

LEAVE IT ON THE FLOOR

Lined Script (Time Coded Dialogue for Translation Purposes)

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Screenplay and Lyrics by Glenn Gaylord

Story by Glenn Gaylord and Sheldon Larry

TIME CODE	FADE IN:
01:00:01:20	CHYRON OVER PICTURE: This film is dedicated to the thousands of gay and transgendered kids in this country who are still thrown out or who run away from oppressive circumstance. Seeking to find new places to belong, they are all fierce and fabulous. We celebrate every one.
	A fierce MALE EMCEE announces as a VOGUER twirls.
	MALE MC
01:00:05:21	Are you ready? I said, ARE. YOU. READY? Then come on bitches, get your tens! Walk for me. Bring it to the runway, NOW!
	QUEEF LATINA
01:00:18:12	“Come on girls! Come on girls! Come on girls! Hey! Everybody move it, like you’re about to lose it. Shake your butt now. Little bit on the floor now.”
	CAST
01:00:31:23	“Take a step for mama. We’ve had it with your drama. No period, no comma. Leave it on the floor. Leave it on the floor. Leave it on the floor...”
	HAILIE
01:00:46:10	I am recommending. No more condescending. No rules left for bending. Leave it on the floor.
	CAST
01:00:53:20	Leave it on the floor. And we’ll mop it up. Leave it on the floor. Fill our loving cup. Leave it on the floor. And it’s gonna be. Leave it on the floor. All eyes on me.
01:01:03:00	CHYRON OVER PICTURE: El monte, California – 10 weeks ago
	CUT TO:
	INT. LIVING ROOM -- DAY
	A WOMAN'S HEELS strut. CLICK. CLICK. CLICK. Her turns are crisp, focused. SWISH. SWIVEL. SWISH. CLICK. CLICK. CLICK. Are we looking at a runway? Sure seems like it.
	The heels belong to DEONDRA LYLE, a gorgeous, late 30s black woman, as she impatiently paces back and forth across...her living room floor. Lower middle class. Kinda shitty as a matter of fact.
	She nervously takes off GOLD EARRINGS.

	DEONDRA
01:01:16:13	Bradley Darnell Lyle! If you don't drag your sorry bronkie ass out here in real time, right now, I'm gonna beat you like you stole something.
	BRAD
01:01:27:19	Fuck, momma!
	DEONDRA
01:01:28:12	Don't "fuck momma" me! I'll "fuck momma" you all right!
	BRAD
01:01:32:13	I'm coming!
	DEONDRA
01:01:33:16	You think I enjoy being on Neurontin? Think I love my seizures? You think I enjoy having you drive me from Point A to Point B?
	Deondra bursts into the bedroom.
	She sees BRAD, 22 and quite possibly the most magnificent looking man in the world. Forget Boris Kodjoe. What? Don't know Boris Kodjoe? Go ahead, GOOGLE him and then come back to our story.
	Brad is sitting at his computer, clearly in a panic, covering something up.
	BRAD
01:01:44:02	Damn! Show me some courtesy!
	DEONDRA
01:01:45:15	Courtesy? I'll show you South Central.
	BRAD
01:01:48:03	Why you always busting on me?
01:01:50:13	DEONDRA
	What the hell you up to, boy?
	BRAD
01:01:52:00	Stop!
	DEONDRA
01:01:52:14	Move out of the way.
	Deondra takes his seat and looks at a CNN News page.
	BRAD
01:01:53:14	Just reading the damn news.
	DEONDRA
01:01:55:01	Don't think I don't know the power of a Back button.
	BRAD
01:01:57:21	C'mon mama.
01:01:57:22	Deondra clicks the mouse and a website announces: "Dot.com. The world's best gay porn site..."
	DEONDRA
01:02:06:01	Your father would have killed himself if he hadn't done so already.

	BRAD
01:02:10:10	Well, it's a good thing he ain't here then. Get out of my shit before I...
	DEONDRA
01:02:14:07	Before you what? Before you fuck me up?
	BRAD
01:02:20:18	Get off my shit, bitch!
	DEONDRA
01:02:26:03	Is that the way you speak to the one who raised you?
	Brad gets right in her face.
	BRAD
01:02:33:11	I give what I get!
	DEONDRA
01:02:35:11	Uh uh. I won't have none of this or this gay shit in my house. Get out.
	BRAD
01:02:41:12	What?
	DEONDRA
01:02:42:01	You heard me. Now get your shit.
	BRAD
01:02:48:03	Think you can just erase me? You can kick me out. You can say I'm dead to you. Make me live on the damn street. But I'll never be gone. You hear what I'm sayin'? Now what's the last thing you want to say to me before I walk out that door?
	DEONDRA
01:03:02:18	You're a loser.
	BRAD
01:03:06:09	Always have been and always will be, right?
	EXT. DEONDRA'S HOUSE -- LATER
	Brad, a duffel bag slumped over his shoulder, walks up to a beat up Oldsmobile.
	Deondra pops out at the front door of the house.
	DEONDRA
01:03:16:22	Brad! You can't take my car!
	BRAD
01:03:20:14	Watch me.
	He throws his bag inside and gets in.
	A thumping beat grows louder and louder as Brad pulls away.
	BEGIN SONG: THE LOSER'S LIST
	INT. BRAD'S CAR -- CONTINUOUS
	BRAD
	(singing)
01:03:21:17	Lost my sister when she was six/ Anything that's broke is

	something I can't fix/ I'm an empty bag in a bag of tricks / I'm a loser.
	BRAD (continuing as he drives)
01:03:34:17	Lost my job at the shopping mall / Lost my cherry down in Juvy Hall / Why stand up when you know you'll fall? / I'm a loser / Ain't no way for a man to exist / My whole life's one big cease and desist / But there's one thing that you may have missed / It's just another check on the loser's list
	A TRIO of BUMS rise up behind Brad and chime in with the chorus.
	BUMS
01:04:03:19	It's just another check on the loser's list
	BRAD
01:04:10:20	Poppa hung himself in county jail / Momma always telling him that he would fail / There's no way a guy like him could prevail / He was a loser
	BRAD
01:04:24:00	I lost my apartment when I couldn't pay rent / Just another step in my long descent / Certain circumstances I could never circumvent / Yeah I'm a loser
	BRAD
01:04:36:18	It's a wonder I can even subsist / I think on my feet and I act with my fist / Anybody else would need a little assist / But for me it's just another check on the loser's list.
	STREET DEALER
01:04:53:01	It's just another check on the loser's list.
	EXT. CONVENIENCE STORE -- NIGHT
	Brad sees CARTER, 21, entering the store. They exchange flirtatious glances.
	INT. CONVENIENCE STORE -- NIGHT
	Carter is perusing a snack shelf as Brad enters. Carter picks Brad's pocket and rushes to another aisle. He turns when he sees Brad coming.
	Brad walks by and picks Carter's pocket.
	Their eyes meet for an awkward beat. There's some connection, something more there.
	BRAD
01:05:53:12	So what's your name?
	CARTER
01:05:55:09	What's yours?
	BRAD
01:05:56:19	I'm Brad.
	CARTER

01:06:00:02	Folks must call you Bad Brad.
	BRAD
01:06:02:11	Why's that?
	CARTER
01:06:04:15	I don't know. I guess it just suits you.
	Brad laughs and turns around.
	BRAD
01:6:10:10	So where are you going later....?
	But Carter is already gone. Shrugging it off, he walks to the counter to buy his soda.
	He feels for his wallet, but it's gone. No matter, he pulls out a bedazzled little purse and flashes his meltingly beautiful smile at the CASHIER.
	The Cashier, not giving a shit about Brad and his little purse, holds out his hand for Brad's money.
	The music slows down to ballad tempo...
	BRAD
01:06:31:06	Living ain't so easy / Just can't get it right / Wonder how I'll make it through another night / So make sure your money is in your plain sight / I'm a loser
	He exits the store and sees Carter slipping away into a club.
	BRAD
01:06:57:01	Hey!! I think by now you get the gist / I'm just a little scammer / I just can't resist / Most people cannot handle fate that comes with a twist / But for me, it's just another check on the loser's list
	HAILIE, a trans doorman, sizes Brad up.
	HAILIE
01:07:21:19	Excuse me. Back up. Thank you. Twenty-five dollars after 12. Back up. So what are you walking? Sex siren?
	BRAD
01:07:40:14	What?
	Hailie lets Brad in.
	BIG BOUNCER
01:07:43:03	Never mind. Go inside. Have fun. Welcome.
	Brad enters as the WAITING CROWD laments their bad luck.
	HAILIE and WAITING CROWD
01:07:50:13	It's just another check on the loser's list.
	END SONG
	INT. CLUB -- NIGHT
	A Ball is in full swing. The music is a loud mashup of electronic beats and hip hop.

	The MALE MC, a big bear of a man and heard at the beginning, is revving up the crowd.
	MALE MC
01:07:56:00	Feel the motherfucking beat! She came to battle. Would you like to battle her? Would you like to battle? Someone like a ninja. I really see ya. Are you really voguing? Is she really runway for you? Are you gonna make me show it? She came to pussy. P-U-S-S-Y. Are you gonna make me know it? Judges! Do you see it? It's a chop. It's a chop. I'm sorry. I'm sorry. Thank you boo! Can I see the next one? Come on, come on, come on, vogue! Give it to me, give it to me, give it to me, girl! Are you gonna make it cunty? Are you really cunty? Are you really poncy? Are you gonna make me know it? Will you really show it? Cunty? Cunty? Cunty? Come on! Does she make you know it judges? Ka – ka – ka! Judges! It's tens across the board. Ladies and gentlemen! Give it up for the motherfucking House of Allure!
	The crowd goes nuts. Brad stands in the back, mesmerized.
	MALE MC
01:09:13:15	Next category. Executive Realness. I wanna see your your briefcases and your proposals darlings. Bring it to the floor! We've got the first one! Are you really real? He's giving you realness. He giving you motherfucking realness.
	Two BUSINESS MEN-TYPES stroll down the runway, briefcases and Blackberrys in tow.
	A tall, gorgeous showstopper, PRINCESS EMINENCE, sidles up to Brad. He's got perfect skin, a perfect body, and a scary mix of sweetness and danger about him.
	PRINCESS
01:09:27:22	There's some fine-assed niggaz in the house tonight! What house you with? Fendi? Gucci? Kors?
	BRAD
01:09:36:18	I'm not with any house.
	PRINCESS
01:09:39:02	Oooh! A ball virgin! I'll call you Fresh Balls!
	MALE MC
01:09:45:14	I wanna see Devil's Advocates. Lemme see your shiny Cole Haans and the creases in your pants.
	PRINCESS
01:09:50:13	Yes! Work those pleats!
	MALE MC
01:09:53:06	Do you see it? Oh! Oh! It's a chop! Thank you very much. Can I see the only two people who got their tens

	back to the motherfucking floor! We have a battle! It's a motherfucking battle! It's a motherfucking battle! It's a motherfucking battle!
	Princess indicates a table of assorted Drag Queens and their minions. They look classy yet display an air of pretension.
	PRINCESS
01:10:16:08	So, let me orientate you. Over there, the reigning House of Allure.
	Brad sees a regal, middle-aged Drag Queen sporting an Old School Dynasty look.
	BRAD
01:10:22:03	Who's that?
	PRINCESS
01:10:23:11	Christina Allure. The Queen Bee. She's all...
	PRINCESS AND CHRISTINA ALLURE
01:10:26:13	It's so exciting to meet me.
	Princess points around to other groups.
	PRINCESS
01:10:30:07	And every houses walks in almost every category. There's Glamazonians. House of Klein. Our last names are our house names. It's elegant.
	MALE MC
01:10:43:00	Give him a round of applause. Thank you very much.
	Brad indicates a ragtag bunch of misfits in the corner table.
	BRAD
01:10:46:21	Who are they?
	PRINCESS
01:10:48:03	Oh, those are my bitches. The ball community's biggest losing streak, the House of Eminence.
	Brad looks over at a 30ish House Mother, QUEEF LATINA. She's clearly in charge and shaking her defiant neck at one of the house members.
	PRINCESS
01:10:56:12	Queef Latina, the reigning Queen of the House of Eminence. She hasn't walked in years, legend in her own head.
	MALE MC
01:11:02:23	The next category is vintage prom princess. High school divas to the runway!
	BRAD
01:11:13:13	So what's the point? A bunch of fucked up bitches strutting down the runway for bowling trophies?
	PRINCESS
01:11:18:21	What's the point? WHAT'S THE POINT? Honey, look,

	listen, and learn!
	BEGIN SONG: BALLROOM BLISS
	PRINCESS
	(singing)
01:11:25:22	Old way, new way, runway queens / Male, female, and in betweens / Get your tens you label whores / Drop me, chop me, perfect scores / Suitcase, women's face, Bitches up in pumps / Sex siren, Lordy Byron / Gives me goosebumps / But if there's one thing you can't dismiss / It's...it's...it's the Ballroom Bliss
	CHRISTINA ALLURE
01:11:55:16	Banxy boys, designer's delite / Shade and snatch with all your might / Work it, feel it, mop it, peel it / Make your statement, Don't conceal it
	ROXY
01:12:08:12	Serve it, turn it, then reveal it / Bring it Butch Queens up in drag / You go zig while I go zag / Seal it with a chocolate kiss / It's...it's...it's the Ballroom Bliss
	QUEEF LATINA
01:12:28:16	That's my daughter! Ooooh!
	MALE MC
01:12:32:00	Is it runway?
	BRAD
01:12:33:03	Who's that?
	PRINCESS
01:12:34:01	Don't shit your pants, sugar. She is not worth it.
	BRAD
01:12:37:20	Know her?
	PRINCESS
01:12:38:18	Know her? I hate that bitch. Carter.
	CARTER
01:12:43:00	Over, under, up, beside. / Leg it, twitch it, open wide / Kick it, Click it
	HAILIE
01:12:53:04	Flick your wrist, you'll find your stride / Cunty's what I feel inside
	MALE MC
01:12:57:10	It's a battle bitches, you decide. Kittycat, kitty cat, CAT! Does she want to win? Do the girls go in? She's feeling cunty. Really really really cunty! Get in, get in, get in, get in!
	PRINCESS
01:13:12:12	You do know she has a penis, don't you?
	QUEEF LATINA
01:13:15:19	Get it, Carter. Get it, Carter!

