

EPISODE 8 SEASON 1 RAPPER SERIES BY COUNTRIFIED

WEDMAN

TITLE: OPERATION PRESS

66. INT. ARIZONA CONVENTION CENTER - NIGHT

Spitta is closing out a show in Arizona. He just killed the show there.

SPITTA

"Thank you, Arizona! Yo boy
Spitta will be back to fuck
with you all soon!"

Spitta leaves the stage. He is met by some fans, some other artists, and then he is approached by Streetching Halt.

SPITTA (CON'T)

"Hey, Streetching Halt! What
are you doing here?"

STREETCHING HALT

"I have an appearance gig
later on at Club Ace. And,
since I'm here, why not come
and see my favorite rapper
perform?"

Spitta grins and blushes a little at her comment. Streetching gets more serious, and you can see the change on her face.

STREETCHING HALT (CON'T)

"Now is the time where I would
normally ask you why you
haven't returned my phone
calls, but, it seems like I got
my answer. You mean to tell me
that you would stop hitting
this just to fuck with some
low-life cop's daughter?"

SPITTA

"Look it ain't like that. And
how did you know her father
was a cop?"

STREETCHING HALT

"Had my people check it out."

Streetching Halt gets close to Spitta's ear and delivers her message in a strong way.

STREETCHING HALT (CON'T)

"You can waste your time on these regular, simplistic bitches all you want, but don't forget, that bitch can never be me. We'll talk later."

Streetching Halt turns and walks away. She is slowly joined by her team as she leaves the building.

67. INT. JONES'S HOUSE - LIVING ROOM - NIGHT

Detective Jones and his wife are watching t.v. in the living room. They hear a knock at the door. Detective gets up and answers the door. He sees his daughter looking very disappointed as she walks past him and enters the house.

Detective Jones knows something is up.

DETECTIVE JONES

"Baby girl, what's wrong?"

SHANIYA

"Everything, Dad. Everything I thought I wanted... everything I believed in... everything is wrong."

This alerts Mrs. Jones who is now obviously worried about her daughter. She has a concerned look on her face and gets up off the couch to hug her daughter.

MRS. JONES

"Baby, come here. Come sit down and tell us what's going on with you."

Shaniya takes a seat on the couch across from her parents.

SHANIYA

"I don't even know if I want to do the news anymore."

DETECTIVE JONES

"What do you mean? You wanted to do the news ever since you were 6 years- old."

SHANIYA

"Yes, Dad, I did because I thought this industry was independent, held people accountable, represented the community, and had integrity. I wanted to be a part of that."

MRS. JONES

"Why you can't be a part of that sweetheart?"

SHANIYA

"Because most of the news is bullshit!"

DETECTIVE JONES

"Tell us what's going on, baby girl."

SHANIYA

These news stations are fake, manipulative, and controlled by big government. Dad, don't you know most of the violence they show about Black people don't even happen here?"

DETECTIVE JONES

"What are you saying?"

SHANIYA

"I'm saying, I seen Katie do a homicide report on something that happened in a whole other state and made it seem like it's going on right here in Atlanta. I also did some digging and found out they have been doing this for a long time now. The owners of the networks are being controlled by high-level government. So, these news stations can't tell the truth to the people, like I thought they would. Ahh! It's just a whole lot."

DETECTIVE JONES

"Baby girl, if it's one thing you should have learned from your daddy it's this: wherever there is power and influence,

manipulation is holding the two together. This is how life at the top works."

SHANIYA

"Yeah Dad, but it's not right. They making us look like criminals and thugs whenever they want. And, this is giving a green light for cops to shoot us on the spot and for a jury to convict us at a higher rate."

DETECTIVE JONES

"I never said it was right. What I'm saying is, that it's real."

SHANIYA

"I know, Dad, but I wish it was something we could do. It just feels like the system is always trying to attack us on many levels. For example, I overheard our director talking about pushing some agenda to promote Black crimes, he kept calling it Operation Press."

This gets Jones' attention.

DETECTIVE JONES

"What he called it again?"

SHANIYA

"Operation Press."

This rings a bell and Jones now has confirmation that the news is in some type of conspiracy along with the Chief and big government.

