BOYS AT THE LIGHT

ASIA · AUDITION SIDES

SIDE 1 · DINNER WITH RAH

Asia navigates a night out with Rah while concealing her investigative purpose.

Original screenplay pages · action and dialogue preserved.

CUT TO:

38 **INT. RESTAURANT - TABLE - NIGHT** 38

Asia is undercover assigned to getting in deep with Rah A huge drug dealer in the city of Baltimore. Rah has taking a liking to her and wants to be more than just friends. This is complicating matters for Asia. They are in a restaurant. This environment gives **ASIA** a chance to look like she belongs in **RAH'S** world. Surrounded by his people, she attempts to fit in. She listens closely, letting the others talk while she measures every detail. Rah watches Asia when she is not looking, trying to decide whether her interest in him is real. **MOOK** (29) comes to the table.

RAH

296 This my man Mook I was telling you about. 296

ASIA

297 Heard way too much about you Mook. Feels like I know you already. 297

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MOOK

298 Same here, How you doing? 298

Ty-Ty is setting at a near by table. Rah wants to meet him.

CUT TO:

39 **INT. RESTAURANT - BATHROOM - NIGHT** 39

Asia gets up and goes to the bathroom. She locks the door so nobody can get in. She then goes into the stall. She lifts her shirt and fixes her wire that's underneath. She reads a text message. in the bathroom,

CUT TO:

40 **INT. RESTAURANT - TABLE - NIGHT** 40

Back at the table, small shifts in Rah's tone make the conversation feel less casual. She's been gone too long and Rah's mind is starting to wonder. The tension is subtle enough that nobody else notices it.

RAH

299 Yo give me a sec. I'll be right back. 299

Rah gets up from the table and walks towards the bathroom to see if Asia is okay. She walks out and meets him mid

restaurant.

RAH (CONT'D)

300 You good? 300

ASIA

301 Sure. 301

Rah looks at her as if he's sizing her up.

RAH

302 You were gone a while. 302

ASIA

303 Let me find out you missed me. I like that. 303

Asia knows she has to get whatever Rah is thinking out of his mind. She gives him a kiss. Rah likes that and his guard goes down is it pertains to her immediately after. As the walk back to the table Rah looks over towards the bar and notices two guys looking at Asia's butt.

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CUT TO:

41 **INT. RESTAURANT BAR - NIGHT** 41

Rah and Asia walk over to the bar.

RAH

304 You drinking? 304

ASIA

305 A glass of wine, Red. 305

As Rah makes his way to the bar people keep trying to talk with him. Asia just watches him as he moves. The bartender stops everything he's doing to wait on Rah. He brings the drinks back. Asia looks at him.

ASIA (CONT'D)

306 Everyone treats you like a movie star or something. 306

RAH

307 These my peoples. Whatever you need it's done you feel me. 307

ASIA

308 Oh I'm feeling you. 308

Rah looks over to the other side of the room. He walks over to have a conversation with the guys who were staring at Asia. We see everything from Asia's POV. Rah comes back and says.

RAH

309 Time to go. 309

ASIA

310 Is everything alright? 310

RAH

311 It's cool just ready to leave. 311

CUT TO:

42 **EXT. RESTAURANT - NIGHT** 42

Small groups gather beneath the parking-lot lights, shaking hands, exchanging numbers and making plans to meet again the following day. Little by little, the crowd begins to thin. Car doors close. Engines start. People pull away.

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ASIA and RAH linger near the edge of the lot, finishing their conversation after everyone else has started to leave.

RAH

312 Hope you had a good time. 312

ASIA

313 I did, thank you for saving me from another boring night at the house. 313

A passing car sweeps its HEADLIGHTS across them. For a brief second, Asia is completely illuminated. Exposed. Then- Darkness again. Asia casually looks toward the street. **A BLACK VAN** sits parked near the corner. Engine running. Windows dark.

RAH

314 Are you okay? You've been acting strange all night. 314

ASIA

315 To keep it real my stomach been hurting. 315

RAH

316 Why didn't you say something? 316

ASIA

317 Well you showing me a good time I didn't want to be that person. 317

RAH

318 Oh, I was starting to think you was on some BS. 318

ASIA

(rubbing his hand)

319 Never, I really like being around you. I not a huge people person, but you I like, I promise... (kissing his cheek) everything is better than good. 319

Rah gives a little smile.

