

"SAFER STREETS"

A PLAY BY:

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## THE PLAYERS: Main Characters

MARVIN "Shake Shake" THOMAS Gorilla Pimp

6'4; 200lb.; Slightly pigeon-toed; bops hard when walking.

EBONY "Creamy" / "Makeda" JOHNSON Telemarketer

Darkskinned; hazel eyes; french braids; large breasts; 5'7; 125 lbs.

Telemarketer / Bottom Bitch (new)

CARL "Devil" JONES

Hustler / Auto accessories shop owner

Light-skinned; bald fade; scar across left eye; 5'6; 200 lbs.; gut

MISHA NELSON

Red boned; 5'6; medium build - skinny; 118 lbs.; gray eyes

Bank Teller / escort.com (Bottom Bitch - old)

KIANNIA "Yanna" WILLIAMS

Brown skinned; vixen bob hair; 5'10; 140 lbs.

Student / Hustler; Mass Media; Journalism; Collegiate

"MAMA" MARSHA THOMAS

Elderly woman, caramel colored skin; 5'7; 160 lbs.; good shape - athletic; shoulder-length gray hair.

DENNIS "BABA" SOBIN

200'; 15,000 tons / 30,000,000 lbs.

PRISONER / Author / Spiritual Guru

## THE PLAYERS:

\*1 Detective James Brandon  
FBI Agent

\*2 Detective Woody Williams  
FBI Agent

## SCENE 1: MARVIN'S THOUGHTS (1)

INTERIOR - MAXIMUM SECURITY CELL - EARLY MORNING - 2014

The sounds of the hallway lights turning on. The stirring of officers opening cell doors in the "High-Profile" Segregation Unit of WILLIAM B. PATTERSON PENITENTIARY, for the porters to bring food carts from the "Chow Hall" awaken Marvin Thomas.

Marvin pulls the covers back as he sits himself up on the hard cot that's on the bunk in his one-man 8x6 and a half foot cell. As he tries to clear the fogginess from his mind, he clearly realizes he's in prison yet again.

MARVIN: "Whatever I Embrace Becomes."

Marvin quoting the Goddess Nut, with a light laugh and twisted smile.

NARR: "Gimme Ife", he says to himself, wondering why she visited him in his dreams. The sweet old woman who so fervently taught him of the land of Kheemit. The Ancient History and Symbology teacher's voice echoing in his head would tell him things of immense value such as: 'The more troublesome lot of our people, the people of New Guinea whose purpose was to carry the very sky upon their heads. Because they were built strong enough to do it!' she'd admonish.

MARVIN: "Man, this shit is getting old fast, but I create my own future. My past actions have proven powerful."

NARR: Now the daily routine of brushing my teeth, washing my face, sending clothes out in laundry bags to be washed, and waiting for correctional officers to take their sweet time to break cell doors for the shower to wash your ass. Or a food tray is like self-hypnosis.

- He finishes his morning hygiene as the food slot on the doors open.

NARR: The test of the American Man with heart or nagging innovation. Choose to be free.

"Thomas!", the C/O yells, "Are you eating chow?!", and slides a tray into the slot. Marvin takes the tray.

MARVIN: "A, C/O sign me up for the phone."

Scene One: cont.

NARR: 'Oatmeal, Devil's favorite. And wow, coffee cake. Ebony had a weakness for.

'All of the lives I had in my control.... Now look what happens, look what I've done. Look where I'm at.... No more King Crab and steak, nor raideer games with Devil. Popping bottles with 'froze nose soft leg, hoos droppin' clothes behind closed doors; Making bank rolls with open pussy holes; Just seven twenty-fours.'

- Mechanical female voice: "You have a collect call from Marvin, will you accept the tolls?"

SCENE TWO:

MARVIN: I miss you baby...

MAKEDA: Aw, save it Shake Shake, I don't want any cupboard love.

What you want, boy?

You don't love me; You only call when you want something from a nigga." Makeda

laughs playfully.

MARVIN: Oh, yeah!?! Un-ha, aint that some shit! Bitch...

Fuck you then. Nah, for real Creamy, all jokes aside. I just wanted to hear your voice.

Now that I've heard it - "click!" Marvin says, laughing.

MAKEDA: Ooh, boy, don't get your ass kicked! I'll jump through this phone like some cartoon, and fuck you up on some 'kill-la-kill', shit.... Makeda warns.