68. INT. LOCAL CAFE - SATURDAY MORNING

Detective Jones is sitting at the table, checking his phone, when Officer Sanchez and Jenny walk in holding folders.

JENNY

"This place is normally packed on a Saturday morning. We were able to just walk in."

DETECTIVE JONES

"Lucky us."

The two ladies sit down at the table across from Detective Jones.

DETECTIVE JONES (CON'T)

"Now that we reviewed the information. Let's try to put this picture together."

(To waitress)

"Can I have 3 coffees, please? You can just put the cream and sugar on the side."

(Back to ladies)

"So, what do we got?"

OFFICER SANCHEZ

"From the way it seems, it's like a vicious web of powerful people working together for a common goal. The people at that town hall were right, the police were instructed to lock up as many people as they could that weekend."

JENNY

"And, if most of them go to prison, it benefits somebody. So, the way we have to address this thing is to first see who benefits from locking up Black and Brown people. When we identify who benefits, then we must evaluate their involvement."

DETECTIVE JONES

"Great approach, but first, let's see if we can make a connection with everything and then see who's benefiting."

JENNY

"I've been doing some digging around and cross-checking some of these files, and it seems like the plan is to influence the news and media to portray poor people as dangerous."

OFFICER SANCHEZ

"And, when that happens, it can influence a jury and a judge. This is nothing new."

DETECTIVE JONES

"And, Operation Press is a real thing. My daughter came over and was real upset when she found out the news was controlled by a handful of people."

JENNY

"So, let me take a crack at what's happening. The government is ordering the media to put out negative images of Black and Brown people, then Chief was ordered to produce high arrests."

OFFICER SANCHEZ

"Then things get passed to the clean-up lady, Attorney Conley. She's the one that recommended one of three prisons for people of color."

DETECTIVE JONES

"And, since the prisons are private, it's a group of people benefiting from that."

OFFICER SANCHEZ

"I have information on this page of all the companies that supply each prison."

Officer Sanchez takes out another piece of paper and places it on the table.

OFFICER SANCHEZ (CON'T)

"This is the stock return information for the past three years and here are the top donors for all three private prisons."

Detective Jones looks at the paper.

DETECTIVE JONES

"It's judges, lawyers, mayors,

attorneys, and city officials on this list, just to name a few. I don't see Judge Radford's name on here."

OFFICER SANCHEZ
"Judge Radford?"

DETECTIVE JONES
"Yes. I wanted to see if his death was connected to all of this. I was wondering if this was why he was blackmailed."

OFFICER SANCHEZ
"His name is not on the list, but his daughter's name is connected to two of the prisons on the list. She's a top donor."

Officer Sanchez takes a sip of her coffee. She thinks for a moment about the whole case.

OFFICER SANCHEZ (CON'T)
"This thing might be bigger than we think. If the connections go far up into the government, do we really have a chance to take down the key players?"

JENNY
"We can try. I know the least we can do is turn the light on so everyone can see these roaches running for cover."

DETECTIVE JONES
"I have too much already invested in this case not to pursue it as far as I can."

Jones has a worried thought come over his face.

JENNY
"What's wrong?"

DETECTIVE JONES
"The girl... The girl!"

JENNY
"What girl?"

DETECTIVE JONES

"The witness girl. If the Chief knows I have the girl, he will try and use his resources to sniff her out."

OFFICER SANCHEZ

"Where is she now?"

DETECTIVE JONES

"She's at one of my secret locations. She needs to be moved because the location may be compromised. As a matter of fact, I need to get out of here. Jenny, you have someone high up that you can trust that can give you information on how we should pursue this shit?"

JENNY

"Yes, I have a friend that I can trust."

DETECTIVE JONES

"Cool. Good work ladies. I will dig more into these files and knock on some doors."

Detective Jones gets up from the table and leaves quickly.

69. INT. CNBS NEWS STATION- DAY

Shaniya brings coffee into Katie Silver's office. Shaniya has had low energy ever since she found out the news was controlled. Katie Silver has noticed her energy over the past week.

KATIE SILVER

"Thank you. You can just sit it down over here."

