

LOVE SONG

by

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EXT. CITY STREET - NIGHT

FADE IN

A large tattered brick wall stands on a city street, probably the side of an old rundown building.

PAN ALONGSIDE the wall as the sound of a SPRAY PAINT BOTTLE is heard.

Suddenly BLACK GRAFFITI MARKS emerge along the wall as if an invisible artist is creating a design.

A TRUMPET plays a SOFT MELODY as the graffiti marks on the wall create the image of a vast CITY at night, the apartments, the skyscrapers, the alleyways -- figures of cars and birds appear and begin MOVING as they would on any normal evening in a real life city.

Gradually the graffiti image turns into the REAL LIFE NEW ORLEANS LANDSCAPE at night, the moon shining brightly in the sky.

PAN FORWARD into the city passing through streets, apartments and skyscrapers -- we reach a building rooftop where ELLIOT, 12, AFRICAN AMERICAN, plays on an old TRUMPET.

PAN DOWN to a quiet neighborhood street as NIGHT turns to MORNING.

EXT. NEIGHBORHOOD STREET - NEW ORLEANS, LOUISIANA - DAY

A bicycle WHEEL stops in frame.

PAN UP to see OLIVIA PARAMO, SOLIDLY BUILT, 22 YEAR OLD MILITARY SOLDIER, wearing a baseball cap, sitting on the bicycle staring up at a house.

OLIVIA
(shouting at house)
Gabriel. You coming or what?

OLIVIA'S POV -- GABRIEL ALVAREZ, 24, GOODLOOKING, LATINO, puts his head out of his window.

GABRIEL
Take it easy, I'll be out in a
minute.

Gabriel takes his head back in the window.

CUT TO:

INT. ALVAREZ HOUSE - KITCHEN - CONTINUED - DAY

Gabriel brings his head inside the kitchen window.

Sitting at a small kitchen table is RACHAEL ALVAREZ, 7, eating a bowl of cereal. A plate of EGGS sit on a plate nearby.

Gabriel opens the refrigerator, pulls out a carton of ORANGE JUICE, and drinks from the carton.

RACHAEL

Hey, you're not supposed to do that. You have to use a glass.

GABRIEL

Sorry.

Gabriel takes a TALL GLASS from the counter and pours in the orange juice.

GABRIEL

Since when did you get so smart?

RACHAEL

Since I just passed the third grade.

Rachael takes another slurp of her cereal. Gabriel notices.

GABRIEL

Aren't you going to eat your eggs?

RACHAEL

I don't like eggs.

GABRIEL

Since when?

RACHAEL

Since forever.

GABRIEL

They'll make you grow big and strong.

RACHAEL

I don't want to be big and strong.

A DING is heard and Gabriel walks to a TOASTER on the counter and pulls out a POP TART. He cringes from the heat as he takes his first bite. Gabriel sits down at the table.

RACHAEL

How come I get off school for the summer but you have to work?

GABRIEL

Because I have to make money so that we can live in this house. And when you get older and get a job, you won't get a summer vacation either.

RACHAEL

I'm never getting a job.

GABRIEL

Is that right? Well you will if you don't eat your eggs.

RACHAEL

Nice try daddy.

Gabriel reaches is hands out as if to grab Rachael.

GABRIEL

I'm gonna get you.

Gabriel tickles Rachael and Rachael screams, laughing.

HENRY ALVAREZ, 60s, walks in the kitchen.

HENRY

What's all the racket in here? The morning is a time for peace and quiet.

Henry walks to Rachael, kisses her on her head, then sits down at the table.

HENRY

Good morning my little princess.

RACHAEL

Good morning grandpa. I left you some eggs for breakfast.

Rachael pushes the plate of grits toward Henry.

HENRY

But isn't that plate for you?

RACHAEL
I don't like eggs?

HENRY
Since when?

RACHAEL (and GABRIEL)
(in unison)
Since forever.