	MALE MC
01:13:19:00	Allright, allright! This is definitely runway honey. Are we in Milan? Are we in Paris? Is it 1980? Can I get one at a time?
	DUKE
01:13:26:07	Go Carter!
	MALE MC
01:13:32:00	Is this really a battle? Come and work these judges. Judge number one. Can I get one? Can I get two? Allright? Two-zero. Can I get three? Allright. Three-zero. Four. Can I get a four-zero? Allright five-zero. Category closed.
	EPPIE DURALL
01:13:56:02	Oooh! This shit is rigged!
	PRINCESS
01:13:57:17	Figures.
	Duke and Eppie head off to console Carter. Brad watches Carter leave as he leans in on Princess.
	MALE MC
01:14:00:07	The grand prize winner is Mistress Hailie. Lemme see Sex Siren! Military style in or out of uniform. And I think they're in the building. Can I see the first one? Is he really really sexy? Allright! Tens across the board!
	PRINCESS
01:14:25:00	Wait! Hey! Where you running off to? You're gonna miss this next category. Stay.
	BRAD
01:14:37:14	Maybe I'll win if I just persist / Maybe I'll get a slap on the wrist / Once you've been fucked you can never get kissed
	ALL
01:14:47:10	Work it, feel it mop it peel it / Serve it, turn it then reveal it
	BRAD
01:14:54:11	It's just another check on my loser's list
	MALE MC
01:14:58:12	Oh yeah! That's that sexy body right there honey. That's body all day, but is he sexy?
	BRAD
01:15:09:10	So this house of yours. Does it have a bed?
	PRINCESS
01:15:12:03	Well look at you moving all fast and shit.
	BRAD
01:15:16:19	What's your name?
	PRINCESS
01:15:19:11	Princess Eminence.
	BRAD

01:15:24:00	I don't know if I've ever kissed a princess before.
	PRINCESS
01:15:28:03	Ballroom bliss.
	BRAD
01:15:29:04	The loser's list.
	PRINCESS
01:15:31:05	Ballroom bliss.
	BRAD
01:15:32:19	On the loser's list.
	PRINCESS
01:15:34:10	Ballroom bliss.
	BRAD
01:15:36:16	The loser's list.
	PRINCESS
01:15:37:20	Ballroom bliss.
	BRAD
01:15:42:16	You all live here?
	PRINCESS
01:15:44:12	Nope. Just the outcasts, freaks, and temporarily displaced.
	They head inside.
	INT. EMINENCE HOUSE -- MOMENTS LATER
	Princess and Brad tip toe through the living room. Someone's asleep on the couch. Even in the darkness, it's obvious that this is one messy "frathouse".
	PRINCESS
01:15:55:20	C'mon. This way.
	Princess leads Brad into a bedroom.
	INT. PRINCESS'S BEDROOM -- CONTINUOUS
	Inside, Brad sees a couple of other people in the shadows.
	Princess pulls Brad down on the bed.
	BRAD
01:16:05:03	Nah. This ain't right.
	Princess coils herself around him.
	PRINCESS
01:16:07:15	What's wrong? You don't want a nice, warm body up against you tonight?
	Duke sits up in the top bunk.
	DUKE
01:16:13:05	What it do? Can't you see we're trying to sleep?
	Eppie Durall sits up too. She's in curlers and maternity pajamas. Think a pregnant FRENCHIE from GREASE!
	EPPIE DURALL
01:16::16:09	Yeah, girl. What it do? I'm sleeping for two, mind you.
	PRINCESS

01:16:19:20	Go back to sleep. Brad, y'all met each other at the ball. This here is Duke Eminence.
	EPPIE DURALL
01:16:26:09	He's royalty!
	PRINCESS
01:16:29:08	Eppie Durall, also of the House of Eminence!
	Brad gets up to shake her hand, but stops himself.
	BRAD
01:16:33:00	Like that shit they give you when you're about to have a baby?
	EPPIE DURALL
01:16:35:15	Yes Ma'am! The natural way's for fools.
	PRINCESS
01:16:38:05	This bitch thinks she got a uterus or something.
	BRAD
01:16:40:03	So are you gonna like have an operation or something?
	EPPIE DURALL
01:16:42:20	Now why would I need two pussies?
	Brad laughs.
	EPPIE DURALL
01:16:46:18	But mark my words. I am gonna pop out some kids and have a family of my own, you'll see.
	PRINCESS
01:16:51:19	You planning on shooting those fools out of your ass?
	EPPIE DURALL
01:16:53:19	Who cares, as long as I get my pain meds?!
	They all laugh.
01:16:56:00	DUKE and EPPIE DURALL
	What it do!
	PRINCESS
01:16:58:00	If I had a quarter for every time you all said "what it do"...
	EPPIE DURALL
01:17:01:09	Honey, it ain't just an expression. "What it do"? It's a way of life.
	BRAD
01:17:05:09	Something tells me you've seen "The Lion King" one too many times.
	EPPIE DURALL
01:17:08:00	You heard that!
	They all laugh. Princess turns to Brad.
	PRINCESS
01:17:10:00	You tired?
	BRAD
01:17:10:10	Yeah.
	EPPIE DURALL

01:17:13:10	He staying over?
	PRINCESS
01:17:14:15	Yeah.
	EPPIE DURALL
01:17:16:00	He can't stay here, Princess. There ain't no room.
	DUKE
01:17:18:04	Besides, you know what Queef would say. She's all, "There ain't no stray men..."
	QUEEF LATINA
01:17:22:00	...There ain't no stray men allowed in my house. Is that what I'd say?
	They all look up to see Queef Latina standing at the door.
	QUEEF LATINA
01:17:27:12	Princess? May I have a word with you? Your guest can wait outside.
	PRINCESS
01:17:31:20	Outside?
	QUEEF LATINA
01:17:33:00	Mmm hmm. Go on. Look at my face!
	(circling her face with her finger)
01:17:36:20	Does it look like I'm in any mood? Go on. Kitchen girl!
	Princess shrugs at Brad.
	INT. EMINENCE KITCHEN -- MOMENTS LATER
	Queef offers up a Twinkie to Princess on a paper plate.
	QUEEF LATINA
01:17:48:14	Eat, girl. Seein' your bones again.
	Princess takes a dainty bite.
	QUEEF LATINA
01:17:51:20	Now are you ready for my question?
	PRINCESS
01:17:53:08	Yes, mother.
	QUEEF LATINA
01:17:55:00	Did you get your tens tonight?
	PRINCESS
01:17:57:06	I'm sorry?
	QUEEF LATINA
01:17:58:00	Did you get your tens?
	PRINCESS
01:17:59:18	Why you go asking me that when you already know the answer?
	QUEEF LATINA
01:18:02:23	Don't make your mother ask you again.
	PRINCESS
01:18:05:02	No.
	QUEEF LATINA

01:18:05:20	No, what?
	PRINCESS
01:18:06:16	No, Mother.
	QUEEF LATINA
01:18:07:10	And?
	PRINCESS
01:18:07:20	And, what?
	QUEEF LATINA
01:18:09:10	The correct answer is, "No, mother. I didn't get my tens tonight, because I was kee-keeing with my Judys and chasing the mens.
	PRINCESS
01:18:15:15	You're just jealous because you don't even remember what it's like to walk. It's ok. The body forgets.
	QUEEF LATINA
01:18:21:11	Don't come for me, girl. Answer me!
	PRINCESS
01:18:23:16	I wasn't chasing no mens.
	QUEEF LATINA
01:18:24:23	Really!
	PRINCESS
01:18:25:18	No lying.
	QUEEF LATINA
01:18:26:21	Well you had a man lying in your bed and you lying to my face right now. Seems like a lot of lying going on to me.
	Brad, now inside, interrupts.
	BRAD
01:18:32:05	You got this all wrong.
	QUEEF LATINA
01:18:34:03	Excuse me?
	Brad thinks fast.
	BRAD
01:18:36:08	She was just recruiting me, Miss Queef.
	No response.
	BRAD
01:18:45:12	Ma'am.
	QUEEF LATINA
01:18:46:14	Oh, I'm sorry. Were you talking to me? I was glistening.
	BRAD
01:18:50:15	Glistening?
	Princess explains.
	PRINCESS
01:18:52:05	Gay listening. You know, when you're talking to one man and you see another over his shoulder, but you're not really paying attention to what the first one has to say.

	Glistening.
	QUEEF LATINA
01:19:01:009	Didn't I tell him to wait outside?
	PRINCESS
01:19:02:12	It's my fault. Just wanted to try and clear this mess up, Miss Queef.
	QUEEF LATINA
01:19:08:03	Miss Queef? What are you? Some Koreatown grocer? Miss Queef! It's Queef Latina when I'm all up in it, or Franklin or Mother at other times. But NEVER EVER Miss Queef! Besides...glistening here!
	BRAD
01:19:21:20	I'm sorry.
	QUEEF LATINA
01:19:23:20	I should say so. You ain't you got no place to stay?
	BRAD
01:19:25:20	No Ma'am. My Mom...
	Queef approaches Brad, drawing herself a little too near.
	QUEEF LATINA
01:19:27:05	Oh save it with "my mom" stories. We all got one. I do not trust this man.
	PRINCESS
01:19:32:12	He's harmless, and hot, mind you.
	QUEEF LATINA
01:19:36:00	What you want with my daughter?
	BRAD
01:19:37:09	Your daughter?
	QUEEF LATINA
01:19:38:06	It's just a figure of speech.
	BRAD
01:10:40:08	Oh, ok, I thought you was saying that you was married or something.
	QUEEF LATINA
01:19:43:00	I ask the questions here.
	PRINCESS
01:19:43:17	Oh, just tell him.
	QUEEF LATINA
01:19:45:21	Well I am married if it's any business of yours.
	BRAD
01:19:50:16	No ring?
	Queef unconsciously covers her empty ring finger, stares Brad down, and takes one of her signature grand dramatic pauses.
	QUEEF LATINA
01:19:53:09	It's pending.

