

Parker is back in his guitar trance, sitting outside perched on a bench beside the table of dancers; Yolanda, Devon, and TWO FEMALE DANCERS. The dancers laugh amongst themselves, but the camera rests on Parker and his concentration. The dancers say goodbye to Yolanda and she stays behind, listening to Parker and studying him. His eyes are closed and he plays bluesy riffs, ebb and flow of dissonance and harmony.

YOLANDA

I don't want to stop you from playing, but I want to ask you what's going on, because you're breaking my heart a little bit with this music.

PARKER

I didn't mean to.

YOLANDA

That's what we all say.

PARKER

You don't have to tell me you're a heartbreaker, I already knew.

YOLANDA

Do I look cold hearted to you?

PARKER

Maybe I should ask your man. Where's he at?

YOLANDA

He's gone.

PARKER

What, like he died?

YOLANDA

He's on tour and said he wants his freedom, so he's gone.

PARKER

So that means I might have a shot?

YOLANDA

That depends.

PARKER

On what?

YOLANDA

On how real you can be when you  
tell me where that blues comes  
from.

PARKER

Well, in the last 24 hours, I saw  
my father who I haven't seen for a  
decade, on his knees searching for  
crack rocks, then smoking them, saw  
my grandfather who maybe started  
the cycle of absent fathering, and  
he gave me some cash and told me if  
players were innocent, they  
wouldn't play the game. Some kid  
spit at my dad, then put a gun in  
my face when I confronted him about  
it. Yeah, I was just around a lot  
of misery, and joy, and  
disappointment and love, and  
heartbreak.

Yolanda comes and sits next to Parker.

YOLANDA

Thank you.

She leans in and gives him a little kiss on the lips.

YOLANDA (CONT'D)

Your dad sounds like my mama.

PARKER

Damn. What hurts so bad you got to  
smoke crack?

YOLANDA

Let's go to the beach and watch the  
sun set.

PARKER

For real?

YOLANDA

For real.

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EXT. ZUMA BEACH - DUSK

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Parker and Yolanda walk along the beach holding hands and sit  
in the sand.

PARKER

You're like the only person I know from Detroit.

YOLANDA

Seems like every other person I meet is from New York.

PARKER

We everywhere.

YOLANDA

Will you go back to Brooklyn after Calarts?

PARKER

Maybe I'll go kick it with you in Detroit?

YOLANDA

I don't think I'll live there again. I like it here.

PARKER

I like it here too. I think I'd like it more if I had you on my lap. Too bad there isn't a bench right here.

YOLANDA

You think we need a bench?

Yolanda sits on Parker and he kisses her a little longer this time.

PARKER

Damn. How come you so tenderoni?

YOLANDA

Well, you pretty tenderoni your damn self.

PARKER

I could get used to this.

YOLANDA

Things usually don't work out, but we can enjoy it while we can.

PARKER

Let me dream for a while.

YOLANDA

Let's dream together.

They kiss again.

YOLANDA (CONT'D)  
Just stay real.

PARKER  
I'm real.

The sun sets.

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EXT. TATUM LOUNGE - DAY

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Zach walks up on Parker practicing his guitar.

ZACH  
Yo... my lady got us a gig at the  
Dangerous Curve gallery downtown,  
mang. We bubbling!

PARKER  
Ah hell yeah. How long is our set?

ZACH  
She says we got an hour homey.

PARKER  
Damn, we need to get our set right.  
I need to write some more songs.

ZACH  
We got two weeks.

Yolanda walks over with her friend CELESTE (20) African  
American dance major.

PARKER  
Hey baby! We got a gig downtown in  
two weeks!

YOLANDA  
That's tight! Here, let me holler  
at you for a moment.

Yolanda and Parker walk away from the others for some  
privacy.

YOLANDA (CONT'D)  
Listen, I know I just knocked your  
boots to hell and back...

PARKER  
Nah, I knocked *your* boots, playa.

YOLANDA

Okay, we knocked boots. A lot. But I just got out of a relationship, so I want you to slow your roll some, okay?

PARKER

So what, I can't call you *baby*, baby?

YOLANDA

Nah, son.

PARKER

So you're like, not my girlfriend no more?