HENRY
I see. Well are you excited to
spend the first day of the summer
with your grandpa?

Rachael nods vigorously and takes another slurp of her cereal.

GABRIEL
What are you two going to do
today?

HENRY
I think I'll take Rachael to the
park. Would you like that?

RACHAEL
Can Lily from next door come too?

HENRY
Well I shouldn't see why not. But
I'll make a deal with you. If you
eat your eggs, I'll take you next
door and we can ask Lily's mother
if she'll let Lily come with us.

A beat.

RACHAEL
(feeling defeated)
Okay.

Rachael pulls the plate of eggs in front of her and eats them -- Gabriel looks in astonishment. Henry winks at him.

GABRIEL
I don't know how you do it.

OLIVIA calls from outside.

OLIVIA
Gabriel. What's the holdup?

GABRIEL

I gotta go.

Gabriel gets up, kisses Rachael on the forehead.

GABRIEL

Bye baby.

RACHAEL

Bye daddy.

Gabriel picks up a BACKPACK from the floor and puts it on.

GABRIEL

You be good too dad. And don't
forget to take your medication.

Gabriel runs out.

EXT. ALVAREZ HOUSE - FRONT PORCH - DAY

Gabriel walks out of his front door -- he grabs a BICYCLE that leans against the wall on the front of the house and carries it to the street.

OLIVIA

What the hell took you so long? I
was beginning to think you were
chickening out of the race.

GABRIEL

Never. You're going down. Just
like old times.

Gabriel mounts his bike beside Olivia.

OLIVIA

Thanks again for getting me this
job. It means a lot to me. It's
been hard adjusting to everything
since I've been back home.

GABRIEL

No problem. You've been gone for
over a year. A lot has changed.
It's just nice to have you back.

A beat.

GABRIEL

Race you there sucka!

Gabriel pulls Olivia's hat down over her face and takes off on his bike.

OLIVIA

Hey, no fair.

Olivia fixes her hat and races after Gabriel on her bike.

CITY STREETS:

Gabriel and Olivia race down city streets on their bikes -- they dodge cars, buses, and pedestrians.

SIDEWALK:

Gabriel stops at a street corner first -- Olivia arrives shortly after.

OLIVIA

Just like old times, huh? You can never win without cheating somehow.

GABRIEL

And just like old times, you're still a sore loser.

Gabriel and Olivia dismount their bikes and walk down the sidewalk.

GABRIEL

So how does it feel to be back in your old neighborhood again?

OLIVIA

It's kinda strange. It's hard getting used to being in the city again. I've been used to the desert for so long it almost started feeling like I belonged there.

GABRIEL

Well getting you this job is the least I could do. Gotta do my part when I can. Plus, we've been friends for a long time. I'm just glad you made it home alive.

Just as Gabriel finishes his sentence, Olivia stops and stares at the wall in front of her -- her mouth drops open.

OLIVIA'S POV -- to a LARGE MEMORIAL MURAL on the side of a building. It is massive and filled with large formal portrait PHOTOGRAPHS of men and women in military attire. A large sign hangs over it reading "IN MEMORIAM - OUR FALLEN SAINTS".

GABRIEL

Its something I started a couple months ago. So many soldiers fighting in the war come from our neighborhood. I just thought it would be nice if I did something so they could be remembered.

Olivia touches the wall and glides her hand over it.

OLIVIA

It's beautiful.

GABRIEL

Come on, let's go.

INT. BAYOU RECORD STORE - 1ST FLOOR - DAY

Gabriel and Olivia enter the record store. It's interior resembles a "mom & pop" record store rather than a large retail chain -- Gabriel greets several employees with smiles and handshakes.

GABRIEL

(to Olivia)

Follow me.

Olivia follows curiously behind Gabriel. They walk through the store to a set of stairs along the wall and ascend to the second floor.