	Brad cracks a slight smile. Queef doesn't like that.
	QUEEF LATINA
01:19:56:12	I'm gonna have to ask you to leave.
	PRINCESS
01:19:58:03	Let him stay! He can sleep on the couch.
	QUEEF LATINA
01:19:59:16	This house is for serious walkers only. Not for some candy-assed Sex Siren Wannabe.
	PRINCESS
01:20:06:03	You think he can walk Sex Siren?
	QUEEF LATINA
01:20:08:16	Hmmph. Frankly, I think that's all he can do.
	PRINCESS
01:20:11:15	Give him a chance.
	QUEEF LATINA
01:20:13:00	You want a roof over your head? You have to earn it.
	PRINCESS
01:20:16:02	He's only got his car.
	QUEEF LATINA
01:20:17:04	Then the car it is!
	BRAD
	(to Princess)
01:20:18:23	It's cool.
	QUEEF LATINA
01:20:20:17	Go on!
	BRAD
01:20:21:12	I'm sorry to disturb you.
	QUEEF LATINA
01:20:23:17	That's right.
	Brad shuffles out.
	Princess shoots daggers at Queef.
	QUEEF LATINA
01:20:26:16	Eat!
	A lilting waltz beat begins in the background over ---
	A SERIES OF SHOTS:
	--- INT. PRINCESS'S BEDROOM -- NIGHT
	Princess says a bedside prayer.
	EXT. BRAD'S CAR -- CONTINUOUS
	Brad enters the back seat of his car.
	--- INT. QUEEF'S BEDROOM -- CONTINUOUS
	An array of tacky ball trophies line a wall leading up to Queef, who sits at her desk looking at a photo. It's of a HANDSOME MAN, a slight hint of danger in his expression.
	Queef kisses her fingers and touches the photo with them.

	It triggers a deep emotion within her.
	BEGIN SONG: I'M WILLING
	QUEEF LATINA
01:20:47:05	Taught myself to be strong as can be / Holding on to my dignity / Walk into a room, can't help but hold my head high
01:21:04:11	I can read a book off its page / Throw a little shade from the stage / Look a million making minimum wage / But I'm weak at the knees when I'm with you
01:21:26:15	I'm willing to dial back a little / I'm willing to be a tad noncommittal / I'm willing to wait / I've circled the date of the next time I'll see your face once again. Once again.
	--- INT. BRAD'S CAR -- CONTINUOUS
	Brad pulls a tattered blanket over himself and lies down.
	--- INT. EMINENCE HOUSE -- CONTINUOUS
	From a window, A FIGURE stops to look at Brad's car for a second. It's CARTER. She smiles and walks away.
	INT. BUS -- MORNING
	The orchestral strains of "I'm Willing" continue over...
	Queef, dressed in his everyday look as Franklin, peers out the window, deep in thought, as the bus ambles down a desert road. She sings.
	QUEEF LATINA
01:21:52:10	I remember when we first met / It's a moment I can't forget / You smiled at me and my whole world just got smaller
01:22:10:00	Oh those nights when you took me out / Roll the window down and shout, "That's the stuff I'm talkin' 'bout" / You're the light in the darkest of worlds / I'm a lucky girl
	INT. PRISON - VISITOR'S ENTRANCE -- MOMENTS LATER
	Queef, clearly late, walks down a hallway, not revealed yet as a prison.
	QUEEF LATINA
01:22:27:20	Yes I'm willing to wait a bit longer / I'm willing to be a bit stronger / I'm willing you dear that you'll reappear and treat me like the Queen that I am once again / Once again
	INT. PRISON -- MOMENTS LATER
	Queef stops at the Main Control station and slides her ID to the BORED GUARD.
	BORED GUARD
01:23:04:06	Sign in. Put the time right there.
	QUEEF LATINA
01:23:07:13	What time is it?
	BORED GUARD
01:23:09:00	Do I look like a clock?
	BORED GUARD

	(checks his watch)
01:23:12:18	Visitation's almost up. Who you here to see?
	QUEEF LATINA
01:23:14:20	Caldwell Jones.
	The Guard smugly laughs to himself.
	BORED GUARD
01:23:18:09	Caldwell Jones? Heh. Heh. Heh.
	QUEEF LATINA
01:23:22:00	What's that supposed to mean?
	BORED GUARD
01:23:23:10	You know I'm just surprised that someone actually came to see him to see him that ain't got an esquire after their name.
	QUEEF LATINA
01:23:27:04	I'm here every week.
	BORED GUARD
01:23:28:13	Well I'll be good goddamned. Now how could I have missed you?
	QUEEF LATINA
01:23:32:08	Caldwell Jones is the sweetest person you'll ever meet. Besides, if we all followed our heads instead of our hearts, then you'd be plum out of a job.
	INT. VISITATION BOOTH -- MOMENTS LATER
	A door is opened with a giant BUZZ and CLICK.
	CALDWELL JONES steps up to the booth. He's the guy from Queef's photo, in his mid-thirties but with a cute babyface, the kind you just wanna squeeze.
	Queef puts her hand on the dividing glass, but Caldwell gives her the eye that means, "put your hand down before anyone sees you".
	CALDWELL
01:23:53:01	You're late.
	QUEEF LATINA
01:23:54:23	Ain't never been a ball that started on time, you know what I'm sayin'? So what's the T, babydoll?
	CALDWELL
	(looking around)
01:24:02:10	No! Ain't gonna be none of that babydoll shit, ok?
	QUEEF LATINA
01:24:09:06	Everything ok?
	CALDWELL
01:24:10:10	Yeah. I'm getting out in two more weeks, you know what I'm sayin'?
	QUEEF LATINA
01:24:17:10	The time's gonna fly by before you know it.

	CALDWELL
01:24:19:20	Bitch, you ain't never done time before or else you'd know different.
	QUEEF LATINA
01:24:24:03	Sorry.
	CALDWELL
01:24:27:02	It's cool. I ain't even mad about that. Six months and it all comes down to fourteen days. Two more weeks.
	QUEEF LATINA
01:24:37:13	Then you're all mine.
	A GUARD motions for Caldwell to get up.
	CALDWELL
	(menacingly)
01:24:39:00	No, baby, two more weeks, you're all mine.
	Caldwell smiles at Queef, and she covers her disappointment with a brave smile.
	"I'm Willing" resumes with Queef watching Caldwell get led away.
	QUEEF LATINA
01:24:48:15	Every time I take a look in your eyes / Just a little part of me dies / It's a thought that I can't disguise / But I keep coming back here for more
	QUEEF LATINA
01:25:09:10	Tell me, honey, when you look into my face / Is there something else in its place? / Other than a smile filled with grace / It enrages you / When it should be engaging you
	INT. BUS -- MORNING
	Queef sits on the bus again and sings, with a tinge less hope.
	QUEEF LATINA
01:25:38:12	Yet I'm willing to carry on like before / I'm willing to be the one you adore / I'm willing to try to keep the shine in my eye / If you treat me good / I won't be misunderstood / Just be sweet to me like you should be willing
	END SONG
	EXT. EMINENCE HOUSE -- DAY
	Brad is asleep in the back seat of his car. A knock on the window startles him awake. It's Princess, pulled up next to him in her car. He rolls the window down.
	PRINCESS
01:26:27:10	Hey! Let's go. You coming?
	BRAD
01:26:32:08	Coming where?
	PRINCESS
01:26:33:02	Does it matter?, Wherever we're going's gotta be better

	than here, right? Let's go! Move it!
	EXT. TACO STAND -- DAY
	Brad and Princess gobble down greasy tacos at a picnic table.
	PRINCESS
01:26:47:07	So, why aren't you doing me?
	BRAD
01:26:50:06	I'm not doing anybody.
	PRINCESS
01:26:52:23	God, don't tell me you're one of those slow movers. You should be doing me that's all I'm sayin'.
	BRAD
01:27:00:00	Now why's that?
	PRINCESS
01:27:01:10	Cause I got a future. I'm going places.
	BRAD
01:27:04:09	Future what?
	PRINCESS
01:27:05:14	Don't try it. I've got skills most bitches only dream about.
	BRAD
01:27:10:01	Like what?
	PRINCESS
01:27:11:16	Like I can move. And better than that, I can teach others how to move.
	BRAD
01:27:16:09	Like one of them striptease teachers?
	PRINCESS
01:27:18:05	Striptease teachers? I swear that when I get that Legend trophy, Justin Timberlake will be calling me to choreograph his next video.
	Brad laughs.
	PRINCESS
01:27:27:09	Laugh now but you'll be eating my stuff later.
	BRAD
01:27:30:10	Now how is Justin Timberlake gonna know about you?
	PRINCESS
01:27:33:04	Everybody's gonna know about me. I have a plan.
	Princess jumps up from the table and starts to dance around Brad.
	PRINCESS
01:27:37:06	Now see, Justin is everything! I love his butt, his clutch, his lips, his hips. Just wait till he sees all of this. I know he can't resist. Nothing will be sweeter. Sweeter at all. You watch. My life will change the very second Justin calls.
	BEGIN SONG: JUSTIN'S GONNA CALL

	PRINCESS
	(singing)
01:27:56:20	Look at how I roll / I got your attention / In complete control / And I ain't afraid to mention / Take a tip from me / The words from above / This is my decree / And it fits me like a glove
01:28:13:19	Cuz I prayed to Saint Peter / I prayed to Saint Paul / I may not rule the world / But Justin's gonna call
01:28:22:14	Cuz I prayed to Saint Peter / I prayed to Saint Paul / I may not rule the world / But Justin's gonna call
01:28:32:00	Justin's gonna call / Yeah, He's gonna call / He'll ring, he'll text / He'll bust right through the wall / Justin's gonna call / Yeah, he's gonna call / Don't look perplexed / Justin's gonna call
01:28:49:13	Justin's gonna call / Get up, prepare / Wait a minute. Lemme fix my hair! / Justin's gonna call / Just you wait and see / Fix your, fix your face girl / Don't be mad at me
01:29:06:13	Cuz I prayed to Saint Peter / I prayed to Saint Paul / I may not rule the world / But Justin's gonna call
01:29:15:09	Cuz I prayed to Saint Peter / I prayed to Saint Paul / I may not rule the world / But Justin's gonna call
01:29:24:17	Justin's gonna call / Yeah, He's gonna call / He'll ring, he'll text / He'll bust right through the wall / Justin's gonna call / Yeah, he's gonna call / Don't look perplexed / Justin's gonna call
01:29:41:07	Now get this / Seven nights a week / When I think all about my men's / Boris Kodjoe gets me wet / Shemar Moore weakens my defenses / And a hot DL Thugboy just gives me a good old cleanse / But nothing will prepare me / Prepare me at all / For the way I'm gonna feel / When Justin calls
	The scene transitions to a music video fantasy with Justin Timberlake-type dancers surrounding Princess, who works a couch like nobody's business!
01:30:00:00	And when he do/ It's true you'll view / My big, my big, my big debut / I'm sure as shit / I feel it in my slit / My sexy, funny / Filled with money / Justin's gonna call
	Princess grabs Brad and has him dance along beside her and the other dancers.
01:30:17:15	Justin's gonna call / Yeah, He's gonna call / He'll ring, he'll text / He'll bust right through the wall / Justin's gonna call / Yeah, he's gonna call / Don't look perplexed / Justin's gonna call
01:30:25:03	Hey! Justin's gonna call / Yeah! Justin's gonna call / Hey! Justin's gonna call / Yeah! Justin's gonna call
	END FANTASY SEQUENCE AND SONG

	...everything returns to normal...
	EXT. TACO STAND -- DAY
	...Princess' bejeweled cell phone rings, which excites her.
	PRINCESS
01:30:59:22	See? (answering the phone) Hello? Hi Mamma Queef. (to Brad who is laughing) Punk assed bitch!
	BRAD
01:31:14:00	Your mamma a bitch!
	EXT. LOIS LANES -- DAY
	An old school bowling alley with its Jetson's era sign competes miserably for attention amongst a strip of Starbucks and Good Guys.
	INT. LOIS LANES -- CONTINUOUS
	The gang enter the bowling alley. All of the leagues are in full swing.
	Princess and Brad stroll in and see Duke and Eppie ahead of them.
	EPPIE DURALL
01:31:18:12	Shoe man! Shoe man!
	PRINCESS
01:31:20:08	Now, Eppie Durall, you play nice.
	EPPIE DURALL
01:31:21:23	Fuck that shit! They better have my shoes.
	The SHOE MAN plunks the perfect pair in front of Eppie.
	SHOE MAN
01:31:25:07	Size 12, extra wide. Saved 'em for ya.
	EPPIE DURALL
01:13:28:13	Ooh, my future husband. Marry me now so we can start having my kids.
	SHOE MAN
01:31:31:23	Looks like you already started without me.
	EPPIE DURALL
01:31:34:08	Ooh, Daddy.
	Brad gets Princess's attention.
	BRAD
01:31:35:13	Why are we bowling?
	She looks Brad squarely in the eye.
	PRINCESS
01:31:36:00	You do realize I'm a former NCAA champion, don't you?
	Brad looks curiously back at her.
	INT. LOIS LANES -- LATER
	Princess holds a bowling ball up as she concentrates on the lane ahead of her.
	EPPIE DURALL
01:31:40:15	Work it bitch!