Shaniya sits the coffee down.

KATIE SILVER (CON'T)

"Hey, is there something wrong? Is everything all right at home?"

SHANIYA

"Yes, everything is fine, why would you ask?"

KATIE SILVER

"Because your energy has been low for some time now, and you're no longer that bright, bubbly girl that used to love to be here."

SHANIYA

"I love being here."

KATIE SILVER

"You know what I mean. So, what's really going on?"

Shaniya begins to open up to Katie.

SHANIYA

"It's just... it's just, I thought the news was..."

KATIE SILVER

"Truthful, independent, a place where the local public can seek the truth? I felt the same way when I was your age and interned for WCBC. I wanted to be a part of bringing the truth to the people. Then, I learned that delivering the news is no different than any other influential profession out here. This means your perception and the reality of the job will be miles apart. So, yes, the stations have owners and shareholders so that means you will have bosses. If you want to keep your job, you let the bosses do what they do, and you do what they tell you to do."

SHANIYA

"Why do you do it? I mean, why do you participate in sending out disinformation?"

KATIE SILVER

"I don't like to look at it as participating. I just look at it as doing what I'm told and going home. Also, I look up to the news ladies that came before me. They too had to deal with the same crap and even worse crap back then. They still did their job well enough to make me want to be where I am today."

70. INT. JONES CAR/ HIDE AWAY SPOT - DAY

Jones is in his car calling Officer Seally. Seally is sitting at the table, drinking coffee when she receives the phone call.

OFFICER SEALLY

"Hey? What happened to you yesterday? Thought you were coming through with Chinese food."

DETECTIVE JONES

"Hey. Listen up. The Chief knows we have the girl."

OFFICER SEALLY

"The Chief knows? How did he get wind of it?"

DETECTIVE JONES

"I have reason to believe the Chief is in on it."

OFFICER SEALLY

"So, you think Lawson has gone corrupt? It must be some heavy pressure coming from the top in order for him to get involved with the other side."

DETECTIVE JONES

"That's what I said. Anyway, I think the location is compromised. So, I want you to get your things together and be ready to move when I get there. We will head to location "Bear Cave"."

Officer Seally hangs up the phone. She was overheard by Kylie who is now terrified.

71. INT. / EXT. HIDE AWAY SPOT - DAY (CON'T)

Officer Seally notices Kylie staring at her for a second, and then Kylie dashes into her room. She quickly puts her things inside of her backpack. She rushes back out to the living room and is stopped by Seally.

OFFICER SEALLY

"Where do you think you're going?"

KYLIE KELLER

"Anywhere but here."

OFFICER SEALLY

"You are going nowhere! It's not Safe!"

KYLIE KELLER

"Well, anything will be safer than this place. I just overheard you say the chief of police knows about me. If he knows then I'm not safe here."

OFFICER SEALLY

"Just hold on a second. Detective Jones is on his way here now."

Gunshots ring out. Bullets enter the house. The ladies start screaming when 8 men, in black clothes, kick in the door. Officer Seally runs to get her gun, and Kylie runs out of the back door. She drops her backpack but continues running away from the house. One of the men shoots at Officer Seally while she is reaching for her gun.

GOON 1

"If you want to live, put your hands up in the air... Now!"

Officer Seally knows they have the drop on her, and she slowly raises her hands. Another man ties Seally's hands up behind her back. He brings Seally over to Goon 1.

OFFICER SEALLY

"Who sent you? How did you know we were here?"

Goon 1 slaps Officer Seally so hard, that she passes out.

81A. CAMERA SWITCHES TO KYLIE ESCAPING (CON'T) - DAY

Kylie is running through the woods, screaming for help. The men in black clothes are closing in on her.

KYLIE KELLER

"Help me please! Someone help me!"

She continues running and all of a sudden an arm comes across her face and knocks her off her feet. She is unconscious and lying on her back.

72. INT./EXT. JONES'S CAR / HIDE AWAY SPOT (CON'T)- DAY

Jones is calling Officer Seally on the phone but is getting no answer. He pulls up to the house and notices the broken windows and damaged door. Jones pulls out his gun and slowly approaches the house.