INT. BAYOU RECORD STORE - 2ND FLOOR - CONTINUED - DAY

Gabriel leads Olivia down a narrow hall to a room with a glass window facing the hallway. Gabriel and Olivia look through the window --

Inside the room is PATRICK, CAUCASIAN, 23, sitting at a desk, wearing earphones, talking into a microphone.

Gabriel and Olivia enter the room. CLOSE UP just outside the door on the wall is a GLOWING SIGN that reads "ON AIR".

CUT TO:

INT. SOUNDTRAK RADIO STATION - 2ND FLOOR - CONTINUED - DAY

PATRICK

So call in order to win two tickets to the hottest new club on Bourbon Street, APHRODITE. But for now, thats my time, stay tuned for your mid day mixes with DJ Gabriel, "The Messenger", coming to you after these messages.

Patrick presses a button, takes off his earphones and greets Gabriel and Olivia.

PATRICK

Que pasa, my man? How's my favorite boss doing?

GABRIEL

Doing fine. Just hired a new employee.

Patrick looks at Olivia.

PATRICK

Olivia! Long time no see. How was it out there guarding all George Dubya's oil reserves?

GABRIEL

Patrick don't start.

PATRICK

I didn't mean anything by it. Just sparking up conversation.

GABRIEL

Well be nice, Olivia's going to be up here helping us with the station.

PATRICK

Its about time we hired a few more ladies. We could always use more T and A around here.

(to Olivia)

Maybe you and me can get together and you can show me some of those interrogation moves you used on those evil insurgents.

OLIVIA

Glad to see you haven't changed at all, Patrick.

Patrick grabs his backpack and puts it on his back.

PATRICK

The radio waves are all yours. I have a short errand to run before I head home.

Gabriel sits down in Patrick's seat and puts on the earphones. Patrick starts leaving.

PATRICK

Olivia. Seriously, its good to have you back.

Patrick leaves.

EXT. CITY STREETS - DAY

ANGEL, 22, BEAUTIFUL LATINA, wearing a waitress uniform, runs down crowded city streets -- she bumps into pedestrians and dodges cars. She's late!

Angel slows down to a brisk walk, turns a corner and sees ELLIOT sitting on an OLD TRUMPET CASE in front of a café -- he polishes a trumpet with a beat up rag.

Angel stares at him curiously for a moment, then enters the café.

CHIMES are heard as she opens the door.

INT. WELTERS CAFE - CONTINUED - DAY

Angel runs through the busy cafe filled with patrons and employees -- to the kitchen.

Angel throws down her bag -- grabs an apron. She walks out into the seating area.

An overweight man walks behind her.

MR. WELTERS

You're fifteen minutes late Mrs. Nunez. That's the third time in the last two weeks.

ANGEL

I'm sorry Mr. Welters. It won't happen again.

MR. WELTERS

It better not. I'm not paying you to show up to work whenever you like. Remember, there always someone looking for a job, if you're unable to do yours.

ANGEL

Yes sir.

Angel grabs a serving tray from the counter and walks to a table -- she begins cleaning.

LEILANI, 23, VERY ATTRACTIVE, cleans a table close to her.

LEILANI

Mr. Welters is such an asshole.

ANGEL

It's okay. I just lost track of time.

LEILANI

Still, with all he puts us through with these crappy long hours, he doesn't have the right to yell at us all the time.

Angel gives a weak smile but is noticeably preoccupied. Leilani notices.

As Angel and Leilani talk, they clean and wipe off tables in a choreographed dance which they memorized all the steps.

LEILANI

How are you holding up with everything?

ANGEL

As good as can be expected. Taking life one day at a time.

LEILANI

How was it this time?

ANGEL

The usual... strange. I mean, I don't think I'll ever get used to walking through those gates and seeing all those people behind

(MORE)

ANGEL (cont'd)
bars. It makes me claustrophobic.

LEILANI
How long has it been?

ANGEL
Three years this fall.