	ON THE LANE ---
	Princess bowls a perfect gutter ball!
	BRAD
01:31:53:01	NCAA?
	PRINCESS
01:31:54:05	Yeah, Nigga Challenged As an Athlete!
	CARTER saunters in. Brad approaches.
	BRAD
01:32:06:00	Carter, right?
	CARTER
01:32:08:08	Bad Brad.
	BRAD
01:32:10:06	How much you get from me?
	CARTER
01:32:12:20	How much did you get from me?
	BRAD
01:32:14:10	You first.
	CARTER
01:32:15:02	No, you first.
	BRAD
01:32:17:00	Same time.
	CARTER and BRAD
01:32:19:16	Forty dollars.
	CARTER
01:32:22:16	Well I guess we're even.
	BRAD
01:32:24:12	I guess.
	CARTER
01:32:25:16	Here's your wallet.
	BRAD
01:32:28:06	Here's your little purse.
	Brad thinks fast on his feet.
	QUEEF LATINA
01:32:34:16	What's the goo goo ga ga bitches? This meeting is now called to order. Duke! Now! Ok, listen up. What is he doing here?
	PRINCESS
01:32:49:12	Let him stay.
	QUEEF LATINA
01:32:50:14	I didn't ask you.
	BRAD
01:32:52:22	I wanna walk Sex Siren.
	QUEEF LATINA
01:32:54:05	Really? You think it's that simple? You think you can waltz right in here and bleed talent? You besmirch all the names

	that came before you.
	PRINCESS
01:33:02:05	Oh Mother, don't be so dramatic. It's like you're living in a movie where you get to say all the best lines.
	QUEEF LATINA
01:33:07:00	I AM living in a movie where I get to say all the best lines! And don't think for a minute I didn't plan for the word "besmirch" to just come screaming and rolling off my tongue.
	EPPIE DURALL
01:33:16:00	Come on! I just wanna get drunk off his junk!
	PRINCESS
01:33:19:00	I mean look at his bubble butt!
	QUEEF LATINA
01:33:21:20	I wouldn't know about such things. My sweet husband is coming home in two weeks, y'all. And this guy...
	BRAD
01:33:29:00	...Brad.
	QUEEF LATINA
01:33:29:17	Brad here. If he's so for real, why isn't he walking for me? Mother has no time for conversation. Get it started!
	Brad does a really pathetic Chippendale walk for the group.
	DUKE
01:33:41:07	He's got the "Dayum!" ~factor.
	EPPIE DURALL
01:33:43:17	Back off! He is mine!
	QUEEF LATINA
01:33:46:22	Are you for real?
	BRAD
01:33:48:10	It's not good right?
	QUEEF LATINA
01:33:50:00	Let's put it this way. Willie Ninja would be headspinning in his grave.
	EPPIE DURALL
01:33:54:20	God rest his soul.
	BRAD
01:33:59:00	Teach me then. I'm here to learn from the best.
	QUEEF LATINA
01:34:02:14	Aren't you the smooth one? What makes you think you are worth my time? I did not win 17 titles, 36 exemplary ribbons, and a mention in BLK magazine by just sitting on my ass.
01:34:16:03	Fan off your pussies, ladies, we have two weeks until the Imperial Mini Ball and I want to see trophies on that

	mantel.
	Eppie does an impromptu vogue.
	QUEEF LATINA
01:34:25:00	Somebody get me an oil can, because my lady is rusty.
	QUEEF LATINA
01:34:30:00	I wanna see someone from Eminence walking in every category. Check off your specialties, people. Ivy League Schoolboy. Wall Street Executive Realness. And Open To All Runway With A Gaga Twist.
	PRINCESS
01:34:43:03	Well we all know which category has my name on it. Motherfucking Face.
	QUEEF LATINA
01:34:48:20	There's still shopping, sewing, and bedazzling to be done, and we are going into this ball with honor and respect. Are we clear?
	ALL
01:34:55:12	Yes, Mother.
	QUEEF LATINA
01:34:56:12	Good. Any questions? Eppie.
	EPPIE DURALL
01:35:00:05	So, what happens if I go into labor during the ball?
	QUEEF LATINA
01:35:07:00	Well if that happens, honey, get me a tent, because that means frogs have come down from the sky and I need protective shelter. Any other questions?
	Brad raises his hand.
	QUEEF LATINA
01:35:19:00	Yes?
	BRAD
01:35:20:05	Why y'all have your meetings here?
	QUEEF LATINA
01:35:22:01	Excuse me?
	BRAD
01:35:24:05	You can't bowl, so why you all come here?
	QUEEF LATINA
01:35:30:00	Listen here, Mr. Man Candy. You need to look at the world with a different eye. Here you may see a humble bowling alley. But not us. Can I get a beat, please?
	BEGIN SONG: KNOCK THEM MOTHERFUKKAS DOWN
	QUEEF LATINA
01:36:12:16	When you're sitting in a setting / That doesn't quite sit right with you / When you're flitting and forgetting / You've got a different point of view / It's befitting that I'm betting / You would all get in a stew / But when you find yourself in a

	place / That's not exactly a perfect space / You simply do a quick about face / And knock them motherfukkas down
	ALL
01:36:36:23	Knock them motherfukkas down / Knock them motherfukkas down / Knock them motherfukkas down / Knock them mothers down down down / Knock them motherfukkas down / Knock them motherfukkas down / Knock them motherfukkas down / Knock them mothers down down down
	QUEEF LATINA and EPIE DURALL
01:37:00:09	If you're dejected it's expected / You will cry a little while / But when affected I've detected / You must force a smile / To stay connected and respected / And retain your sense of style
	QUEEF LATINA
01:37:12:17	It's best to take a breath of air / And hold yourself with flash and flair / Add a heap of devil-may-care / And knock them motherfukkas down
	ALL
01:37:24:21	Knock them motherfukkas down / Knock them motherfukkas down / Knock them motherfukkas down / Knock them mothers down down down
	PRINCESS
01:37:41:07	Feast your eyes upon the man over there. Too much product in his hair and his "Please look at me!" wife. It's a low rise, butt-cracked life, honey. How about the girl with the hoops in capri pants with droops?
	CARTER
01:38:05:06	Take a gander at the Homie with his thugs / On their cellies moving drugs / They cut faggots like us for a dollar / It's enough to make you wanna holler
	QUEEF LATINA
01:38:20:11	Now close your eyes for me / Imagine the possibility / If you look less carefully / Then I guarantee you'll see / An adoring audience for free
	EPIE DURALL
01:38:34:20	If you wanna be Sex Siren of this town / Oil that body up and pull your pants way down / This is your new life now / Wipe off that sorry-assed frown / Hold the trophy in your hand / And with a B-Boy stance / You'll snatch the crown
	QUEEF LATINA
01:39:06:15	And knock...
	PRINCESS
01:39:07:10	Say what?
	QUEEF LATINA
01:39:08:00	I said KNOCK! KNOCK!

	EPPIE DURALL
01:39:09:14	Knock what?
	QUEEF LATINA
01:39:10:14	Knock them motherfukkas down
	ALL
01:39:12:17	Knock them motherfukkas down / Knock them motherfukkas down / Knock them motherfukkas down / Knock them mothers down down down / Knock them motherfukkas down / Knock them motherfukkas down / Knock them motherfukkas down / Knock them mothers down down down down
	QUEEF LATINA
01:39:29:15	Just hold your head up in the air
	EPPIE DURALL
01:39:31:15	No looking at your feet
	QUEEF LATINA
01:39:33:18	Cross your arms from here to there
	PRINCESS
01:39:35:17	Just pay attention
	QUEEF LATINA
01:39:37:20	Baby I swear / You're gonna knock them motherfukkas down
	QUEEF LATINA
01:40:09:13	If you're expecting to have a prayer of getting into this house, you're gonna have to work for your supper. And no sex with nobody, you hear?
	BRAD
01:40:18:15	Yeah.
	QUEEF LATINA
01:40:19:09	Promise me.
	BRAD
01:40:21:06	I promise.
	QUEEF LATINA
01:40:25:00	Sweet Jesus, I have a feeling I'm gonna regret knowing this guy.
	END SONG
	EXT. STREET -- DAY
	Brad slides into his car and is startled when Carter pops up from the back seat.
	CARTER
01:40:43:07	Boo! Oh no! You should have seen your face!
	BRAD
01:40:49:12	How did you get in here?
	CARTER
01:40:51:02	As Mother always says, any girl can lick cocks, but it takes

	a special one who can kick locks, all right?
	CARTER
01:40:59:04	You know, you can get what you want if you know what you want. I just thought you'd be wanting some private lessons.
	EXT. SIDEWALK -- DAY
	Carter shows Brad how to walk Sex Siren.
	CARTER
01:41:07:19	Come on, you gotta put some effort into it.
	BRAD
01:41:09:10	I am!
	CARTER
01:41:10:11	Allright. Let me see it. Okay, that sucks. You gotta lead with your dick. Like this. Nice. Brother's got potential. Hands above your head.
	Brad complies.
	CARTER
01:41:35:10	Hot.
	BRAD
01:41:38:01	Not. I wanna show you something.
	CARTER
01:41:49:00	Sure.
	EXT. ROOFTOP -- MOMENTS LATER
	Carter sees the most magnificent skyline view of the city imaginable.
	CARTER
01:41:58:15	This is beautiful. How'd you find it?
	Brad looks down at the street below, lost in thought. Feels like he's gonna jump. Carter notices and tries to divert his attention.
	Brad doesn't answer.
	CARTER
01:42:19:00	Excuse me! Another person here! Hello!
	BRAD
01:42:31:00	You really wanna hear about my shitty life and how sometimes I just come up here and think about ending it?
	CARTER
01:42:39:00	Whoa! Did you bring me up here to have a pity party? I thought this was a date. Besides, why would you wanna ruin a perfectly good sidewalk?
	Brad's not humored by this. He's in a much darker place.
	BRAD
01:42:52:15	This is how this is gonna work. We'll vibe for a while. And it'll be feeling good. We'll be hanging out, spending nights together, and you'll be thinking you're really feeling me or

	something. All flowers and shit sprouting from your mind. Next thing, you know you're thinking we're married, got some house in Baldwin Hills with a big, nasty dog circling the yard, keeping us safe 24/7. But that ain't the way it is.
	CARTER
01:43:26:13	Oh no?
	BRAD
01:43:29:02	Some fucked up thing will happen, or I'll mess you up, or one day I'll just come up here and...you know what I'm sayin'?
	CARTER
01:43:42:19	Sugar, you know what your problem is? Your mind is racing way ahead of your body and you ain't got nobody to look after you. So hear me out.
	BEGIN SONG: DON'T JUMP, BABY
	CARTER
01:44:10:14	Don't jump, baby / It's a bad slump, maybe / A kiss from me would set you right / You've had a tough run, honey / Your tank is low on funny / Your halo musta lost its light
	CARTER
01:44:25:05	Ooh don't look down, sweetie / Let's formulate a treaty / Promise me you'll stay up here / I prefer you living / Death is cruel and unforgiving / It messes with the atmosphere
	Carter spins Brad around and does a sexy rumba around him.
	CARTER
01:44:41:03	Some say my hips are like a snake, it's true / I slither, rattle, quiver, and I shake for you / Who could resist when you're right in the midst of my beauty?
	Brad responds to Carter's charms and rumbas with him.
	CARTER
01:44:57:01	That's right, you're drawn to me / Gone to me, almost a pawn to me / I insist that this is your duty
	BRAD
01:45:11:05	Whatever you say.
	CARTER
01:45:12:15	Good. Cuz I say, / Don't jump, baby / It's a speedbump, maybe / The road is gonna clear up now / It's our time, lover / The moment to discover / The truth inside our hearts somehow
	Carter and Brad's rumba is now epic and timeless. The kind the Dancing With The Stars judges would award all "10s". Bruno Tonioli would proclaim, "Carter and Brad, you are like uncaged tigers circling each other in the Serengeti."