DETECTIVE JONES

"Hello? Hello? Seally? Hello?"

Jones looks around the house to see the damage and the struggle that took place. He walks around the house, gun in hand, looking for anyone. He hears a murmur coming from a bedroom. Jones walks into the bedroom with his gun pointed. He hears the noise coming from a closet. He opens the closet, points his gun, and sees Officer Seally tied up with tape over her mouth. Jones un-ties her.

DETECTIVE JONES

"Seally?! What the hell?! What happened here?!"

OFFICER SEALLY

"Some men in black came in with guns drawn. They took the girl and tied me up."

DETECTIVE JONES

"Damn! The Chief had something to do with this. Shit! Now we got to find her again. We need to get to her before they do something."

OFFICER SEALLY

"Not all hope is lost. I put a tracker in her shoe one night when she was asleep. I should be able to pull up her location."

Officer Seally goes over and picks up her laptop off the floor. She opens the laptop up and sits it on the table, but the laptop breaks into two pieces.

OFFICER SEALLY (CON'T)

"Damn! They ruined my laptop!"

DETECTIVE JONES

"What are we going to do now?"

OFFICER SEALLY

"I have the software on my laptop at home. I will go there, key in her device information, and I should be able to pull up her location."

DETECTIVE JONES

"Ok. Let me know something as soon as you find out. I don't think we have much time."

73. INT. HOMELAND SECURITY BUILDING- OFFICE- DAY

Jenny is walking up to the metal detector. She is met by a Homeland Security Officer. He is a White male, tall, clean-shaven, age 40 - 60 years old.

HOMELAND SECURITY OFFICER

"Ma'am, please empty everything out of your pockets, place it in this bowl, and walk through these detectors."

Jenny does as requested. She walks up to the desk of Homeland and speaks to a female officer. She has on a black suit, and black shoulder-length hair, White or Hispanic, age 30- 45 years old.

JENNY

"Hey. I have a meeting with Director Kimmel."

FEMALE SECURITY OFFICER

"What is your name?"

JENNY

"Jenny. He should be expecting me."

The Female Security Officer picks up the phone and contacts the director.

FEMALE SECURITY OFFICER

"Hello, Director Kimmel... You have a visitor by the name of Jenny... Ok sir, I will send her up."

The Security Officer hangs up the phone and looks at Jenny.

FEMALE SECURITY OFFICER (CON'T)

"Mam, you're free to go up. You will take the 1st elevator on your right, up to the 3rd floor, you will make a right, and his office is the second door on your left."

74. INT. DIRECTOR KIMMEL OFFICE- DAY

Jenny walks into the Director's office. He is sitting behind his desk typing on his computer.

DIRECTOR KIMMEL

"Jenny, you didn't sound like yourself over the phone. What can I do for you?"

JENNY

"Sir, you have been a mentor to me for years, and I appreciate you for offering me an open-door policy anytime I needed to speak with you. Well now, I really need to speak to you."

DIRECTOR KIMMEL

"Yeah. You only wanted to meet in person, which tells me that this is pretty serious. What's on your mind Jen?"

JENNY

"I've been investigating a local case that I think has ties to the highest levels of the government. I don't know

how far up the chain this conspiracy goes; I just need your support to stand up to whomever it may be."

DIRECTOR KIMMEL

"You say a possible conspiracy is being committed that may contain high-level members of the government?"

Jenny takes her folder and lays it on his table. The Director opens the folder to see the information.

JENNY

"My team and I are investigating Operation Press. This is where the news media, entertainment sector, and levels of the government all working together to profit off sending Black and Brown people to certain prisons."

The Director is still looking at the papers.

JENNY (CON'T)

"As you can see, it's some high-level people on that list: judges, prosecutors, entertainment elites, and that doesn't include the family members that serve as a scapegoat to the well-connected."

DIRECTOR KIMMEL

"Do anyone else knows about this?"

JENNY

"Only Detective Jones, and 1 officer at our department. Other than that, no."

DIRECTOR KIMMEL

"Have you spoken to the Chief about it?"