LEILANI
I don't know how people do it. I
would go crazy if I was locked
away like that.

A WHISPER is heard.

PATRICK
Psst. Psst. Leilani.

Leilani and Angel look up and see PATRICK hiding behind a
fixture. He waives to Leilani.

PATRICK
(whispering)
Come here.

Leilani looks at Patrick, then at Angel.

ANGEL
Don't worry, I'll cover you.

Frustrated, Leilani goes over to Patrick and whispers.

LEILANI
What are you doing here?

PATRICK
I wanted to see you. I missed you.

LEILANI
Patrick, I'm working now.

PATRICK
I know. I was on my way home and I
thought I would stop by for a bite
to eat before lunch, if you know
what I mean.

LEILANI
I can't. You know we almost got
caught last time. I don't want to
get in trouble.

PATRICK
Come on. It will be fine. We won't
get caught. I promise.

Leilani thinks momentarily.

PATRICK
(flirtaciously)
Please.

Leilani smiles, takes Patrick's hand, and leads him through
the café to a STORAGE DOOR.

INT. WELTERS CAFE - STOCKROOM - CONTINUED - DAY

Leilani leads Patrick into a small stockroom filled with
boxes and other kitchen objects.

Patrick raises Leilani onto a shelf -- they begin making out
while holding back giggles -- Patrick guides his hands
underneath Leilani's clothing.

INT. WELTERS CAFE - HALLWAY - CONTINUED - DAY

Mr. Welters walks past the stockroom -- he stops as if he
hears a noise from inside.

IN THE CLOSET:

Patrick and Leilani freeze.

HALLWAY:

Mr. Welters reaches for the closet doorknob but just before
he touches it:

EMPLOYEE 01
Sir, you have a telephone call.
Something about the new stoves.

MR. WELTERS
Uh, oh alright.

Mr. Welters follows the employee.

IN THE CLOSET:

Leilani sighs and kisses Patrick.

EXT. NEW ORLEANS LANDSCAPE - DAY

INTERCUT:

-- the sun beats down on the city. We see a small group of children playing in the water from a fire hydrant.

-- teenagers playing basketball in a park while a kid in the stands listens to a large stereo.

-- people shopping in a small convenience store.

-- construction workers busy rebuilding a house.

OVERLAPPING these scenes is the VOICE of GABRIEL on the radio station.

GABRIEL (V.O.)

Good afternoon. This is DJ Gabe, "The Messenger" coming at you from 88.9 Radio, the Soul of the Bayou on this hot summer afternoon. The weatherman says were gonna reach record breaking heat this month claiming its due to global warming or the hole in the o-zone. As for me, I think its all the fine New Orleans ladies thats making the temperature rise. But who am I to argue love against science. We got some ice cold jams to cool down your warm summer day. So don't touch that dial. We'll be back after we pay some bills.

EXT. CITY STREET - SIDEWALK - DAY

Henry and three other elderly men sit in beat up chairs on a street corner -- two of them are playing chess on a small table -- another is playing a harmonica.

Henry sits back in his chair, smoking a cigar -- he and the others talk and laugh as we catch them in the middle of their conversation.

OLD MAN 01

I'll tell you these kids today don't know what love is. They don't know the meaning of commitment.

HENRY

Oh no. Here we go again.

OLD MAN 01

I'm telling you the truth.
Romance. Monogamy. Passion. These
kids don't know any of it. Its all
just sex, and booty shaking.

OLD MAN 02

(sitting across
from the chess
table)

Would you just shut up and make
your move!

HENRY

What would you know about love
anyway? You've been engaged three
times and never got married.

OLD MAN 03

You know that's right.

OLD MAN 01

Now, why you gotta bring up old
shit?

HENRY

Just speaking the truth.

OLD MAN 03

And the truth hurts.

OLD MAN 01

Well I got more romance in my
little finger than all three of
you nuckle heads put together.

On the sidewalk in front of the four men, three elderly
women walk by, each dressed in church attire.