	BRAD
01:45:31:00	If I stay here, deary / I'm a little weary / Things will turn from bad to worse
	CARTER
01:45:39:02	At the risk of sounding cheery / Take a listen to my theory / You'll never look good in a hearse
	BRAD
01:45:47:03	You'll say my outlook is too dark / Likely my bite is worse than my bark / Oh I'm damaged, it's true / Got more baggage than you / I'm pathetic
	Brad walks towards the edge again with Carter following him in the background.
	BRAD
01:46:03:00	It's an easy way out / It's the end, there's no doubt / No more sadness / Nothing but gladness/ But it'd just be my luck / I'd hit that and get stuck / And be forced to continue life's madness
	CARTER
01:46:20:23	Then don't jump. Don't jump. Hey!
	Brad and Carter turn up the heat as they grind and dance.
	CARTER
01:46:54:00	Then don't jump, baby.
	BRAD
01:46:59:12	Ok, I won't jump, maybe/ I'll find myself another view
	CARTER
01:47:10:15	That's exactly what you'll do
	BRAD AND CARTER
01:47:16:21	And together we'll get through somehow
	Brad pulls Carter close to him for a passionate kiss.
	END SONG
	EXT. EMINENCE HOUSE -- NIGHT
	Brad parks his car in the shadow of the Eminence House. He and Carter share a sweet kiss.
	CARTER
01:47:40:12	So, do I win?
	BRAD
01:47:45:00	Win what?
	CARTER
01:47:46:10	The Battle for Brad.
	BRAD
01:47:48:16	There's a battle?
	CARTER
01:47:50:08	You think I don't notice Princess grinding every which way up on you?
	BRAD

01:47:54:12	She ain't you.
	CARTER
01:47:58:17	Good, cuz I'm here to tell her, "Back off girl, that's my man!"
	BRAD
01:48:03:08	And what is she gonna say back?
	CARTER
01:48:05:00	Congratulations.
	Brad laughs and kisses Carter again.
	INT. EMINENCE HOUSE -- MOMENTS LATER
	Princess peers out a window.
	START MONTAGE – The Eminence kids shop, shoplift, and sew in preparation for the ball. Eppie even goes so far as to try out a breast pump!
	END MONTAGE ON THE SOUND OF A BUZZER.
	INT. JAIL RECEPTION AREA -- DAY
	A cell door is opened as Caldwell is escorted to the exit of the jail.
	INT. BRAD'S CAR/INTERCUT PRINCESS' ROOM ON HIS HOME PHONE -- NIGHT
	Brad is eating junk food when he hears a cellphone going off. He searches through the car and discovers Princess' bejeweled cell.
	BRAD
01:50:11:18	Hello?
	PRINCESS
01:50:12:15	Hello? Who's answering my phone?
	BRAD
01:50:16:14	Three guesses, and it ain't Timberland or Lil' Wayne.
	PRINCESS
01:50:20:00	Is this Brad? Thank goodness you found my phone. Can you bring it over?
	BRAD
01:50:25:18	Right now?
	PRINCESS
01:50:26:15	Yeah. Queef's not home yet, and a shower would do you good before tonight's ball. I mean, it don't bother me none, but you gotta know Carter does not like it ripe.
	BRAD
01:50:38:08	You still trying to get me naked, huh?
	PRINCESS
01:50:40:00	Come around back. And bring my cell!
	BRAD
01:50:42:10	Cause Justin might call?
	PRINCESS

01:50:44:02	Bitch!
	EXT. EMINENCE HOUSE -- NIGHT
	Brad meets Princess at the back door and she quietly leads him through Queef's room.
	PRINCESS
01:51:05:00	Hey.
	BRAD
01:51:05:15	Hey.
	PRINCESS
01:51:08:00	Thank you.
	BRAD
01:51:09:00	You're welcome.
	INT. EMINENCE HOUSE - LIVING ROOM -- NIGHT
	It's a flurry of activity as Duke, Eppie, and Carter rummage through clothing.
	CARTER
01:51:11:03	Hurry up, y'all. We're gonna be late for tonight.
	EPIE DURALL
01:51:12:19	Now is this one too matronly?
	DAVIONNE
01:51:15:13	Too matronly? You wanna have a child, girl? There ain't no such thing as too matronly.
	DUKE
01:51:20:15	I say go all slutty if you wanna pull it off.
	EPIE DURALL
01:51:22:14	Pull it off? I'm gonna win this bitch, honey!
	QUEEF LATINA
01:51:25:06	Mama's home.
	DUKE
01:51:28:15	Where's Princess?
	INT. EMINENCE HOUSE- PRINCESS' BEDROOM -- NIGHT
	Brad enters Princess' room fresh from his shower, wrapped only in a towel. Princess sees him and nearly chokes.
	PRINCESS
01:51:38:00	Dayum! You hiding a respirator under there?
	BRAD
01:51:42:09	Now why's that?
	PRINCESS
01:51:44:01	Because I think I just forgot how to breathe.
	Brad laughs as he drops his towel and starts to put on some boxers.
	PRINCESS
01:51:49:20	So, Carter, Carter, Carter.

	BRAD
01:51:53:20	Yeah?
	PRINCESS
01:51:57:13	Look, I know you're all sweet on Miss Perfect and everything, but really what are you getting out of it? Some tongue? A little oral maybe?
	BRAD
01:52:06:08	It's none of your business.
	PRINCESS
01:52:08:00	You're right. I forgot about her gag reflex. And she's a spitter! Trust!
	BRAD
01:52:14:07	You're scary.
	PRINCESS
01:52:15:15	Uh huh. Yeah. And you're a man with needs. And I like to help the needy.
	BRAD
01:52:20:18	No sex. Remember? I promised.
	PRINCESS
01:52:24:12	Of course. No sex.
	PRINCESS
01:52:31:00	Just a little tension release. You know, think of it as a lap dance with benefits.
	Princess grabs Brad's waistband.
	BRAD
01:52:48:00	We won't talk about this when we're done?
	PRINCESS
01:52:50:20	We won't talk about it now. Just shut up and let me do this.
	INT. EMINENCE HOUSE -- NIGHT
	Eppie and Duke share a bag of Cheetos as they watch Queef and Carter argue in front of them.
	QUEEF LATINA
01:53:03:15	That Brad ain't nothing but trouble. I can sense these things, ok?
	CARTER
01:53:07:00	This coming from someone who got themselves a man who does time after time after time?
	EPPIE DURALL
01:53:11:05	Oh! She tried it!
	DUKE
01:53:12:06	She tried it!
	QUEEF LATINA
01:53:13:00	Maybe I'm just dangerously in love.
	CARTER

01:53:14:14	Maybe you're just dangerously a fool!
	QUEEF LATINA
	Queef is not amused. They hear a BUMP from Princess' room.
	QUEEF LATINA
01:53:24:05	Princess!
	INT. OUTSIDE PRINCESS'S BEDROOM -- MOMENTS LATER
	Queef, followed by Carter, Eppie and Duke, pounds on Princess's door.
	QUEEF LATINA
01:53:32:13	Princess! Open this damn door now!
	No answer.
	QUEEF LATINA
01:53:36:12	Don't make me ask again! Break it down!
	EPPIE DURALL
01:53:40:15	Do what?
	QUEEF LATINA
01:53:40:00	Break it down! Again!
	Queef nods to Eppie and Duke. They come forward and charge at the door. It doesn't budge.
	EPPIE DURALL
01:53:48:00	I hurt my shoulder.
	QUEEF LATINA
01:53:48:10	Girl, giving birth will hurt more. Push! Push!
	Before they hit the door again ...Princess opens it, sending Eppie and Duke falling onto her.
	PRINCESS
01:53:53:15	Damn!
	QUEEF LATINA
01:53:55:17	Girl, we've been hollering for you.
	PRINCESS
01:53:57:12	We're just getting ready in here.
	Carter and Queef look over Princess's shoulder. They don't see anything.
	QUEEF LATINA
01:53:58:11	Then what did you have the door locked for?
	Princess is busted. Queef opens the bathroom door.
	QUEEF LATINA
01:54:03:00	Move. You promised me.
	BRAD
01:54:13:22	I swear we ain't do nothing.
	Brad steps out and faces Queef. Carter looks betrayed.
	QUEEF LATINA
01:54:15:00	I can smell her all over you.

	Brad is caught.
	CARTER
01:54:17:05	She ain't you! Ain't that what you said? She ain't you? You're a loser. I should have let you jump.
	BRAD
01:54:26:19	You're probably right.
	QUEEF LATINA
	(to Princess and Brad)
01:54:27:18	The House of Eminence isn't a place for trash.
	PRINCESS
01:54:30:18	Good, because this trash was tired of feeding the roaches around here anyway.
	QUEEF LATINA
01:54:35:10	Going somewhere?
	PRINCESS
01:54:36:05	We're leaving. See how you do without the best of the best.
	QUEEF LATINA
01:54:39:15	See how you do without a roof over your head.
	PRINCESS
01:54:41:08	And we'll be just fine.
	EPPIE DURALL
01:54:42:12	Princess, Queef. Let's just all work this out. Girl, you can't leave.
	DUKE
01:54:45:21	Princess, we need you.
	QUEEF LATINA
01:54:47:15	We do? I don't recall saying that shit.
	PRINCESS
01:54:49:14	You know what your problem is? You don't let people be human.
	QUEEF LATINA
01:54:52:01	And you know what your motherfucking problem is? You're not much of one.
	PRINCESS
01:54:54:07	Fuck you, bitch. We're leaving.
	Princess pulls out a duffel bag and starts shoving things into it. She eyes Brad again and he reluctantly helps out.
	EPPIE DURALL
01:54:55:20	No! Queef, tell her you're sorry. Just tell her that you're upset.
	DUKE
01:54:59:17	Mama, we can't lose her.
	QUEEF LATINA
01:55:01:14	This is my house. We do what I say.

	Eppie and Duke are distraught and helpless.
	Queef looks Brad up and down.
	QUEEF LATINA
01:55:03:19	You brought all this upon us. You ain't been nothing but bad news since you showed your sorry black ass up in here. Get out of my house!
	PRINCESS
01:55:10:00	C'mon Brad.
	EXT. EMINENCE HOUSE -- NIGHT
	Princess and Brad carry their stuff past Queef, Carter, Eppie and Duke. She stops and looks Carter in the eye.
	PRINCESS
01:55:19:08	Don't be sad girl. When you're chopped, you're chopped.
	Carter doesn't say anything as she files past, followed by Brad. She can't even look him in the eye.
	PRINCESS
01:55:30:12	Let's go Brad.
	BRAD
01:55:36:12	So where are we going now?
	PRINCESS
01:55:38:05	Don't you worry about that. Princess always has a backup plan.
	INT. EMINENCE HOUSE -- MOMENTS LATER
	Queef rallies the troops.
	QUEEF LATINA
01:55:54:05	Come on now. Everybody! Get your boots back, ladies. We have a ball to bang.
	Carter is in no mood as a world of hurt washes across her face.
	The CLANGING rhythm of a COWBELL bleeds over...
	INT. COMMUNITY CENTER -- MOMENTS LATER
	A sign at the register reads: The House of Imperial Ball.
	Whizzing through the main room, the various Houses are laughing and dancing at their respective tables.
	MALE MC
01:56:06:14	This is Imperial! Bitches to the floor. First category of the night is Schoolboy Realness. Anybody's walking.
	INT. COMMUNITY CENTER BACKSTAGE -- CONTINUOUS
	Whizzing backstage, it's a mad buzz of energy.
	Various competitors practice their moves.
	Whooshing past a row of people, who check their outfits in the mirrors.
	Queef walks by and notices Carter moping. She faces the mirror with Carter, hands around her shoulders.