JENNY

"That's the thing. We have evidence that he's a part of it. Not sure if he's being

pressured, if he's benefiting from it, or if he's just as corrupt as some of our past police chiefs. I don't know."

DIRECTOR KIMMEL

"Ok. I will review what you have here and put some of my people on it. If I hear anything, I will get back to you and please do the same."

JENNY

"Thank you, Director Kimmel. I'm glad I can count on you."

Jenny walks out of his office. Director Kimmel is looking through the files as the camera fades to black.

75. INT. JONES'S STUDIOS - DAY

Spitta and Detective Jones are listening to the last song that's on Spitta's album. The song ends.

DETECTIVE JONES

"That's it. Now I think you have an album that is saying something. You have music that speaks to people and not the regular bullshit these other kids are rapping about."

SPITTA

"I will have to see how the label, and the public feel about this."

DETECTIVE JONES

"The public needs it, the label don't. Expect for the label to have a problem with your new music. When they disapprove, that will reveal their agenda."

Spitta sits quietly as Jones gives him information on this. Jones plays off Spitta's silence.

DETECTIVE JONES (CON'T)

"Come take a ride with me. I want you to meet my friend that I was telling you about."

They leave the studio.

76. INT. JONES'S CAR - DAY

Spitta is riding in the passenger seat as Detective drives through the city.

DETECTIVE JONES

"If your label don't want to play ball with you, I want you to reconsider signing to my boy's label. He will allow you to put out the type of music you want. He will really get behind the message and support you fully."

Detective Jones turns his radio to a country-western station.

DETECTIVE JONES (CON'T)

"Listen to this country station for a second."

Jones allows a popular Country- Western song to play.

DETECTIVE JONES (CON'T)

"You hear what they're talking about? They sure ain't talking about killing, drugs, or calling their women bitches. You got to think why these White folks would allow rappers to speak about stuff, that they don't allow on their own station. Let me turn to another station."

Jones turns to another country station. He listens to the song for a minute.

DETECTIVE JONES (CON'T)

"See? You don't hear any of that bullshit on these stations that you hear on hip-hop stations. You hear the subjects of their songs?"

SPITTA

"I'm clear on what you're saying."

77. EXT. / INT. ANDRE 3000'S MANSION / OFFICE - DAY

They pull up to a nice mansion. The two get out and walk to the door. Jones rings the bell. A very popular old school rapper answers the door. It's Andre 3000 (or some other major rapper) Spitta gets excited.

SPITTA (CON'T)

"Oh, shit! You're Andre 3000.

DETECTIVE JONES

"Yes. This is the friend I was telling you about. Andre 3000, this is Spitta, as you know, and Spitta, this is Andre 3000. Now that you two have met, let's go talk business."

ANDRE 3000

"Yeah. Come on in."

Everyone walks back to Andre 3000's studio office. The three men sit down. Andre is behind his desk.

ANDRE 3000

"Spitta, you blowing up boy! You're the hottest artist in the streets right now. Let me ask you, do you think things happen for a reason?"

SPITTA

"Yeah."

ANDRE 3000

"I think so too. It's a reason you connected with Countrified. You were designed to be more to the people. You're here to help elevate our people to reconnect with their true selves. I've been hearing snippets of the album, and I got to say, that shit is fire. It's what the people need."

SPITTA

"I can appreciate that, especially coming from you."

DETECTIVE JONES

"Listen Spitta, over here at Trill- House records we will be behind you 100 percent."

ANDRE 3000

"He's right. We can start a movement behind your music. We can make you bigger than the biggest star. You can change the world with our vision and support."

SPITTA

"It sounds good and all but how do I know you're able to do what these major labels do? I mean I'm all on radio, got movie opportunities, the whole nine."

ANDRE 3000

"Well, I'm not going to cap like I got as much power as these major labels, but we do support the few artists we have like no other. I know you heard our female artist Salettra's song on the radio. She sings that song, *I'm game for the gain*."

SPITTA

"Oh shit! She's on your label? I hear that shit all over the radio. So, what are we talking? My label is down to offer me \$5 million to re-sign with them."

ANDRE 3000

"I can negotiate with your people on a respectable signing bonus, but our main focus is to support your movement."