MARVIN: Excuse me!... MISS Bitch!

MAKEDA: That's right. Show some respect.

- They share a joyful laugh as Marvin drifts into his own collection of images of the days when these early morning conversations were met with hazel eyes, a soft leg on mornin' wood, and a chocolate faced beautiful smile kissing him...

MARVIN: "Hi, ugly face."

MAKEDA: "Oh, don't look at me, Shake." Ebony would say, pulling the covers over her face.

MARVIN: "So, how'd we do last night?"

Scene Two: cont.

— Creamy would get up and grab a knot of cash from the Chirag bag. Wearing nothing but a thong.

You can see where Ebony got the nickname "Creamy." Her double "F" breasts were so silky smooth like dairy cream, heavy, sweet and whipped.

Body like the Shrine of the Black Madonna, reincarnated by Krishna: A gift to mankind; which I benefit from handsomely....

MARVIN: "Ebony."

MAKEDA: "Who? I am Makeda!"

MARVIN: "Ooh, I mean Makeda. I'm so sorry for all the wrong I've done to you, if I could go back...."

MAKEDA: "Ah Shake, save your "sorrys." In fact, you have to stop doing this to yourself. All beating yourself up will not change what happened in the past with Kianna, Misha or Carl. They've moved on and so should we. As time goes on we will catch up with Yanna and Misha. Forgive, forget and let the healing begin.

Baby one day you'll see Carl again. I promise.

SCENE THREE:

INTERIOR. RENAISSANCE BUILDING. CAR SHOW. EARLY EVENING. 1996

MISHA: "Ahh!" Misha screams, "Shake please don't hurt me."

Misha falls to the floor in the 1996 Detroit Car Show at the Renaissance. People are staring and looking from afar. Including one multimillionaire in a ~~blue~~ pin-striped suit by Prada.

MISHA: "Stop! Let me go!"

— The man in the blue suit grabs Shake Shake's arm as it moved to slap Misha down.

Scene Three: cont.

SUIT MAN: "Hey, asshole what's wrong with you? Don't you have a mother?"

- Misha falls into the suited man, and hugs him.

MARVIN: "No! I'm like God, I birthed myself. Do you have a mammy? Because after she buries you, I'm going to have her deep-throating on Woodward."

- Misha runs away as security are seen coming.

SUIT MAN: "I think you should leave before things get ugly."

MARVIN: "Yeah! You're right, but not for me because your ugly about to look like a Detroit side street. Black as hell and full of holes."

- Shake Shake pulls back his leather jacket revealing his Colt .45 in a holster.

The Suit pauses, raising his hands slowly.

Shake Shake leaves the Car show.

INTERIOR: ~~PEARCOCK HOTEL SUITES~~ EVENING: HOTEL SUITE "5"

- There's a knock on the door. Misha opens the door and shrieks laughing.

MISHA: [Mocking tone] "Ah! Please don't hurt me." as she falls to the ground.

MARVIN: "Bitch! Stop playing, did you get it?"

MISHA: "Yes, I got it. Along with some bruises on my arm, you asshole. You didn't have to be so rough."

"I went to his room after I lifted the money clip with six gees, his wallet and hotel key. There, I found a checkbook, a laptop, and some paperwork he'd signed. I was watching it up with his license when I heard something. But it was his computer. I got online and was able to look at his account statement. I connected it to the dummy corporation account like you told me to. And, I don't think he's going to miss a few dollars and a few pre-signed blank checks. See how good my forgery has gotten."

MARVIN: "Yeah, it look just like his. So when you say a few checks and a few dollars, how much exactly?"

MISHA: "\$3.5 million, and 6 checks each at about \$700K. In which you'll find some crackheads to cash the checks at my bank where I'm opened."

MARVIN: "I guess I can get Devil to find some hypes for me, looking for a hit to work. A friend from the streets nobody'll miss."

MISHA: "Hey, hey! Shake, nobody supposed to get hurt!" Misha pleaded.

Scene Three: cont.

MARVIN: "Well, what do you suggest, Mish?"

MISHA: "Well, I dunno..."

MARVIN: "Well, we have until Monday to come up with something."

MISHA: "Come here, clllen down. Let me show you how much I appreciate you."

— With a sexy smile, Misha follows the programming of hypnosis Shake has trained her under, and unbuckles, unzips Shake's pants, falls to her knees and starts showing her appreciation.