	QUEEF LATINA
01:56:18:22	Girl, I feel you. Now don't you spend another second thinking about him. He's bullshit and you're Beluga. I love you.
	CARTER
01:56:32:07	I love you too.
	QUEEF LATINA
01:56:34:03	Now put your face on and let's go get those motherfucking tens.
	Queef walks away as Carter stares at her reflection. She starts singing.
	BEGIN SONG: THIS IS MY LAMENT
	CARTER
01:56:46:09	Will someone save me from myself please? / From being the world's greatest unsolved mystery / Feel like I'll never love another as it hurts my soul / So I'll crawl back inside of my dark and lonely hole / Stone me, hang me, pump me full of lead / If you never had love, then you're better off dead / Another falling star in her long descent / Let her vent / This is my lament
	MALE MC
01:57:39:04	Schoolboy realness! Do you see it judges? Is it tens across the board? Let's go from the House of Eminence. Schoolboy realness. Alright. Do you see it judges? Three chops.
	DUKE
01:57:56:02	Excuse me?
	MALE MC
01:57:57:00	Get out of here and close the door.
	EPPIE DURALL
0q:57:59:11	Oh, hell no. That was some fine Schoolboy Realness there.
	Queef intervenes.
	QUEEF LATINA
01:58:03:20	Eppie, back off!
	EPPIE DURALL
01:58:04:00	Back off? They can't chop him.
	QUEEF LATINA
01:58:06:00	What did I teach you? Hold your head up high and walk away. Walk away. Go on. Hold on.
	Queef, without missing a beat, marches up to the judges table, waving her finger and snapping her neck.
	QUEEF LATINA
01:58:13:04	What's wrong with you people? That was some fine-motherfucking-pick- your-head-out-your-ass, Schoolboy

	Realness here! You need to start respecting my children.
	The judges wave Queef away.
	Caldwell walks into the Ball checking out a bevy of Sex Sirens. He raps.
	CALDWELL
01:58:28:07	It's a rough course if you let it get to you / That's some deep shit kid / What can I do? / With a knife in your back, you better watch it son / Twist that shit tight and it might just hurt you some / Ain't got no luck when you're stuck / And like a hole in a bucket, fuck it / They can all suck it / You can just tuck it / Keep messing with my mind and I might just get destructive / I'm Caldwell / Keep your held held high / You can fly if you try / I don't know why but a dime says you can / And the man upstairs, he got a plan / Cuz I don't give a damn / You'll survive Caldwell / You'll arrive / You'll survive / Stay alive
	Caldwell greets Queef Latina.
	QUEEF LATINA
01:59:08:03	Baby!
	They embrace and kiss.
	QUEEF LATINA
01:50:10:15	Look everybody! My baby's come home to me!
	Eppie and Duke don't show any enthusiasm.
	CALDWELL
01:59:13:00	Nice to see you too, bitches. Come her girl. You got it for your man?
	QUEEF LATINA
01:59:17:15	No, not here. They're all watching.
	MALE MC
01:59:19:08	Next category of the night is Runway Open To All With A Gaga Twist. If you're feeling it, bring it to the runway now.
	QUEEF LATINA
01:59:26:22	Go get those motherfucking tens, girl.
	EPPIE DURALL
01:59:28:00	I am in it to win it.
	MALE MC
01:59:30:00	With a Gaga Twist! Let's go! Let's go! With a Gaga Twist! With a Gaga Twist! With a Gaga Twist! Do you see it? Do you see it? Sorry baby, the whole panel chopped you. Get out of here and close the door!
	EPPIE DURALL
01:59:56:19	That's the last time I try to be creative!
	Queef, Caldwell and Duke could care less as they are mesmerized by something at the entrance.

	CALDWELL
01:59:58:15	I'll be right back, baby. I'm gonna go get something to drink.
	QUEEF LATINA
02:00:01:02	Ok.
	EPPIE DURALL
02:00:02:17	Duke, get me out of this!
	CALDWELL (continuing his rap)
02:00:04:04	You don't know where I've been / You don't know where I'm going / You don't know how I feel / You don't know what I'm knowing / You can judge what I've done / Judge what I do / But there's always another judge looking down at you / You can call me a DL / You can ask me to repent / But you can never understand how I vent / My lament!
	INT. COMMUNITY CENTER -- MOMENTS LATER
	Carter continues singing.
	CARTER
02:00:25:10	I've always been unlucky in love, you see / It's just a bitter bit of my history / So many people have been so cruel / And the men treat me like a fool / Let me vent / This is my lament
	MALE MC
02:00:47:10	Tonight it's Sex Siren. So if you're a sexy motherfucker, bring it down to the runway now. Sexy, sexy. That sexy cowboy. Sexy. Sexy.
	CALDWELL
02:01:08:15	And If you're bent, you can vent / But like an Agent Imma take my 10 percent / Cause I'm tired of your bullshit / When you're filled with torment I'm spent, you hear me? I'm spent / And to the extent I can voice my dissent / I'm gonna always represent / Always my lament!
	The Smoking Hot Guy is the Sex Siren winner. He walks backstage and is followed by Caldwell.
	MALE MC
02:01:59:20	Next category of the night is Club Kid Face. If you're feeling it, bring it down to the motherfucking runway now.
	CARTER
02:02:6:23	I've always been unlucky in love, you see / It's just a bitter bit of my history / So many people have been so cruel / And the men treat me like a fool / Let me vent / This is my lament
	MALE MC
02:02:28:05	Take it to the back. It's time to motherfucking battle down.
	Carter and Rice Blended battle it out as Caldwell comes on to the Smoking Hot Guy.
	CARTER

02:02:30:11	This is my lament.
	CALDWELL
02:02:31:13	This is my lament
	CARTER
02:02:32:19	This is my lament.
	CALDWELL
02:02:33:20	This is my lament
	CARTER
02:02:35:10	This is my lament.
	CALDWELL
02:02:39:10	This is my lament
	CARTER
02:02:40:15	This is my lament.
	CALDWELL
02:02:42:02	This is my lament
	CARTER
02:02:43:16	This is my lament.
	CALDWELL
02:02:44:21	This is my lament
	CARTER and CALDWELL
02:02:46:00	This is my lament.
	MALE MC
02:02:47:01	Grand Prize, the House of Eminence.
	PRINCESS
02:02:51:00	No, no! Hold on.
	MALE MC
02:02:57:00	The category is closed.
	PRINCESS
02:02:59:00	No it isn't. Trust. I'm worth the wait.
	CARTER (handing back the trophy)
02:03:04:20	Ok.
	MALE MC
02:03:06:15	Well, to the back bitches. Let's go. Battle with the sistahs. Face! Face! Battle with the sistahs. It's Face, Face! Battle with the sistahs. It's Face, Face!
	RICE BLENDED (to Brad)
02:03:31:00	Ooh, Bitch Battle. It's all about you, isn't it?
	The Male MC grabs Princess's hand.
	MALE MC
02:03:42:17	Who do you see? Who do you want? Who do you want? One! Two! Three! Grand Prize, the one and only Face Diva!
	MALE MC
02:04:06:04	So what house are you walking for?
	PRINCESS

02:04:07:15	Only the reigning motherfucking House of Allure.
	The House of Allure gang stand and cheer.
	CHRISTINA ALLURE
02:04:10:00	Allure! Allure!
	Carter, shocked, is consoled by Eppie and Queef.
	Carter and Caldwell continue singing/rapping from their offstage positions.
	CARTER
02:04:19:12	This is my lament.
	CALDWELL
02:04:23:08	This is my lament
	CARTER
02:04:24:17	This is my lament.
	CALDWELL
02:04:26:03	This is my lament
	CARTER
02:04:27:09	This is my lament.
	CALDWELL
02:04:28:20	This is my lament
	CARTER and CALDWELL
02:04:30:01	This is my lament.
	Carter slaps Princess and a roaring catfight ensues. Brad intervenes.
	BRAD
02:04:41:14	Stop! Stop.
	CARTER
02:04:44:00	Take her. I don't give a shit!
	BRAD
02:04:45:00	Are we done yet?
	CARTER
02:04:46:00	Oh really?
	Entering backstage, Queef sees Caldwell running the back of his hand up and down SMOKING HOT GUY's abs.
	She approaches him.
	QUEEF LATINA
02:05:06:15	May I have a word with you?
	QUEEF LATINA
02:05:10:10	Can't you see your woman is asking for you?
	CALDWELL
02:05:12:13	Listen! I do what I want when the fuck I want to. And you and nobody else is gonna tell me different.
	QUEEF LATINA
02:05:22:03	I can't believe you want to throw all this away.
	CALDWELL
02:05:24:12	Whatever. You know I can walk up to any one of these

	dudes and get a bed for as long as I need.
	QUEEF LATINA
02:05:31:00	Then that's where you'll be sleeping. It's over. You don't deserve me!
	QUEEF LATINA
	(to the Smoking Hot Guy)
02:05:36:00	By the way, did he tell you about the warts that he got in jail?
	SMOKING HOT GUY
02:05:41:12	What the fuck?
	The Smoking Hot Guy, not wanting any part of this, walks off.
	CALDWELL
02:05:45:16	This is my lament
	CARTER
02:05:47:20	This is my lament.
	CALDWELL
02:05:48:21	This is my lament
	CARTER
02:05:50:05	This is my lament.
	CALDWELL
02:05:51:13	This is my lament
	CARTER and CALDWELL
02:05:52:18	This is my lament.
	EXT. EMINENCE HOUSE - MORNING
	Eppie, Duke, Queef and Carter shuffle home.
	EPPIE DURALL
02:06:04:00	Ooh, my dogs are tired.
	DUKE
02:06:06:05	Tired? You got chopped in three seconds. Your dogs never woke up.
	EPPIE DURALL
02:06:10:00	Remember, I'm walking for two now.
	DUKE
02:06:12:17	You do realize you're a man, right?
	EPPIE DURALL
02:06:15:16	Oh hush.
	CARTER
02:06:17:19	He ain't coming back. Haven't you figured that out by now? You ended it.
	QUEEF LATINA
02:06:21:00	Mind your own business.
	CARTER
02:06:23:14	Alright, but somebody has to tell you how it is.
	QUEEF LATINA

02:06:25:13	Well it ain't gotta be you now, does it?
	CARTER
02:06:28:05	This is all just coming from my heart.
	QUEEF LATINA
02:06:29:20	The same heart that fell for a man who ain't no different? No thank you.
	CARTER
	(stung)
02:06:34:11	Mother knows best, I guess. I just figured we could commiserate.
	QUEEF LATINA
02:06:43:06	Commiserate? Now there's a three dollar word. Carter looks at Queef with concern.
	CARTER
02:06:49:19	Are you ok?
	QUEEF LATINA
02:06:52:12	Don't ask me, and I won't ask you. Queef puts her arm around Carter and they head inside.
	INT. CHRISTINA ALLURE'S APARTMENT -- TBD
	Brad, Princess and Christina Allure enter Christina's shitty apartment. There are trophies everywhere.
	BRAD
02:07:08:03	What time is it?
	CHRISTINA ALLURE
02:07:09:04	Too late to look, too early to matter. Good night. She turns to leave.
	PRINCESS
02:07:12:05	Thanks again for this, Christina.
	CHRISTINA ALLURE
02:07:14:00	You're welcome. Goodnight.
	BRAD and PRINCESS
02:07:17:13	Goodnight.
	BRAD
02:07:20:12	She got you real good, huh?
	PRINCESS
02:07:22:09	Am I gonna need stitches?
	BRAD
02:07:26:00	Naw. It's just a little cat scratch. She is awestruck by Brad's chivalry.
	BRAD
02:07:32:00	What?
	PRINCESS
02:07:32:22	What?
	BRAD
02:07:34:20	Why you looking at me like that?

	PRINCESS
02:07:36:00	I ain't looking at you like anything.
	BRAD
02:07:39:00	Good. Cuz everything I touch turns to shit.
	PRINCESS
02:07:42:10	Then what'd you touch my face for? Are you calling me shitface?
	BRAD
02:07:47:00	Look, just don't fall for me, know what I'm sayin'?
	BEGIN SONG: BLACK LOVE
	BRAD
02:07:54:00	If you find you're thinking about me / You should turn and walk away / Cuz I'll make you cry / And you won't know why / You'll be hurt before the end of day
	PRINCESS
02:08:07:07	I'm just not sure what I'll do with you / One minute up the next one down / Then you will turn and say / Bitch get up out my way / It's just a matter of time
	BRAD
02:08:21:00	Naw, babe, that ain't it.
	BRAD
	(singing)
02:08:22:15	It's just black love / It's just black love / When a push can turn into a shove / Call the cops / Or write the Gov / It's just black love
	PRINCESS
02:08:42:12	It's just black love? It's just what? Nigga, what the fuck you talking of? Now see, you pulling shit right out of your own butt about this thing called black love.
	INT. EMINENCE HOUSE --KITCHEN - DAY
	Queef gets a casserole out of the oven, and carries it into the dining room.
	CONTINUE SONG: BLACK LOVE
	QUEEF LATINA
02:09:08:06	I used to love the way he touched me / Safe in his arms at night / His breath upon my neck / Gave my cheek a little peck / It was just bliss until the morning light
	Queef serves the casserole, and the House digs in.
	QUEEF LATINA
02:09:21:20	But now his hands are curled up tightly / The simmer's turned into a boil / Nobody gets the rage of a black man that's at his age / Trying to stake his claim upon this soil