DETECTIVE JONES

"Spitta, you must know that this movement is extremely important. You first must see if your label is willing to play ball with your new approach and if they're not, then you must decide between money or legacy."

ANDRE 3000

"You kids got it easy

nowadays. You have YouTube and all of these social media apps to pretty much promote your own career. Spitta, you put in the work, you have millions of followers, so you need to stand on that and direct your own path."

DETECTIVE JONES

"Like we discussed earlier, this road won't be easy, but it will be necessary."

ANDRE 3000

"Before we end this meeting Spitta, I want to know, do you believe in this new approach and are you willing to endure and complete the mission?"

SPITTA

"Yes, sir. I am. After working with Mr. Jones and learning how our music was doing more damage to our people than good, I've become committed to this."

ANDRE 3000

"Good to hear. I will draw up a contract for your people to look over, and you get back to us as soon as you meet with your label, and we'll go from there. We will schedule another meeting soon."

Everyone shake hands and Spitta and Jones leave.

78. EXT. INT. OFFICER SEALLY HOUSE- DAY

Officer Seally pulls into the driveway of her home in a middle-class neighborhood. She gets out of the car and checks her mailbox. She has tons of mail. She then goes inside and heads to the kitchen. She puts the stack of bills on the table and begins to make coffee. After the coffee begins to boil, she opens up a nearby closet door. There is a briefcase inside; she grabs it. She sits it on the table, opens it, and takes out a laptop. She powers up the laptop. She then makes a cup of coffee and sits down to

investigate. She picks up her phone and calls Jones.

OFFICER SEALLY

"Hey, I found her... She is at 6506 Tustin Rd in Norcross. From Google Maps, it looks like some type of warehouse... Ok. Be careful and keep me updated."

79. INT. FLEET RECORDS- DAY

Spitta and his manager Derrick are sitting at the round table with the label executive and Mr. Bell. They are listening to Spitta's new album. They are sampling through songs. You can see the uncomfortable faces as they hear the lyrics to the songs.

SPITTA

"So, what do yawl think?"

The room is silent. The label execs are looking around uncomfortable to each other. Mr. Bell chimes in.

MR. BELL

"Spitta, the music sounds good but it's nothing like your first album. Sounds like you're going soft on us. Most of your fans know you as that street king, and they may not like this conscious approach."

ATTORNEY KEMMER

"Mr. Bell, if I may? Spitta, you have done so well by going in a certain direction, why the sudden change?"

SPITTA

"I realize that my voice influences a lot of people, and it's not doing them no good by me just promoting shit that ain't productive."

MR. BELL

"Spitta, it's called "show business". You have the show but there is also a business that we must maintain. We're just saying that it's better for business to give your

consumers what they're used to."

INSERT FLASHBACK SCENE.

Spitta has a flashback on what Detective Jones said to him.

DETECTIVE JONES

"You first must see if your label is willing to play ball with your new approach, and if they're not, then you must decide between money or legacy."

Flashback ends. The scene continues.

SPITTA

"I understand what you're saying Mr. Bell but this is the album I'm going to put out regardless of what anyone thinks. We have a deal or not?"

MR. BELL

"I'll tell you what. Let's meet in the middle. If you add two songs to this album, that your fans are used to, then we will give you the 5 million. How does that sound,

huh?" Spitta thinks about it.

SPITTA

"Ok, I think I can do that."

MR. BELL

"Ok. Great! I will get everything in motion, and we can start promoting this new album right away."

80. INT. WAREHOUSE - DAY

Kylie is tied up and sitting in a chair crying. She has two men in black behind her while she is being questioned by Officer Taylor.

KYLIE KELLER

"Please, sir. Let me go! I

didn't do anything!"

OFFICER TAYLOR

"It's not about what you have done, it's about what you could do."

KYLIE KELLER

"What do you mean, sir?"

OFFICER TAYLOR

"I mean you're set to testify in court about your father's death, and that's not a good thing. Do you understand?"

Kylie recognizes the voice she gets angry.

KYLIE KELLER

"Wait a minute. I recognize that voice. It was you. You murdered my father you piece of shit!"

