BOYS AT THE LIGHT

WAYNE — AUDITION SIDES

SIDE 1 — AT JORDAN’S HOUSE

Wayne’s playful friendship with Jordan and Tonya.

Scene 22 • Original screenplay page 22

Original screenplay pages with full action and dialogue

Sector 7 Films • Casting

GRANDMA (CONT'D)
grandpa would roll over in his grave.

SPEEDY
149 Who else gon help us? 149

GRANDMA
150 Baby God got us. 150

Speedy puts the money in his Grandmothers hand.

SPEEDY
151 Okay...well God just gave us this. 151

Speedy walks away.

FADE OUT.

22 **INT. JORDAN HOUSE - NIGHT** 22

Jordan and Tonya play keep away from Wayne with his phone. Family dynamic is more fun and happier. Wayne tries to get his phone from Jordan.

Boy's At The Light ep 1-3

JORDAN
(throwing phone to Tonya)
152 Tonya! 152

Tonya catches the phone...

WAYNE
153 Aight Jordan you wanna play...don't say nothing when I grab that Android. 153

TONYA
154 Oh he must got something to hide in here. 154

Wayne runs towards Tonya to try and get his phone back.

WAYNE
155 You can go in there if you want...your eyes gon pop out! 155

Playfully Wayne wrestles with Tonya to get his phone back. Jordan gets a call.

JORDAN
156 Hello. 156

Jordan listens for a moment. The expression on his face

changes from fun to concern as he listens.

CUT TO:

23 **EXT. DELI - NIGHT** 23

Speedy is walking towards the Deli to get some food. He sees Deli owner **MR. FRED (60's)** out front.

SPEEDY

157 Hey Mr. Fred. 157

MR. FRED

158 My man Speedy. How's it going? 158

SPEEDY

159 Everything good. Trying to get something to eat real quick. 159

MR. FRED

160 Okay Okay, how's your Grandmother? I haven't seen her come by here and play her numbers in a while. 160

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SPEEDY

161 She good. 161

Speedy has real low energy. Mr. Fred can tell there's something heavy wind on his mind.

MR. FRED

162 Okay. Do me a favor. Tell her I asked about her. Let me know if you need anything. You hear me? 162

Speedy looks at Mr. Fred for a moment as if he wants to say something but pride won't allow.

FADE OUT:

24 **EXT. SQUEEGEE STREETS - DAY** 24

Speedy and Jordan show up to Squeegee. Jordan can see how hurt his friend is. No words need to be said. Wayne and Ty-Ty stand behind Jordan with a focused look on their faces. They dap each other up. Jordan steps back looks at the street.

JORDAN

(yelling out)

163 Black Truck....Black Truck 163

BOYS AT THE LIGHT

WAYNE — AUDITION SIDES

SIDE 2 — THE GROUP HOME

Wayne confronts painful memories and the social worker.

Scenes 44–45 • Original screenplay pages 46–50

Original screenplay pages with full action and dialogue

Sector 7 Films • Casting

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.

WAYNE

322 Come in. 322

The door opens. The GROUP HOME SUPERVISOR steps inside. Wayne glances at her. Something in her face tells him this isn't casual.

GROUP HOME SUPERVISOR

323 You have a visitor. 323

Wayne's thumb stops moving.

A beat.

WAYNE

324 Who? 324

She doesn't answer immediately. She doesn't have to. The life drains out of Wayne's face. Wayne looks back at his phone.

WAYNE (CONT'D)

325 Tell her I'm not here. 325

The Supervisor leans against the doorframe.

Boy's At The Light ep 1-3

GROUP HOME SUPERVISOR

326 Wayne. 326

WAYNE

327 What? 327

She gives him the look. He knows it well.

GROUP HOME SUPERVISOR

328 What did we talk about? 328

Wayne tosses the phone onto the bed.

WAYNE

329 Every time somebody comes in here with a clipboard, smile and act like they helping me? 329

GROUP HOME SUPERVISOR

330 That's not what I said. 330

WAYNE

331 That's what it feels like. 331

She waits. Wayne sits up.

WAYNE (CONT'D)
332 It's always the same thing. 332

CUT TO:

45 **INT. GROUP HOME - MEETING ROOM - DAY** 45

A small institutional meeting room. Too clean. Too quiet. A SOCIAL WORKER sits at a table with a folder, several forms and a thick manila envelope. Wayne enters. She keeps writing.

SOCIAL WORKER
333 Hey, Wayne. 333

He takes the chair across from her.

WAYNE
334 Hey. 334

Still writing.

SOCIAL WORKER
335 How you doing? 335

Boy's At The Light ep 1-3

WAYNE
336 Good. 336

SOCIAL WORKER
337 Anything going on here? 337

WAYNE
338 Nope. 338

She finally stops writing. Looks at him.

SOCIAL WORKER
339 Anything bothering you? 339

Wayne leans back.

WAYNE
340 Nah. I'm straight. 340

A beat.

WAYNE (CONT'D)
341 Just... 341

The Social Worker waits.

SOCIAL WORKER
342 Just what? 342

Wayne shakes his head.