Parker playfully holds Yolanda's hips. She doesn't flinch.

YOLANDA

You think you're real cute, huh?

PARKER

I mean, you knock a lot of boot with me, right?

YOLANDA

Maybe that's all I wanted.

PARKER

Like that?

YOLANDA

Maybe.

Yolanda walks off with Celeste and Parker's playful flirtyness fades and he's left like, *wtf?*

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INT. CAPOEIRA CLASS CALARTS DANCE STUDIO - NIGHT

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SOUND: CAPOEIRA ANGOLA MUSIC SCORES A MONTAGE OF MOVEMENT, ACROBATICS, KICKS, AND Parker has evolved *somme* as he plays with Jaleel showing some evolution.

SEKOU (28) African American rapper, Yolanda's ex boyfriend, appears in the doorway for a moment, then comes in. Yolanda is uncomfortable about it. Parker sees the vibes as he's shaking Jaleel's hand at the end of the game.

MESTRE ONÇA

Ie! Thanks for coming out everyone. A lot of good energy. Peace Sekou, welcome brother.

Sekou gives a little bow.

MESTRE ONÇA (CONT'D)

In the games we see the importance of balance and being aware of the rastera. The rastera is such an important movement because it gracefully brings a man back down to earth. When someone give you the rastera, it's an invitation to find your balance and if it's too late, to fall with some grace and deep awareness so you can adapt and find your center again. Alright, see you Saturday.

Yolanda comes over to Parker while Sekou Greets Jaleel and Jamaicano.

YOLANDA

So, you might have guessed, that's my ex over there. I didn't know he was coming here, I haven't talked to him in forever. Let me see what he wants real quick. I still want to hang out with you tonight, obviously.

PARKER

Okay, all good do your thing.

Jamaicano plays a BOOM BAP rhythm on the drum and Sekou freestyles a rap. Jaleel sits next to Parker as they change their SHOES AND SHIRTS.

JALEEL

Yo, there's a lot of history. All I can say is, I've been there. Not with Yolanda, but Sekou gets around in the cultural community. He's that dude.

PARKER

We've all had our Sekou moments, I'm sure. We all get greedy.

Yolanda and Sekou go outside.

YOLANDA (O.C.)

You're a fucking liar!

Parker feels obligated to look our for Yolanda and goes outside.

Yolanda punches Sekou and he absorbs the blows until he can embrace her and she cries into his arms.

SEKOU

I love you. That hasn't changed. It never will.

Yolanda and Sekou sink down to their knees and cry with Sekou whispering to Yolanda. Jaleel has come beside Parker probably to break up a fight.

JALEEL

Jesus.

PARKER

It's awkward, dawg. Do I go up there?

Yolanda turns around and waves Parker to come over. He comes over and she beckons him to come down to their level. He doesn't go on his knees but squats down. Sekou and Yolanda both put a hand on Parker's shoulder. Jaleel awkwardly stands at a distance in case it gets violent.

JALEEL

Damn.

YOLANDA

Parker, I really do love you and I don't want to lose you. I need to be able to be with both of you. Me and Sekou have dated for three years. He is not a monogamist and I realize that I'm not either.

PARKER

So you want to love me with half your heart?

SEKOU

Think of it like you and me are Yolanda's brother husbands, and the women we also want to love and be with are her sister wives. It's all clear communication no sneaking around. We need to decolonize our sex life, brother, we are naturally open hearted people who love more than one person. In Khemet the Pharaoh would have multiple wives and consorts and the wives would also have their consorts.

PARKER  
(to Yolanda) So you're feeling this  
Khemetan pimp game?

YOLANDA  
It's not pimp...

Parker stands up.

PARKER  
I'm only interested in your whole  
heart, baby. Peace out.

Parker walks and Sekou stands up.

SEKOU  
Brother, I can share some knowledge  
with you that will change your  
life. Have you heard of semen  
retention?

Parker stops and turns to face Sekou, still with some  
distance between them. Jaleel starts walking toward them.

PARKER  
Dawg, I'm not trying to be your  
student. You can have her.

Yolanda stands up.

YOLANDA  
I'm still coming over.

Parker walks away and doesn't face her in his response.

PARKER  
No, you're really not.