	QUEEF LATINA
02:09:37:13	It's just black love / It's just black love / There are bruises covered by a glove / There are pressures coming from above / It's just black love.
	INT. THRIFT SHOP -- DAY
	Carter hands the CUSTOMER his change and a receipt.
	CARTER
02:09:54:14	I thought I finally found my prince / One kiss and he became a frog / But still I pursue him / Stick just like glue to him / We need a way to feel like we belong
	INT. TACO STAND -- DAY
	...Brad and Princess eating burgers and fries at a table.
	BRAD
02:10:08:20	How can I get this across? / Most folks don't understand / There's love in a slap / In a kick / In a punch / There's love in the back of a hand
	INT. THRIFT SHOP -- DAY
	CARTER
02:10:24:12	It's just black love / It's just black love / Ain't no valentine or cooing doves / Sure ain't the fairy tale that I dreamed of / It's just black love
	INT. TACO STAND -- DAY
	PRINCESS
02:10:43:15	It's just black love? / Naw, nigga, it's just black / It's just my luck / I'd meet a man who'd rather sing than fuck / If you don't make a move I'd say we're stuck / There ain't no love
	VARIOUS LOCATIONS – DAY (INTERCUT)
	Intercut Brad, Queef, and Carter sing.
	BRAD, QUEEF, AND CARTER
02:11:04:01	It's just black love / It's just black love / It can sometimes end up being rough / Even kisses are a little tough / It's just black love
	PRINCESS
	(singing out the coda)
02:11:23:21	Oh Jesus, I've had enough
	The BLACK LOVE orchestration continues over...
	INT/EXT TACO STAND/HOUSE OF EMINENCE/FABRIC STORE -- DAY
	SPLIT SCREEN
	Queef folds laundry in the Kitchen.
	Brad throws out trash.
	Carter locks up the store.
	BRAD
02:11:28:11	It's just black love / It's just black love

	QUEEF LATINA
02:11:36:01	Black love is what I choose
	BRAD
02:11:39:08	Something tells me that I'm gonna lose
	PRINCESS and BRAD
02:11:42:19	Ain't like it'd ever make the news
	BRAD, PRINCESS, QUEEF LATINA, CARTER
02:11:46:18	How I love, How I love, How I love, How I love, How I love, How I love, How I love, How I love, How I love, How I love, Black love
	END SONG
	BRAD
02:12:20:00	I don't know about this.
	PRINCESS
02:12:22:03	About what?
	BRAD
02:12:24:21	About this going deep.
	She masks the sting of this.
	PRINCESS
02:12:30:15	Honey. I don't do deep. I'm the fun on the way to deep, right?
	Brad smiles at her, recognizing her mixed emotions.
	BRAD
02:12:36:15	So we cool?
	PRINCESS
02:12:41:06	God only knows what you see in her, but whatever.
	EXT. EMINENCE HOUSE -- NIGHT
	Brad walks up to the door and knocks. Eppie opens it.
	EPPIE DURALL
02:13:17:04	No flowers?
	BRAD
02:13:19:14	Is Carter here?
	DUKE
02:13:20:23	She don't wanna see you.
	BRAD
	(sincere as shit)
02:13:22:20	I just wanna apologize. I really screwed this up. I just wanna do right by her.
	Eppie softens.
	EPPIE DURALL
02:13:30:12	Well, take some motherly advice then. You can't apologize without a little something in your hands. What it do?
	EPPIE DURALL
02:13:40:13	I like you. I don't know why. But me, Carter and Duke

	we're going down to the Quick Mart in about a half an hour. Beat us there and buy her something!
	BRAD
02:13:51:00	I don't think they have flowers at the Quick Mart.
	EPPIE DURALL
02:13:53:03	Get her candy, cigarettes. Buy her a Slim Jim! Who cares, as long as you got something in your hands, nigga!
	QUEEF LATINA (off screen)
02:13:58:14	Eppie! Now!
	EPPIE DURALL
02:13:59:23	Ooh shit, gotta go!
	EXT. EMINENCE HOUSE - LATER
	BRAD
02:14:06:00	Delivery for Carter Eminence. Any one of you Carter Eminence? Isn't this the legendary House of Eminence?
	CARTER
02:14:14:15	You got the wrong address. Sorry. Nobody here by that name. Let's go Duke.
	BRAD
02:14:19:00	Carter. Carter, I'm sorry.
	CARTER
02:14:21:00	Yeah, you one sorry-assed nigga is what you is! Let's go Duke!
	Duke drives, with Eppie riding shotgun and Carter holding up the rear.
	EXT. CITY STREET -- CONTINUOUS
	Brad stays astride their car.
	BRAD
02:14:44:00	I want to make it up to you!
	CARTER
02:14:45:10	How? You planning on fucking Princess in front of me next time?
	BRAD
02:14:49:00	If that would turn you on!
	Eppie and Duke laugh. Eppie leans out the window and yells at Brad.
	EPPIE DURALL
02:14:51:10	Work your magic, baby!
	BRAD
02:14:54:00	How many times do I have to say I'm sorry? I'm gonna buy you some Funyuns and a Fanta when we get to this Quick Mart.
	CARTER
02:15:00:06	How'd you know where we was going?
	Carter eyes Eppie and Duke.

	BRAD
02:15:02:00	You know you want some Funyuns and a Fanta!
	Carter laughs. Brad smiles. Eppie high-fives Duke.
	EPPIE DURALL
02:15:05:18	Funyuns! Funyuns! Funyuns! Funyuns!
	EPPIE DURALL AND DUKE
02:15:08:20	Funyuns! Funyuns! Funyuns! Funyuns!
	WHOOSH! CRASH! Out of nowhere, a car crosses the intersection and smashes into Duke's car. Eppie smashes her head against the window.
	INT. BRAD'S CAR -- CONTINUOUS
	Brad slams on the brakes.
	EXT. STREET -- CONTINUOUS
	Brad bolts out of his car and runs to the scene.
	Duke is stumbling around, blood running from his forehead.
	Brad runs by her and sees Carter, who is dazed.
	BRAD
02:15:24:04	You alright?
	CARTER
02:15:26:00	Eppie. Eppie are you ok? Eppie! Wake up, Eppie!
	Eppie is pinned to one side. She's not moving.
	BRAD
02:15:31:00	Eppie, wake up.
	CARTER
02:15:36:00	Get her out of the car. Get her out of the car!
	Carter watches as Brad carries Eppie. Sweat runs down his face as he crumbles. He gently sets her down.
	BRAD
02:15:41:00	Come on. Wake up. Wake up! Come one. Call an ambulance!
	Brad, Carter and Duke kneel above Eppie. They look helpless and lost as the lights from a Squad Car approach.
	EXT. STREET -- LATER
	Several Squad Cars are now on the scene.
	A body bag is zipped up over Eppie as she is wheeled away on a gurney.
	An OFFICER speaks to Brad.
	OFFICER
02:16:12:00	I'm just gonna need to see some identification.
	Brad reluctantly hands him his license.
	OFFICER
02:16:18:05	Thank you. Be right back.
	The Officer walks over to his car.
	Brad awkwardly makes his way to Carter, who is now

	seated next to Duke. All are in shock.
	BRAD
02:16:24:10	You all ok?
	CARTER
02:16:26:10	Do we look like we're ok?
	BRAD
02:16:28:07	I know what it's like...
	CARTER
	(screaming)
02:16:29:00	You know what, exactly? You know everything was just fine until you showed your ass up! That's what you know!
	Brad is speechless. The Officer taps him on the shoulder.
	OFFICER
02:16:36:07	Sir? I need to talk to you about your vehicle.
	BRAD
02:16:42:13	What about it, man? Nothing happened to my car.
	OFFICER
02:16:45:05	Your car? It ain't yours, son.
	INT. JAIL -- DAY
	Brad sits in a crowded cell. He doesn't make eye contact with the GROUP OF MEN in the tiny space with him.
	The Guard knocks on the bars.
	GUARD
02:16:55:14	Lyle. You got a visitor.
	INT. JAIL VISITATION ROOM -- MOMENTS LATER
	Brad enters a visitation room to find his mother waiting for him.
	DEONDRA
02:17:25:17	Beautiful day out there. Perfect for running around. I got my nails did. Just like Rihanna.
	DEONDRA
02:17:37:00	You know it's just one of those days where you can just do whatever.
	BRAD
02:17:41:10	I wouldn't know.
	DEONDRA
02:17:43:10	Oh yeah, that's right.
	BRAD
02:17:47:00	You come here to rub this in my face?
	DEONDRA
02:17:49:13	I come here because that guard over there has put you in a position in which I finally get my way.
	Deondra moves in for the kill.
	DEONDRA
02:17:56:10	You are a captive audience, literally. So listen up boy, cuz

	I don't feel like repeating myself. I dropped the charges, but I ain't rescuing you no further. I got my car back and that's all I need. And I'm moving in with LeDon, so there ain't no room for you even if I wanted you...but I don't. I feel better now.
	Deondra gets up, and walks away.
	A Church Organ plays the strains of "BLACK LOVE" under...
	INT. CHURCH -- DAY
	A small crowd has gathered inside. It all looks so straight and middle class. Family members are dressed in proper Church clothes.
	Carter and Duke and the rest of the Eminence House are there. They're also dressed in "male" suits. They look out of place in their own skin.
	Eppie's body, also dressed in a man's suit, lays in rest as Queef sings.
	QUEEF LATINA
	(singing)
02:18:49:15	It's just black love / It's just black love / When the Holy Father from above / Cannot save the one I'm singing of / And all that is left / All that is left / All that is left / Is black love
	Queef readies herself to speak. The parents in the audience are visibly nervous.
	QUEEF LATINA
02:19:58:00	I stand before you to celebrate the life and joy of my friend, Eppie Durall.
	The audience titters uncomfortably.
	QUEEF LATINA
02:20:09:02	She was a pure soul. Filled with a sense of wonder and discovery. And I will always... ..I will always miss her.
	From the audience, Eppie's father calmly gets up and walks to the podium. Queef notices and stutters.
	Eppie's father takes over the microphone.
	EPPIE'S FATHER
02:20:22:12	With all due respect, I won't have any more of this. His name was Shawn. Ok?
	QUEEF LATINA
02:20:32:04	Sir, I didn't mean any disrespect.
	EPPIE'S FATHER
02:20:33:20	I think otherwise. His name was Shawn. You got that? Shawn. My boy.
	BEGIN SONG: HIS NAME WAS SHAWN (HE'S GONE)
	EPPIE'S FATHER

02:2-:56:21	Shawn was born on the 4th of July/ Independence Day, no lie, no lie / Twenty-two years later / Who would think he would die? / Not I, not I, not I
	EPPIE'S FATHER
02:21:18:20	One day he said to me / "I'm in the wrong skin" / I didn't listen to him / I'm not proud of what I did / I threw him out / I'd take it back if I could / But he ran, he ran, he ran
	EPPIE'S FATHER
02:21:38:05	His name was Shawn / And now he's gone / He's gone, he's gone, he's gone
	Queef stands to sing.
	QUEEF LATINA
02:22:00:20	Hey! You gotta get what you can while the gettin' is good / Gettin' is good / Gettin' is good / Cuz it's all gone away / Like I knew that it would / I knew that it would / She played her card / My heart is scarred / She's gone, she's gone away
	Christina Allure's Preacher Brother stands up from his pew and sings while indicating Christina, who sits across the aisle.
	CHRISTINA'S BROTHER
02:22:16:19	Duane was born my brother / The oldest of four / When he told me the news / It did more than annoy / Couldn't celebrate / I wanted to destroy / That boy, that boy / His given name is Duane / He brought us pain / Again, and again, and again
	CHRISTINA ALLUE
02:22:31:07	He said, "A book's more important than my own flesh and blood / Own flesh and blood / Flesh and blood. / I extended a hand, he said, / "It might cause a flood, It might cause a flood," / He said he'd pray / But my soul would pay / Oh, I didn't stay, I didn't stay, I didn't stay
	Princess' MOTHER stands. Princess looks nervous.
	PRINCESS' MOTHER
02:22:45:15	Oh, Jack did the best that he could / He said, "I'm misunderstood," / "Intentions are good, / Give me a chance, Mama, to do as I should" / He begged, he begged, he begged / His name is Jack / If I could take it back / Lord I would, I would, I would
	PRINCESS
02:23:00:12	I tried to be the best man / Like you wanted me to / You wanted me to / They wanted me to / It wasn't the plan / I could not follow through / Could not follow through / They tried to sway / I went astray / I've gone, I've gone away
	QUEEF'S PARENTS stand and sing toward Queef, who braces herself.