Officer Taylor slaps Kylie very hard across the face.

The camera switches to Jones and his boys entering the warehouse with guns drawn. There is a gunman in black guarding one of the entrances. Hammer walks up on him and before the gunman can react, Hammer hits him in the head with his gun and then snaps the gunman's neck.

The camera cuts back to Officer Taylor speaking with Kylie.

OFFICER TAYLOR

"You listen to me you little, barbie doll looking bitch! You don't know what you're talking about, and the fact that you would make accusations like that is why we must silence you."

The camera cuts back to Jones and his boys. Another gunman discovers Hammer next to the dead gunman. The gunman tries to react, but he is shot by Selinski.

The camera switches back to Officer Taylor. He hears the shot and knows that there is a problem. He don't want to be a part of the scene so he reacts fast.

OFFICER TAYLOR
"Sounds like we've been
compromised. You guys take care
of that. I can't be seen here."

Officer Taylor takes out his gun and points it at
Kylie.

OFFICER TAYLOR (CON'T)
"Fuck this little bitch."

Officer Taylor shoots Kylie to the left of her
stomach. She screams. Officer Taylor runs out of the
warehouse, hops in his car, and drives off without
Jones noticing he was there. Jones sees the other two
men by Kylie, and they begin shooting at each other.
Jones ducks behind a platform and returns fire
hitting one of the gunmen. Hammer shoots the other
gunman. They run over to Kylie, untie her, and lay her
on the ground.

DETECTIVE JONES
(To Hammer)
"Hey, give me your shirt! Call 911!"

Hammer takes off his shirt and gives it to Detective
Jones. Jones applies pressure to the gunshot wound.
Kylie is silent. She is losing blood.

DETECTIVE JONES (CON'T)
(To Kylie)
"Hang in there Kylie."

Camera fades to black.

81. INT. COURTROOM - DAY

The courtroom is packed with people. There is a
famous Atlanta rapper on the stand for murder
charges. Fans are inside and outside of the
courtroom. This is an intense case. Attorney Conley
is prosecuting the case.

ATTORNEY CONLEY
"Your honor, you can hear
Michael Jenkins aka Lil Merkem
bragging about the killing he's
done. I would like to quote
some of his lyrics from his
latest song: 'I'm little Merk,
because I'm quick to merk a (N
word), I put in that work, and
love to play with that

trigga.' Your honor, I have many more quotes of this violent content."

ARTIST ATTORNEY

"Your honor, this is an infringement on my client's freedom of speech and creativity. If you want to hold my client accountable for his freedom of creativity, then we maybe need to look into the movie industry when they put out content people don't agree with."

The judge hears both sides and makes his decision.

JUDGE PELZER

"Mam, it doesn't seem like you have enough evidence to convict Mr. Jenkins on murder charges."

ATTORNEY CONLEY

"But, your honor, that's all he makes music about and..."

JUDGE PELZER

"Attorney Conley, that is enough. The debate time is over, and I'm making my ruling. You can't use someone's creativity as evidence against them. So, my ruling is for the defendant. You are free to go."

The crowd erupts in applause.

JUDGE PELZER (CON'T)

"Attorney Conley, in my chambers please."

82. INT. JUDGE PELZER CHAMBERS - DAY (CON'T)

Judge Pelzer walks into his chambers and is followed by Attorney Conley. She comes in and shuts the door for privacy.

JUDGE PELZER

"What the hell do you think you're doing out there? Trying

to use rap lyrics as evidence in a murder trial. Are you shitting me?"

ATTORNEY CONLEY

"But sir, you know he is a violent man, and I was just pointing out that he promotes that type of behavior."

JUDGE PELZER

"Attorney, a large percentage of our cases are based on influence, and gangster rap is a major player in all of that. We start locking up rappers for what they say on records, then you will have no gangster rap and therefore you will have no influence. So, I don't want you to ever bring that type of crap into my courtroom again, are we understood?"

ATTORNEY CONLEY

"Yes, your honor. It won't happen again."

JUDGE PELZER

"It better not. You're dismissed."

Attorney Conley leaves the chambers.