WAYNE
343 Nothing. 343

She studies him.

SOCIAL WORKER
344 Do you need anything? 344

Wayne almost smiles. But there's no humor in it.

WAYNE
345 I need a lot of things. 345

She gives him a chance to continue.

WAYNE (CONT'D)
346 Nothing you can give me. 346

Boys At The Light ep 1-3

The Social Worker looks down at the folder. Then closes it. That gets Wayne's attention.

SOCIAL WORKER
347 Try me. 347

Wayne doesn't say anything. She reaches for the manila envelope. Starts going through his paperwork. Wayne recognizes the routine immediately. His body stiffens. The Social Worker notices.

SOCIAL WORKER (CONT'D)
348 You wanna talk about the molestation? 348

WAYNE
349 Why the fuck would I want to talk about that? 349

SOCIAL WORKER
350 I didn't mean to up set you. 350

WAYNE
351 What did you mean to do then? What you keep bringing it up for?! 351

SOCIAL WORKER
352 The abuse is still something we're supposed to- 352

Wayne's eyes snap to her.

WAYNE (CONT'D)

353 Every time I see you, you gotta remind me what happened. 353

His leg begins bouncing underneath the table. Under his breath Wayne says.

WAYNE

354 Fuck that shit. 354

Wayne keeps staring outside. Kids his age pass on the sidewalk. Free to go wherever they're going. His eyes follow them.

CUT TO:

46 **INT. SPEEDY'S HOUSE - DAY** 46

Speedy walks in the house and Uncle Buck is at the table nodding. Speedy stares at him and then slaps the wall really hard to wake him up. Buck jumps then wakes up slowly but mad that speedy slapped the wall. He looks right at Speedy.

Boy's At The Light ep 1-3

UNCLE BUCK

355 Fuck is wrong with you. Stupid mother fucker. You lost your mind or something. 355

SPEEDY

356 Naw, you did. 356

Nods right back out again for a couple seconds.

SPEEDY (CONT'D)

357 Unc if you steal my money again you gonna have- 357

UNCLE BUCK

358 I'm gonna what? Don't you ever disrespect me. 358

Uncle Buck is so mad he stands up knocking things off the table as he does.

UNCLE BUCK (CONT'D)

359 You think you know me! Yo don't know shit! Your mother didn't even want your little ass. It was me that convinced her too. 359

BOYS AT THE LIGHT

WAYNE — AUDITION SIDES

SIDE 3 — AT THE PLAYGROUND

Wayne talks with Speedy and Jordan as trouble arrives.

Scene 74 • Original screenplay pages 83–84

Original screenplay pages with full action and dialogue

Sector 7 Films • Casting

Bone gets back into the black Honda and pulls away. The DEA van moves to follow, but Bone disappears down the street before they can catch up.

AGENT TAYLOR
629 Did you catch that on film? 629

AGENT FLOWERS
630 Did I catch it? Is pig pussy pork? 630

Taylor smiles.

AGENT TAYLOR
631 My man, my man, my man. 631

CUT TO:

74 **EXT. PLAYGROUND - DAY** 74

JORDAN and WAYNE sit on the playground, brushing themselves off after being roughed up by the task force. SPEEDY walks up.

Boy's At The Light ep 1-3

WAYNE
632 Yo, where you come from? 632

SPEEDY
633 Hospital. I just picked my Grandma up. Was making sure she good. 633

JORDAN
634 She okay? 634

SPEEDY
635 Yeah, she good for now. But something gotta give, 'cause squeegeeing ain't it. 635

SPEEDY (CONT'D)
636 I'm thinking about messing with Ty-Ty, man. But I know if I do that shit and get caught up, that shit'll kill my Grandmama. 636

SPEEDY (CONT'D)
637 But shit, if I don't... she might die anyway, man. 637

JORDAN
638 Nah, that ain't it, man. You gotta find another way. That can't be it. 638

JORDAN (CONT'D)

639 We done seen too many people get fucked up fucking with that shit. I ain't doing it. I don't care. I ain't doing that shit. 639

WAYNE

640 Did you holler at your man at the store? I thought he had something for you to do. 640

SPEEDY

641 He said not right now. Maybe when school start back. 641

WAYNE

642 But- 642

A STOLEN CAR tears through the alley and stops hard. FOUR GUYS jump out and sprint toward the playground.

SPEEDY

643 Oh shit. That's Kev and them. Man, what the fuck? 643

Boy's At The Light ep 1-3

WAYNE

644 Run, y'all! Run! Kev and the others race past the boys. 644

TWO UNDERCOVER and **Detective Keys** come running behind them, out of breath but still chasing hard. MAL struggles to keep up. Detective Keys gain on him.

JORDAN

645 Oh shit. They gonna catch Mal fat ass. 645

IN SLOW MOTION - Detective Keys tackle Mal. He fights back tears as they restrain him. WAYNE looks at Speedy.

WAYNE

646 I told you, man. Some shit just ain't worth it. I know he feel dumb as shit now. 646

Still in slow motion, the camera sweeps over the stolen car, then follows Detective Keys walking Mal away.

FADE TO BLACK.