SCENE FOUR:

INTERIOR • LIVING ROOM • MORNING

— Telephone rings.

MISHA: "Hello?"

EBONY: "Hi, may I speak with Misha Nelson, or the head of the household, please?"

MISHA: "Yes... I'm Misha Nelson. Who is this?"

EBONY: "Hi, I'm Ebony Johnson of EXPLORER ACCOUNTS TELEMARKETING."

MISHA: "Okay, what can I do for you?"

EBONY: "Well, Ms. Nelson, it is what we can do for you! Here at EXPLORER we provide clients with state-of-the-art home safety products such as fire extinguishers, smoke detectors, and carbon monoxide and radon detectors."

MISHA: "Hey, hold on. What's your name again?"

EBONY: "Ebony Johnson."

MISHA: "How did you get this number?"

EBONY: "Well, all our contact lists comes from a service listing. Meaning you must have ordered a magazine or book or newspaper. And the names are placed on the listings of possible customers."

MISHA: "Ebony, how much are you paid?"

EBONY: "Well, I'm not supposed to say, but not that much. I'm paid a commission percentage of the products I sell."

MISHA: "So, if you make no sales, you make no money, right?"



Scene Four: cont.

EBONY: "Yeah, right."

MISHA: "Are these calls recorded, Ebony?"

EBONY: "Yes, for purposes of quality control a service call may be recorded, Ms. Nelson."

MISHA: "Ebony, I'm interested in buying something to help you make some money. But I want to see the product first. So instead of buying something right off the bat, maybe we can meet at a restaurant some place downtown? I'm opening an apartment complex and will need some detectors for the units. So are you interested?"

EBONY: "Yes, Ms. Nelson, I really am! Where do we meet?"

MISHA: "At the ~~FLAMING~~ EMERALD on Jefferson, going to downtown. What time is it now?"

EBONY: "It's 9:24, Ms. Nelson."

MISHA: "Ebony, is 17:30 too late for you?"

EBONY: "No. I need to make money and I'm willing to do whatever it takes, Ms. Nelson."

MISHA: "Good, Ebony. That's what I like to hear. Grab a seat at the rear window, next to the aquarium. Be sure to wear some comfortable shoes, and something blue so that I can identify you, please. And bring your appetite, it's my treat so I hope you like to eat."

EBONY: "Yes, ma'am, Ms. Nelson! I'll see you at 5:30!"

- Telephone: hang up. Ebony squeals in excitement. Spinning her chair in her cubicle.

INTERIOR. CUBICLE. EXPLORER ACCOUNTS TELEMARKETING

- Ebony throws her call list into the air.

EBONY: "Oh shit! I don't think I have anything blue to wear that's business-like."

- She looks at her watch. 9:49 am.

EBONY: "I better get ready."

- She looks at Susan in the adjacent cubicle.

EBONY: "Hey, I'm taking the rest of the day off, you want to cover me?"

INTERIOR. APARTMENT. BEDROOM.

- Ebony removes her pantsuit. Stands before her mirror.

Opening her top dresser drawer she removes a fist full of underwear.

EBONY: "What do I wear?"

- She walks to the closet.

## Scene Four: cont.

EBONY: "I have nothing blue in here. Oh... here's that... This should work nicely with some flats and a little costume jewelry. And my bra-thong combo should set the edge.

- Ebony goes into the bathroom to turn on a lonely shower.

## INTERIOR · FLAMING EMERALD RESTAURANT · 17:20 hrs.

NARRATION: "Autumn brings Indian summer, and the smell of food lustfully tantalizes the room. 'Oohs' and 'Aahs' are heard as wait staff pass by with all kinds of delights; But the sight of the woman in the semi-see-through cobalt summer sundress with white flats, matching costume jewelry and bonnet, slowly but surely steals the show.

Her undertoned make-up reveals a style rare: A hint of lip gloss, her open-toe flats, matching pink nail polish on her toes and hands to the ribbons bowed on her two long braids. Pink eyeshadow on her supreme dark skin accents her hazel eyes, revealing golden flickers."

- She found her seat and water is brought by the waiter.

WAITER: "Would you like a menu, miss?"

EBONY: "No, not yet. I'm waiting for someone to join me. By the way, what time is it?"

WAITER: "It's 5:25, miss."