	QUEEF'S PARENTS
02:23:15:09	Our child brings us shame / He's easy to blame / He's easy to blame / He spits in our faith then he changes his name / A shame a shame a shame / What he became / What he became / A shame a shame a shame
	CARTER
02:23:28:21	Oh, I was tossed in a dumpster / When I was a child / No folks to disappoint / Left to grow wild / To keep from going crazy and acting riled / I smiled / No one to blame / Didn't change my name They were gone, they were gone They were gone / Gone! Yeah, yeah
	The parents all rise and sing one at a time.
	EPPIE'S FATHER
02:23:47:16	He ain't coming back
	CHRISTINA'S BROTHER
02:23:52:10	No I don't want him back
	PRINCESS' MOTHER
02:23:57:07	If I could only take him back
	QUEEF'S PARENTS
02:24:02:06	He best watch his back
	PRINCESS' MOTHER
02:24:04:15	Ooooh! He's gone!
	Brad enters the chapel. Queef gets up to intercept him from taking a seat.
	Everyone watches, including Carter, as Queef grabs Brad and whispers in his ear.
	QUEEF LATINA
02:24:13:15	You have a lot of nerve coming here. You're the reason why she's in that damn casket.
	BRAD
02:24:17:00	I just wanna pay my respects.
	QUEEF LATINA
02:24:18:06	You wanna be respectful? The best thing you can do is leave.
	BRAD
02:24:21:20	I need to be here.
	QUEEF LATINA
02:24:23:00	Oh, I didn't know today was "What Brad Needs" day.
	BRAD
02:24:27:15	What are you gonna do about it?
	QUEEF LATINA
02:24:29:09	Do you really want to challenge my ability to go all diva up on your ass?
	QUEEF LATINA
02:24:32:17	Can I have your attention please? This is the guy that cut

	our friend's life short. Can I see a show of hands who'd like to see him gone?
	All hands go up except for Carter's and Princess'. Brad, devastated leaves.
	QUEEF LATINA
02:24:56:00	Go on!
	QUEEF LATINA
02:25:06:00	Go on!
	PRINCESS
02:25:07:00	Queef!
	QUEEF LATINA
02:25:09:00	I am done with this! What are you looking at?
	The music from HIS NAME WAS SHAWN (HE'S GONE) continues...
	QUEEF LATINA
02:25:15:00	Hey, You gotta get what you can while the gettin' is good / Gettin' is good / Gettin' is good / Cause it's all gone away like I knew that it would / I knew that it would
	All of the parents rise and sing.
	CHRISTINA'S BROTHER
02:25:26:12	His name is Duane.
	PRINCESS'S MOTHER
02:25:27:10	His name is Jack.
	QUEEF'S FATHER
02:25:28:15	His name is Franklin.
	EPPIE'S FATHER
02:25:30:00	His name is Shawn.
	CHRISTINA'S BROTHER
02:25:31:00	His name is Christopher / His name is Jermaine
	PRINCESS' MOTHER
02:25:33:00	His name is Randy / His name is Levonne
	QUEEF'S FATHER
02:25:36:00	His name is Jamie / His name is Derek / His name is Terrell / His name is Ron
	EPPIE'S FATHER
02:25:41:00	His name is Shawn
	ALL PARENTS
02:25:41:23	His name is Shawn
	EPPIE'S FRIENDS
02:25:43:05	Her name is Eppie!
	ALL PARENTS and EPPIE'S FRIENDS
02:25:44:06	His name is Shawn / Her name is Eppie!
	QUEEF LATINA
02:25:49:07	Or it'll all go away
	PRINCESS' MOTHER

02:25:56:12	If we don't learn to get along
	ALL
02:26:01:00	They're gone, they're gone, they're gone
	Eppie's friends file past her body while the parents resume church.
	END SONG
	EXT. ROOFTOP -- DAY
	Brad walks along the rooftop as a slowed-down version of THE LOSER'S LIST plays. Looking defeated, he sings.
	BRAD
02:26:47:13	The walls will start to crumble / And the atom splits / Nothing stands to reason / And nothing fits / It's the darkest season / It's time for me to quit / And I'm the loser
	Brad climbs up on the ledge, prepared to jump.
	BRAD
02:27:10:15	It's the end of the line / I can no longer persist / Can't think of any reason / Why I should still exist / It's my final chapter / Class is dismissed / It's the last damn check / On my loser's list
	Brad has reached the end. He's filled with utter despair and about to jump when...
	CARTER
02:27:41:14	Don't!
	CARTER
02:27:48:00	I had a feeling I'd find you here.
	BRAD
02:27:52:23	Nowhere else for me to go but further down.
	CARTER
02:27:57:09	I'd have to disagree. I think you've already hit bottom. You can only go up.
	BRAD
02:28:06:23	I'm sorry.
	CARTER
02:28:08:10	I know. Come down and let's talk.
	Brad stays put, but Carter's got him talking now.
	BRAD
02:28:20:05	Princess and I, that was just a fling.
	CARTER
02:28:25:10	She ain't all bad. She just wants it all now.
	BRAD
02:28:32:00	And you're more the patient kind.
	CARTER
02:28:35:20	If it's worth waiting for.
	CARTER
02:28:40:10	What's done is done. We can't go back and change it now.

	But I saw how you tried to save her. I saw how much you cared.
	BRAD
02:28:57:07	I just want what she wanted.
	CARTER
	(blurting it out)
02:29:03:20	Me too.
	Brad looks at Carter. They REALLY see each other.
	INT. EMINENCE HOUSE/FRONT DOOR -- DAY
	Brad and Carter enter to see Queef packing boxes.
	QUEEF LATINA
02:29:42:15	I got nothing to say to him.
	BRAD
02:29:47:00	Can we talk?
	QUEEF LATINA
02:29:48:10	Ain't we talked enough?
	CARTER
02:29:49:17	Just hear him out.
	QUEEF LATINA
02:29:58:20	Fine. It's your dime.
	Queef walks towards her room. Brad follows.
	INT. EMINENCE HOUSE/QUEEF'S BEDROOM -- MOMENTS LATER
	Brad follows Queef in to see that it's filled with packed boxes.
	BRAD
02:30:12:05	You're not leaving because of me, are you?
	QUEEF LATINA
02:30:13:10	Don't flatter yourself. Sometimes you just have to know when it's time to let it go.
	BRAD
02:30:20:00	You know, I figured something out about Eppie and her crazy baby stories. She just wanted us to be a family.
	QUEEF LATINA
02:30:31:00	You are working my last gay nerve. You been hanging around Tyler Perry sets too long or what?
	BRAD
02:30:36:00	Oh, I'm sorry, were you saying something? I was glistening.
	Queef is not having it.
	QUEEF LATINA
02:30:44:21	Seriously. You come into my world, turn it upside down, and now you think you can just come back into my house and sprinkle some fairy dust and all of a sudden it's I BELIEVE I CAN FLY time?

	BRAD
02:30:54:09	No, but it's a start.
	Queef's dour expression changes slightly for the better as she stares Brad down.
	An incessant beat is heard under...
	INT. NIGHTCLUB -- NIGHT
	The club is packed with extravagantly costumed ballgoers - ghouls, goblins, and witches.
	MALE MC
02:31:03:00	Good evening, bitches! We're bringing it back from the dead. I want to see candy for the eye on the floor, because it's Halloween, and this is the Tuck or Treat Ball!
	The crowd cheers.
	MALE MC
02:31:17:10	Our first category this evening is Armed and Drag-erous. Thug Realness? I wanna see you locked and loaded on the floor!
	Various Thugs work the runway.
	MALE MC
02:31:29:15	Judges, do you see it? Is it tens? Ok. Ok. You've been chopped. Next time. Next time. This is what I'm talking about! The real thugs are in the building. Is it tens across the board? It's a ten ladies and gentlemen! Do you see it? It's tens across the board. Do we have anybody else walking? Do you see it? Do you wanna fucking see it? It's tens across the board.
	PRINCESS
02:31:57:00	So are we gonna get past this?
	CARTER
02:32:00:15	Am I hearing an apology?
	PRINCESS
02:32:02:00	About as close as you're ever gonna get to one, yeah.
	CARTER
02:32:05:20	Come here, girl.
	They embrace.
	PRINCESS
02:32:09:00	That's better. Now more importantly, how do I look?
	CARTER
02:32:14:04	Are we off to see the Wiz?
	PRINCESS
02:32:16:09	If I only had a heart. But I'm sure you're looking for a brain.
	CARTER
02:32:20:17	Bitch.
	PRINCESS

02:32:21:10	Uh huh.
	MALE MC
02:32:22:12	Is he real? Is he real? Is he real?
	CARTER
02:32:29:00	Wait. Do you have something to say to me?
	PRINCESS
02:32:33:10	Congratulations.
	CARTER
02:32:35:00	Not bad! Not bad!
	The stage lights up and the Male MC resumes the show.
	MALE MC
02:32:38:15	I said, are you ready for the next category? From the motherfucking House of Glam, Prince of Persia! All right! The definition of Sex Siren. Is it sexy body? Representing the House of Glam.
	MALE MC
02:33:07:00	All right. It's the House of Allure. I present to you, Undead Hos and Gigolos. Allure! New Way! The New Way! 2011 Way! Allure! Allure! Allure! Allure!
	The lights go down. The crowd hushes.
	MALE MC
02:33:52:10	Ladies and gentleman. May we all bow down in praise! Queef Latina is back on the ballroom scene.
	The crowd roars.
	Queef appears under a smoking umbrella. Shetugs on her leash and a figure appears. Hard to make out behind the smoke.
	Brad releases a fury of energy as he dances around Queef.
	PRINCESS (clapping)
02:34:20:05	That's my daughter!
	MALE MC
02:34:52:00	Queef Latina is a Legend! Watch and learn!
	MALE MC
02:35:07:00	It's the motherfucking Sex Siren in the motherfucking building. From the House of Eminence, the Legend, Miss Queef Latina. Queef Latina is back in the building.
	MALE MC
02:35:50:20	Do I see tens? Is it ten? Ten? Ten? Ten? Tens across the board! Eminence! Eminence! Eminence! Eminence!
	The MC wields a trophy their way.
	Queef and Brad approach their Eminence table.
	CARTER
02:36:28:15	I'm so proud of both of you.
	BRAD

02:36:30:05	I ain't do nothing. Just got led by a chain on my neck.
	DUKE
02:36:33:00	Don't try it! The way you were shaking that ass.
	Everyone laughs and eye each other. The family is forming. They've all never looked happier.
	MALE MC
02:36:37:20	Ladies and Gentlemen. The Los Angeles Ballroom scene is back! The runway is ours!
	BEGIN SONG: LEAVE IT ON THE FLOOR
	QUEEF LATINA
02:36:50:21	Come on girls! Come on girls! Come on girls! / Hey! Everybody move it / Like you're about to lose it / Shake your butt now / Little bit on the floor now
	PRINCESS AND DUKE
02:37:04:02	Take a step for mama / We've had it with your drama / No period, no comma/ Leave it on the floor
	ALL
02:37:11:10	Leave it on the floor / Leave it on the floor / Leave it on the floor / Leave it on the floor, floor / Leave it on the floor / Leave it on the floor / Leave it on the floor, floor / Leave it on the floor / Leave it on the floor / Leave it on the floor, floor / Leave it on the floor / Leave it on the floor / Leave it on the floor / Leave it on the floor, floor
	BRAD and CARTER
02:37:40:22	If it's us you're wanting / Baby then we're flaunting / This house is ripe for haunting / Leave it on the floor
	CARTER
02:37:48:09	Every second's counting / Pressure is mounting / Take a good accounting / Leave it on the floor
	ALL
02:37:55:16	Leave it on the floor / Leave it on the floor / Leave it on the floor / Leave it on the floor, floor / Leave it on the floor / Leave it on the floor / Leave it on the floor, floor / Leave it on the floor / Leave it on the floor / Leave it on the floor, floor / Leave it on the floor / Leave it on the floor / Leave it on the floor / Leave it on the floor, floor
	BRAD, PRINCESS, CARTER, DUKE AND QUEEF LATINA
02:38:31:20	Leave it on the floor / And we'll mop it up / Leave it on the floor / Fill our lovin' cup / Leave it on the floor / And it's gonna be / Leave it on the floor / All eyes on me
	HAILIE
02:38:39:20	I am recommending / No more condescending / No rules left for bending / Leave it on the floor.

	Brad, Carter, Queef, Duke and Princess get the crowd to join in on the chorus.
	ALL
02:38:47:00	Leave it on the floor!
	PRINCESS
02:38:49:00	Leave it on the ground
	ALL
02:38:51:00	Leave it on the floor!
	CARTER
02:38:52:20	Leave it all around
	ALL
02:38:54:17	Leave it on the floor
	DUKE
02:38:56:11	Your heart will pound.
	ALL
02:38:58:09	Leave it on the floor
	QUEEF LATINA
02:39:00:00	What's lost is now found
	The crowd joins them on the runway in an ecstatic display of dancing.
	BEGIN END CREDITS
	The Angel of Eppie appears, doing a crazy dance. She's handed a baby, then another, rejects the third, and pretends to breastfeed the remaining two. She winks at the camera. FREEZE.
	ALL
02:41:45:21	Leave it on the floor
	END CREDITS CONTINUE
	THE END