83. INT. FANCY ATLANTA RESTAURANT - EVENING

Detective Jones and Andre 3000 are sitting in a private booth. There are two bodyguards on each side that belongs to Andre 3000. Spitta and his manager Derrick walk to the booth, they greet each other and sit down.

DETECTIVE JONES

"I know everybody is busy, so let's just get down to it. How did the listening session go?"

SPITTA

"They didn't seem too lit about my shit, just like you predicted, but they did say they would meet me halfway."

DETECTIVE JONES

"Meet you halfway! What's that supposed to mean?!"

DERRICK

"The label offered to give Spitta the \$5 million if he adds two new singles reflecting his old music."

Andre 3000 smirks and shakes his head.

ANDRE 3000

"The picture is clear nephews. They want you to give them two songs that they can use to continue to exploit you and manipulate our people. Yeah, some hard-core fans will hear the real talk you have on this album, but you will be known for the two songs that they're asking for. If signing to that label will jeopardize your new mission, you need to rethink it."

SPITTA

"You make some good points. But they're making 5 million points. They get the two songs they want, and I get \$5 million dollars. It's not like we can't promote the songs we wrote on other platforms. So, with all due respect, I think I'm going to re-sign and take the money."

DERRICK

"Now if yawl want to match the \$5 million then we can..."

ANDRE 3000

"Hey, 'Congratulations'. If you can get 5 million, get it. Just remember how important this album is, and you need to make sure that the people around you are just as supportive, that's all."

DETECTIVE JONES
"All money ain't good money.
So, I would suggest you take
some time to think about it."

SPITTA
"Fa sho. That's the move."

The waiter approaches.

DETECTIVE JONES
"Ok. Now that that's out of
the way, what do you
gentlemen want to start off
with?"

84. INT. CHIEF LAWSON'S OFFICE - DAY

Officer Taylor walks into Chief Lawson's office.

OFFICER TAYLOR
"Chief, I took care of our
little problem."

OFFICER LAWSON
"You sure your men didn't fuck
it up this time?"

OFFICER TAYLOR
"No. I took care of the little
bitch myself. She won't be
talking to anybody. I'm sure
Jones knows about her death
by now."

OFFICER LAWSON
"What makes you say that?"

OFFICER TAYLOR
"Because I could hear him and
his men coming in to save the
girl, just before I killed her
and made a break for it."

OFFICER LAWSON
"Did Jones get a look at you?"

OFFICER TAYLOR
"Nawl, I don't think so. I do
think shit is about to hit the
fan. Jones definitely won't
stop until he finds out what's
going on for sure, now. Chief,

you got to do something."

OFFICER LAWSON

"I will take care of it. Just keep a low profile for a while until I get this thing under control. Do you understand?"

OFFICER TAYLOR

"Copy that, Chief."

Officer Taylor leaves the office, and a concerned look is on the Chief's face as the camera pushes in and fades to black.

85. INT. ANDRE 3000 HOUSE- LIVING ROOM - DAY

Detective Jones is still in his detective wear and is sitting on the couch, sipping tea, and having a conversation with Andre 3000.

ANDRE 3000

"Countrified, I think we may have a problem. We're not in a position to match the 5 million his label is willing to pay. This means there's a chance that we may not be able to do this with Spitta."

DETECTIVE JONES

"We have to do this through Spitta. He's the hottest rapper out, and he has a major following. This is our chance."

ANDRE 3000

"I told you I would always help you with the mission. The timing is perfect, the music is right, and this artist can carry the torch for us... but 5 million is a lot of money for us to risk right now."

DETECTIVE JONES

"Damn it! This is our shot. The mission has been put on hold for years, and I've been trying to think of a way to keep the mission going, and

then this young boy popped
up."

ANDRE 3000

"Look, I feel ya. It seems
heaven-sent, and it might be.
This could be your shot,
Countrified. I can give him
3 million, but you will have
to find the other 2. Once we
have him, we can work our
magic. If he's that important
to the mission, you got to
make something happen... So,
what are you going to do?"

The camera pushes in on Detective Jones's face. He has
a very serious look on his face. Detective Jones
doesn't answer, the camera fades to black.

END OF EPISODE 8