- Surrounding tables are filled and emptied and again, as the waiter returns.

WAITER: "Miss, not to be rude, but you've been here an hour now. Would you like to order. Or I've been told to ask you to leave. My manager's riding my ass."

EBONY: "Well, alright. I'll leave. I can't believe I've been stood up on a business meeting."

- As Ebony starts out of the restaurant, a gentleman surprises her with a Robin Egg Blue rose. Ebony melts.

EBONY: Awh... It's beautiful! I've never seen a...

GENTLEMAN: "Robin."

- Ebony gave a confused expression.

GENTLEMAN: "No, my name is not 'Robin.' The name of this rose is a 'Robin.' A red rose means love. But, we tend to fall in and out of love all the time. But when you give a woman 'Robins,' you're telling her that you want to be a part of her, and her life, forever.

Scene Four: cont.

GENTLEMAN: "That my love is true, like the ocean and sky is blue. The tide and daylight may leave, but like the Robin in spring who makes for life, I will always return."

EBONY: "Thank you, for the flower, but I was just leaving. My business date was a no-show and embarrassed me. I'm a little upset."

GENTLEMAN: "Have you eaten yet? No? Well, sit down and have the king crab legs; oyster from Maine on a half shell; a rack of lamb; clam strips; a 2lb. steak or, the "Death by Chocolate" cake.

EBONY: "I have no money to pay for this. And you'll want something in return. I don't know any man who's spending that kind of money without expecting something back. So what is it you really want?"

"Feed me, fuck me," she twisted her face up, "eat me!" she said. Throwing the robin back at him.

GENTLEMAN: "Yes, I do want something from you, but not what you think," as he grabs her arm. "Please sit down, eat."

- The waiter brings to the table sizzling 'Surf and Turf.'

GENTLEMAN: "You know you're hungry. Eating this meal will cost you nothing but bad breath, conversation and indigestion.

- The Gentleman sits next to Ebony. Taking a piece of seafood he begins feeding her. Without noticing Ebony eats it.

EBONY: "Mmm, that's sooo good. Just"

"Just conversation, right? I don't have to do anything else, right?"

GENTLEMAN: "Nothing you don't want to do."

- Half way through the meal a woman with gray eyes and bright pink hair comes and joins them at the table and hands Ebony an envelope.

MISHA: "Hi, Ebony. I see you and Shake Shake are getting along just fine." Ebony looks at the envelope and asks whom this woman and what this envelope is.

"I'm Misha Nelson from Lique escort.com. And this is your first day at work. Here is your paycheck."

- Ebony looks into the envelope.

EBONY: "There must be two thousand dollars in here."

SHAKE: "There's a lot more to be made, but at a risk. You are welcome to take your cash and go. Or stay and do another job."

Scene Four: cont.

EBONY: "Well let me finish my food and you can tell me the details over that 'Death by Chocolate' cake."

- The waiter arrives with the dessert and check Shake Shake gestured for.

EBONY: "Alright. The job seems easy but I want \$20 grand from each check instead of just \$20K for the whole job. And \$120K is a small price to pay."

SHAKE: "Okay. Well, now we understand that, you have another date tonight."

INTERIOR. MACY'S / DEPARTMENT STORE - WOMEN'S DEPARTMENT - DRESSING ROOM

- In the Macy's store woman's dressing rooms, Shake Shake walks in on Ebony.

SHAKE: "You have some beautiful tits."

EBONY: "Do you mind?"

SHAKE: "Don't be so shy. Our client is paying a lot of money to fuck, so I won't be the only man seeing those tits. As creamy as they appear to get. Matter of fact, that's your name: Creamy!"

NARRATION: "The next few days Creamy worked hard on her back, walking on the ceiling. Creamy and Shake Shake parked in the bank parking lot."

SHAKE: "Here are the checks."

CREAMY: "Hey Shake, there's only two checks here!"

SHAKE: "I have two other people working too."

CREAMY: "Okay! Shake, wish me luck."

- Ebony enters the bank. After a few moments steps up to the teller window.

BANK TELLER: "Hello. How may I help you?"

EBONY: "Yes. I would like to make a withdrawal."

TELLER: "Sure. I.d. and check please? How would you like this? Large bills?"

INTERIOR. EBONY'S APARTMENT. EVENING

SHAKE: "Two days and we finally cashed all the checks. Here's your \$120 grand."