CUT TO:

43 **EXT. RESTAURANT - NIGHT** 43

Once alone, Asia takes a breath and watches Rah leave. She knows the operation has moved forward, but she also knows he is harder to read than expected. Agent Taylor and Agent Flowers are seated in the black van with tinted windows. They laugh at Rah and talk about how good Asia is doing as a new Rookie Agent. They take a pic of the crew.

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AGENT FLOWERS

(snapping picks)

320 I gotta admit...Agent Asia is doing a good job. 320

AGENT TAYLOR

321 Better than I expected being as though she's a rookie. 321

FADE TO BLACK.

Yes. This scene needs to tell us that Wayne isn't just angry-he is **tired of being reduced to the worst thing that ever happened to him**. That's where the power is. His frustration should feel justified even when his attitude is rough.

44 **INT. GROUP HOME - WAYNE'S BEDROOM - DAY** 44

WAYNE lies across his bed scrolling through his phone, headphones around his neck. A KNOCK at the door. He doesn't look up.

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ASIA · AUDITION SIDES

SIDE 2 · SURVEILLANCE INTERRUPTED

Asia reacts when another police team intervenes, jeopardizing her surveillance.

Original screenplay pages · action and dialogue preserved.

Rel. Keys watches carefully. Then she sees it- A GUN in Drey's hand. Everything changes.

DETECTIVE KEYS (CONT'D)

449 Gun. 449

She reaches for the door.

DETECTIVE KEYS (CONT'D)

450 Move! 450

CUT TO:

54 **EXT. WEED STRIP SIDE STREET - SAME TIME** 54

Another unmarked vehicle sits farther down the block. Completely separate operation. Inside- **ASIA** watches from behind the wheel. **A NARCOTICS DETECTIVE** sits beside her. Their attention isn't on the squeegee investigation. It's on **RAH'S ORGANIZATION**. Asia watches Ty-Ty and Rel through a long lens.

NARCOTICS DETECTIVE

451 You sure they're connected to Rah? 451

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ASIA

452 I'm sure enough to keep watching. 452

NARCOTICS DETECTIVE

453 That ain't what I asked. 453

Asia keeps her eyes forward.

ASIA

454 Then ask me again when I've got enough to put in a report. 454

The detective smirks. Then- CAR DOORS suddenly fly open up the street. Asia looks. Keys and her officers rush out.

DETECTIVE KEYS

455 POLICE! DON'T MOVE! 455

Asia's expression changes.

ASIA

456 What the hell? 456

The narcotics detective sits up.

NARCOTICS DETECTIVE
457 Those yours? 457

Asia looks at him.

ASIA
458 No. 458

That concerns her.

CUT TO:

55 **EXT. WEED STRIP ALLEY - CONTINUOUS** 55

Drey looks toward Keys.

DREY
459 Go! 459

The alley EXPLODES. Drey and his boys scatter. Ty-Ty and Rel jump to their feet.

REL
460 What the fuck?! 460

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TY-TY
461 Police! 461

They take off in the opposite direction. Keys goes after Drey.

DETECTIVE KEYS
462 DROP THE GUN! 462

Drey runs hard. One of his boys clears a fence. Another disappears between two houses. Drey and one more guy cuts down another alley. Keys stays on them.

DETECTIVE KEYS (CONT'D)
463 POLICE! DROP IT! 463

Drey and his boy rounds the corner- large fence. Drey boy gives him a boost up. When he tries to get across Keys is there. Keys enters the alley, weapon drawn.

DETECTIVE KEYS (CONT'D)
464 Don't. 464

Drey's boy looks toward the fence. Then back at Keys.

DETECTIVE KEYS (CONT'D)

465 Whatever you're thinking- 465

A beat.

DETECTIVE KEYS (CONT'D) (CONT'D)

466 -don't. 466

Another officer comes in behind her. Drey's boy realizes he's boxed in.

DETECTIVE KEYS

467 Put the gun down. 467

He hesitates.

DETECTIVE KEYS (CONT'D)

468 I'm a tell you some good shit. You put it down or I put you down. Either way I'm going home tonight my dude, promise you. 468

He can see Keys is serious. The gun hits the pavement.

