clients scars.

Noble grabs the flash drive of the video, gathers the photos together and hands them over to the belief.

PROSECUTOR ATTORNEY

I object your honor. There is no way of knowing if the digital recorded evidence is a true and accurate reflection of what the proponent of the evidence claims it to be.

JUDGE

The video evidence will not be considered as evidence in this case.

NOBLE

Your honor I have a witness that was not available to attend this hearing but I have a written statement from the witness.

The belief takes the letter from Noble and hands it over to the judge.

(CONTINUED)

CONTINUED: (4)

JUDGE

If there's no further evidence or testimony at this time I will give my ruling as to whether this case has enough evidence to face trial or to dismiss the case.

Eddie puts his head down on the table.

JUDGE (CONT'D)

The defendant has 3 counts of aggravated assault. Each charge can be punished up to 20 years in prison for each count. I am dismissing count 1 on resisting arrest therefor I am allowing counts 2 and 3 which each can be punished separately with up to 20 years in prison for each count of aggravated assault, or 100 years. A trial by jury will be set 45 days from today's date of 23rd of March 2016 which will be on the 16th day of May 2016 at 8:00am.

NOBLE

Your honor I'd like to request that my client remain out on bail until the hearing. He has no priors.

PROSECUTOR ATTORNEY

Your honor I object bail for the defendant. Because of the seriousness of the charges I request that the defendant be taken into custody until the day of trial.

JUDGE

Bail set at \$100,000. Defendant will wear an ankle monitor until the case is resolved. This hearing is adjourned.

Eddie stands up. Noble gives him a hug.

EDDIE

Thank you man. Thank you.

FADE OUT.

## EXT. BUNGALOWS BROTHEL - SAN JACINTO - AFTERNOON

There are grey and black bungalows and trailers that are lined up in the middle of the desert. The compound is surrounded with a barbed wire fence enclosure. Armed security are scattered throughout the compound. There is a large fenced area filled with pit bulls who are foaming at the mouth ready to attack.

Jack is driving down the long road to reach the first bungalow leaving a dust storm behind him.

## INT. BUNGALOWS BROTHEL - ROOM - SAN JACINTO - MOMENTS LATER

Photographs of young children (8-18) years old ,male and female hang on the walls with a description of the sex services a customer can receive with them. Shower curtains replace doors creating make shift bedrooms that are lined up with a number drawn onto it with a black sharpie. On the other side of the room is a line of different people, males/females ages, (18-70) years old, all races/ethnicity are holding numbers similar to an auction bidding stick. There are mini speakers that are fixated on every corner of the room.

There is a line up of about 10 females and males and they are all holding up a number bidding stick. There is a man who is going down the line and giving each one ecstasy pills and cocaine. Most of the kids are already drugged so much that they can barely stand up straight in the line up.

A French man is calling off the numbers.

FRENCH MAN (OFF SCREEN)

(French)

Numéro 22 chambre 7 30 minutes.

Numéro 23 chambre 14, 15 minutes.

Vous ne serez pas en mesure  
d'entrer dans votre chambre jusqu'à  
ce que votre paiement est  
enregistré merci.

(translation)

Number 22 room 7 30 minutes. Number  
23 room 14, 15 minutes. You will  
not be able to enter your room  
until your payment is recorded  
thank you.

## INT. BROTHEL TRAILER - OFFICE - MOMENTS LATER

A middle aged Hispanic woman is in an office putting money into the electric counter, and then sealing it up into vanilla envelopes.

(CONTINUED)

CONTINUED:

Jack enters the office holding a zip lock baggy full of blue pills and cocaine in small bags and hands them to the Hispanic lady.

JACK

What do you have for me?

The woman reaches underneath her desk and pulls out a leather satchel and hands it to Jack.

HISPANIC WOMAN

(Spanish)

Todo está allí. Contarás lo verás.

(translation)

It's all there. Count you will see.

Jack snatches the satchel and opens it up. It is filled with stacks of cash.

JACK

(Spanish)

Será mejor que esté allí. Gracias.

(translation)

It better be there. Thank you.

FRENCH MAN (OFF SCREEN)

(French)

Número 3 habitación 9. No pagar  
ningún buen tiempo.

(translation)

Number 3 room 9. No pay no good  
time...

JACK

(Spanish)

No sumerja sus manos en el frasco  
de caramelo. Estos medicamentos no  
son para usted. No me jodas. Adiós

(translation)

Don't dip your hands in the candy  
jar. These drugs aren't for you.  
Don't fuck me.

INT. HOUSE - KITCHEN - MORNING

Eddie is making coffee. Liberty is cooking breakfast.

EDDIE

Why is Kenny still home. Is he  
going to school today?

(CONTINUED)

CONTINUED:

LIBERTY

There's been so much going on that I didn't get to tell you what happened at his school the other day.

EDDIE

What happened?

LIBERTY

I took Kenny to school last week and there were people who were calling Kenny a nigger telling him to go back to Africa. It was awful. Since the legislature passed it's been crazy everywhere. Eddie talk to me babe. Tell me what's going on in your head. They can't do this.

EDDIE

They can't do this? They can do do this and they are doing it to me.

LIBERTY

Why are you acting like you don't care? We're Americans, you're an American, Kenny's an American. I don't understand. You shouldn't have to leave. You're not some thug sagging his pants. You have a respectful job.

EDDIE

(puzzled)

What? You think that because my pants are pulled up a few inches higher that I deserve to be here over another brother?

LIBERTY

You're not like other black peo...

EDDIE

I'm not like other black people.

(snickers)

I knew you only married me because of some thug appropriation shit.

(CONTINUED)

CONTINUED: (2)

LIBERTY

And why did you marry me Eddie? You don't think I know that the only reason black men like white women is because I don't have an attitude like a black girl. I'm dumb and controllable right? I'll let you do anything to me in the bedroom right?

LIBERTY (CONT'D)

I'm sorry. I didn't mean that.

Liberty cries. She reaches out for Eddie's hand. He pulls it back.

EDDIE

(yells)

Get off me! I'm out here getting my ass kicked by the police, I got bogus ass charges and they trying to ship me away from here. I'm fighting for my fucking life Liberty,! My son and you. I'm acting like I don't care? I'm not like other black people? Don't ever say that racist shit to me ever again!

She hugs him. He pushes her away.

EDDIE (CONT'D)

Don't fucking touch me!

Eddie leaves.