SCENE FIVE:

INTERIOR. BANK. SECURITY OFFICE. MORNING

DET. #1: "Ms. Clark, hi. I'm Detective Brandon. You called about some problems.

MS. CLARK: "Yes, in two days \$3.5 million has been taken from a client's accounts. The funds were hid in a dummy account then cashed between 3 people of interest: 1 female, 2 males. Here's the bank footage.

"They all went to the same clerk. Where the two males cashed back to back. The woman cashed one then the other a few hours later. Then returned the next day and repeated similar transaction again.

DET. #1: "How did you notice, Ms. Clark?"

MS. CLARK: "I didn't, my bank account runs a set of numbers and notice the withdrawals. 6 total. All about an average of \$700 thousand.

"As you know Mr. Brandon, any withdrawal over \$10 thousand are to be 'red flagged.' And our clerk did not report it.

DET. #1: "Ms. Clark, is Ms. Nelson working today?"

MS. CLARK: "No. Today is her day off. Here's her address."

EXTERIOR. FBI SQUAD VEHICLE. PARKED ON LAFAYETTE

DET. #2: "Here comes our college girl now out of our bank-teller's house. Have a unit follow her. Brandon and I are going to go have a little chat with Ms. Nelson."

INTERIOR. TWO-FAMILY FLAT. LAFAYETTE AVENUE. AFTERNOON

YANNA: "Somebody at the door!"

MISHA: "Who?!"

YANNA: "I dunno! Here, give me the money. Keep this just in case. It'll be in the spot in the downstairs cinderblocks.

MISHA: "Hello?"

DET. #2: "Ms. Nelson?"

MISHA: "Yes."

DET. #2: "F.B.I., we have some questions, Agent Brandon and myself Agent Williams.

DET. #1: "Yanna, how's class coming along?"

YANNA: "Fine. But I need to pay my tuition!"

## SCENE FIVE:

DET. #1: "Fine... Fine, I catch your drift Ms. Yanna. You want your money. Just one question: Why didn't you try to run off with the loot?"

YANNA: "Simple. Because the Constitution protects me from the Feds, can't nothing protect me from the Devil."

DET. #2: "The Devil?"

YANNA: "Yeah! You should read the newspaper. Have a see for yourself."

DET. #2: "Locals found a homeless man inside a garbage dumpster, down on the after end of Lafayette?"

DET. #1: "So, what does it have to do with the Devil? The guy was one who was cashing checks."

MISHA: "I don't know who you're messing with, but he isn't playing about his money!"

YANNA: "Yeah. I'll take 60K and be on my way!"

## SCENE SIX:

INTERIOR • JUSTICE BUILDING • MID DAY COURT PROCEEDINGS

COURT REPORTER: "PEOPLE OF MICHIGAN v. EBONY JOHNSON Docket No. 66151911-FS"

"Ms. Johnson is charged with uttering and publishing and moving instruments across state lines. A total of 1.4 million dollars, how do you plead?"

CREAMY: "Not Guilty!"

COURT: "Would you like an attorney?"

CREAMY: "Yes."

COURT: "Are you able to obtain one?"

CREAMY: "No."

COURT: "Okay. The Court shall provide you one. Your bond is set at \$10K."

INTERIOR • JUSTICE BUILDING • HOLDING CELL

CREAMY: "How am I going to get out? I don't have that kind of money. And Shake not answering my calls."

GUARD: "JOHNSON, you've made bail! Pack it up!"

Scene Six: cont.

MARVIN: "Bitch, what took you so long?"

EXTERIOR. JUSTICE BUILDING. LATE AFTERNOON

CREAMY: "Shake, I'm looking at 30 years. What do I do?"

MARVIN: "Bitch, you cost me 10Gs to get you out! You stank! Go wash yo' pussy. Let's make my money back."

CREAMY: "Ahh! Why you hit me Shake? Stop pulling my hair, you're hurting me."

MARVIN: "Bitch, you just need to worry about getting me my money back."

INTERIOR. JAGUAR XJ9. WOODWARD. EVENING

CREAMY: "Hey baby! Looking for a good time?"

JOHN: "Yeah. How much?"

CREAMY: "Not too expensive, honey! Travel the world!"

JOHN: "Yeah. Get in! Is the FBI shield enough?"