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CLACK.

DETECTIVE KEYS

469 Turn around. Hands on the wall. 469

Drey's man complies. Keys cuffs him.

DREY'S BOY 3

470 I ain't even do nothing. 470

Keys retrieves the gun. Looks at him.

DETECTIVE KEYS

471 You were creeping through an alley in the middle of the night with a gun headed toward two people. 471

She holds up the weapon.

DETECTIVE KEYS (CONT'D)

472 Better hope this joint ain't got no bodies. 472

Drey Boy 3 says nothing.

CUT TO:

56 **INT. WEED STRIP ASIA'S UNMARKED CAR - NIGHT** 56

Asia watches the arrest from a distance. She doesn't recognize Keys. To Asia, they're simply another police unit that just crashed directly through the middle of her surveillance. The narcotics detective watches Ty-Ty and Rel disappear.

NARCOTICS DETECTIVE

473 There goes our night. 473

Asia keeps watching.

ASIA

474 Maybe not. 474

He looks at her.

ASIA (CONT'D)

475 Whoever those cops are, they weren't here for drugs. 475

NARCOTICS DETECTIVE

476 How you know? 476

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Asia nods toward the corner.

ASIA

477 Because they had Ty-Ty sitting right in front of them and didn't touch him. 477

The detective considers that. Asia watches Keys put Drey into custody. Now she's curious.

ASIA (CONT'D)

478 Find out who just stepped on our surveillance. 478

NARCOTICS DETECTIVE

479 You think we got another unit working Rah? 479

ASIA

480 I don't know what they're working. 480

A beat.

ASIA (CONT'D)

481 That's what bothers me. 481

CUT TO:

BOYS AT THE LIGHT

ASIA · AUDITION SIDES

SIDE 3 · THE DEA OPERATION

Asia questions the risks of her undercover assignment and challenges her team.

Original screenplay pages · action and dialogue preserved.

JORDAN (CONT'D)

674 He don't get no credit for shooting somebody by mistake. That shit don't count. Lil Red and his crew walk off in the opposite direction. 674

Speedy waves them off. SPEEDY, JORDAN, and WAYNE go back to squeegeeing. Cars move through the intersection as the other crew disappears down the block.

FADE TO BLACK.

81 **INT. DEA OFFICE - DAY** 81

ASIA sits across from **AGENT TAYLOR** and **AGENT FLOWERS.**

AGENT TAYLOR

675 We need to take a different route with Rah. 675

ASIA

676 What kind of route? 676

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AGENT FLOWERS

677 We want you to tell him you got a cousin from New York who can connect him with somebody new. 677

ASIA

678 A new plug? 678

AGENT TAYLOR

679 Somebody who can give him a deal he can't ignore. 679

Asia leans back, frustrated.

ASIA

680 Why would I do that? He thinks I want him off the streets. 680

ASIA (CONT'D)

681 Now y'all want me to act like I'm okay with him hustling and bring him somebody new? That don't make sense. 681

AGENT FLOWERS

682 Yeah, but that might take a little longer. Now we know we got action. We know he's working. 682

AGENT TAYLOR

683 That's why we need you to move this forward. 683

ASIA

684 Bringing someone in? And you don't think that can be dangerous for me and whoever you guys bring? 684

Asia walks around the floor for a moment shaking her head.

ASIA (CONT'D)

685 These street dudes. This ain't no white-collar case. If something go wrong, it can go wrong fast. 685

AGENT TAYLOR

686 What do you mean? 686

ASIA

687 I mean Rah don't play about his money or his people. If he even thinks somebody lying to him, that's dangerous. 687

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AGENT FLOWERS

688 Asia, this is our job. We know what the risk are. 688

ASIA

689 Ok, then you dress up and be his girl while I sit in the van, how bout that. 689

Asia has a pissed off look on her face.

AGENT TAYLOR

690 We're not asking you to be careless. We're asking you to trust the work. 690

Asia takes a deep breath. She understands this is what she signed up for.

ASIA

691 Okay... who's my cousin? 691

AGENT TAYLOR

692 What you mean your cousin from New York. The one you haven't seen in a long time. 692

FADE TO BLACK.