CREAMY: "Oh, shit!"

AGENT: "Tell me about Shake Shake."

CREAMY: "I want an attorney!"

AGENT: "Sure. But I would talk if I were you. You're looking at 30 years already. You think he gives a shit? About you? Ha! That's a laugh and a half! For each check, that's 60 years. Where's the money?"

CREAMY: "I swear, I don't know anything!"

AGENT: "We will offer a Cobbs Agreement of 6 years for your testimony against Marvin."

AGENT: "Ms. Johnson, tell us what you know."

LAWYER: "Get away from my client! I've been retained for her counsel!"

ACT II. SCENE SEVEN:

INTERIOR. AUTO ACCESSORIES SHOP. NOON

Scene Seven: cont

DEVIL: "That's hard drink! Candy painted Impala SS."

"Yo, fuck that Shake, word is Creamy going to turn over! I think it's nap time."

SHAKE: "Watch out. I got this. Bitch, stop crying rivers."

DEVIL: "Look, you should've made dinner reservations for that bitch, already! You ah fucking crackhead. Got the wrong head in that pussy!"

SHAKE: "Well, Devil 3 can keep it on the D.L. if 2 are dead."

DEVIL: "What?! You trippin' Shake.... You pull mag on me for a worker?"

SHAKE: "I told you I got it. Now just make sure your end is tight! I need your whip."

DEVIL: "Yeah? I need to get my 'Granny' out the back. Drop me off at the Peacock. I need to make some dinner reservations, I'mma need '6 Gold Coins.' I'm in the Impala."

SHAKE: "Alright, John Wick! Oh, I don't wanna hear it. Fuck that worker. You fuck up my car I'mma 6 Coin you, hoe-ass nigga."

DEVIL: "Stop crying bitch. I can't ford hundreds of them shits!"

SHAKE: "Bitch, I like this one!"

INTERIOR. PEACOCK SUITE 5. AFTERNOON

DEVIL: "Yo. Fucking open the door!"

WORKER #1: "What's up man, this place is tight but I... we need our, my base!"

DEVIL: "C, chill out! I got your shit! I made dinner reservations for you two. Hey, throw me one of those pillows. Thanks. Have you met Granny?"

SCENE EIGHT: ...

INTERIOR. IMPALA SS. NIGHT

- Devil is on the phone as he drives through the hood. Shake Shake's on the other end.

DEVIL: "Yeah, what's going on with Creamy? I hear she rolling over. Yeah, Prosecutor got pics of you and Misha at the Car Show. They have her coming out the suite. Feds put 2 and 2 together. Thinking you the mastermind behind the operation. They can't find Misha now. They last seen her with some guy in an Impala SS!"

SHAKE: "After posting bail they must have nabbed Kianna, too."



## Scene Eight: cont.

DEVIL: "Fuck all them. What's up with Creamy?"

SHAKE: "She's in the hole. A group of females worked her over good."

SHAKE: "Hey, I'm gone. I got cherry flickers in my mirrors!" hanging up phone.

- Black vehicles everywhere.

- Shake Monologue:

SHAKE: "What the fuck. Lights in my mirror. ~~What~~ this bitch move ~~off~~ me off! This is my city, you bitches can't keep up!"

"Oh shit, there everywhere! I gotta go on foot."

"Okay, I lost them. Now I can run. I'll duck in this abandoned building."

"If I can make it to the other side before they find the ride, I'm good."

"One good thing about Detroit, growing up here, you learn the masses of these abandonments. Plenty old buildings to hide in."

"What's that I hear? Devil's name over the radio?"

- Moments later...

"Shit, I got him. Without his partner noticing. Nothing can stop me now that I got this suit and badge out here!"

- Moments later...

"Damn, they're calling over the horn they found my wrapped up agent. I should've ~~6~~ coined him."

## SCENE NINE: MARVIN'S THOUGHTS #2

INTERIOR. MAXIMUM SECURITY CELL. MID DAY

"Man, I thought I was free."

"Click-click-click," is the sound of his jumpsuit buttons as they hit the floor while he does push-ups.

"I still got money hid in a few places to grab if I make it outta hell alive."

I know Makeda said forgive and forget and heal, but the wraiths haunting I need to do right by. The families.

If Creamy knew what I've done would she still love me? Well, she would always love me, but she'd have more hate if she knew that I'm the one who took her children.