All four men watch them like high school nerds checking out
the school cheerleaders -- man 3 (with the harmonica) tips
his hat as they approach.

OLD MAN 03

Good afternoon ladies. And where
might you three flowers be off to?

The three women ignore them as they walk by.

OLD MAN 02
(under his breath)
Looks like the old school ladies
are just as hard assed as the
young ones.

The three women stop, insulted by the comment.

OLD WOMAN 02
We're going to church, gentlemen.
A place that I doubt any of you
have been in quite some time.

OLD WOMAN 01
I doubt if they've ever been to
church.

HENRY
Ladies, why go to church when you
can feel the lord out here in the
summer breeze. There's plenty of
the holy ghost right here in the
streets of New Orleans.

OLD WOMAN 01 (and Old Woman 02)
(together)
Mmm hmm.

HENRY
Besides. Church is for Sundays.
The other six days of the week are
for sinning.

OLD WOMAN 01
If you must know, Minister
Franklin is planning a garage sale
for the families who still haven't
gotten on their feet after
hurricane Katrina.

OLD WOMAN 02
It's a shame if you ask me. People
still living in trailers after all
these years. Somebody should put
an end to all this.

OLD WOMAN 01
Stop pouting Marie.
(to Henry)
You should go to church, Henry. It
would do you some good.

HENRY

I never was good talking to strangers about my bad deeds. But I'd just might be willing to share some of them with you Ms. Catherine.

CATHERINE

Henry, I'm sure I'd have to wash my ears in holy water for a week straight after hearing all the sins you've committed. I suggest you and your friends stop playing around in the street like a bunch of school boys. It's not proper for men your age. Church is the place you should be. Lord knows you need it.

HENRY

Well where else could I get the chance to see your pretty face walk by here everyday on your way to salvation but right here on this corner.

The other three men laugh.

CATHERINE

I'm going to pray for you, Henry. Pray that you find a better way to spend the final years of your life than pestering elderly women on the street.

OLD WOMAN 01

Who are you calling elderly?

CATHERINE

Let's go. We're going to be late. Good day gentlemen.

HENRY

Good day ladies. Ms. Catherine, I shall be waiting here on your way home.

Catherine and the two other women walk down the street -- Catherine walks a few paces ahead of the other two.

OLD WOMAN 01

(to Old Woman 02)

Can you believe him? Been divorced over fifteen years and hasn't

(MORE)

OLD WOMAN 01 (cont'd)
found an honest woman yet.

OLIVIA
(nodding in
Catherine's
direction)
Well there's always you know who.

CATHERINE
I can hear the both of you quite
clearly. Whatever the two of you
are thinking is never going to
happen.

OLD WOMAN 01 (and Old Woman 02)
(together)
Mmm hmm.

INT. ALVAREZ HOUSE - DREAM SEQUENCE - DAY

NIGHTMARE:

Blurry, faded, and oddly cut scenes of Gabriel walking
through the front door of a home, carrying a grocery bag. He
calls out.

GABRIEL
I'm back. Honey? Theresa?

-- Gabriel looks around the empty home

-- A CHILD CRYING is heard coming from somewhere in the
house.

-- Gabriel quickly runs to a room and sees RACHAEL, only
just an infant, in her crib crying.

-- Gabriel picks Rachael up out of the crib. The sound of
furniture CRASHING to the floor is heard -- Gabriel rushes
to the sound, carrying Rachael in his arms --

-- Gabriel opens the door to the bathroom. We see the FEET
of a woman dangling in the middle of the bathroom.

Gabriel screams.

INT. ALVAREZ HOUSE - GABRIEL'S BEDROOM - NIGHT

Gabriel opens his eyes and fights back a scream, panting wildly. He is sweating -- Gabriel looks around. He is in his bed. It was a nightmare! -- Gabriel gets out of bed.

INT. ALVAREZ HOUSE - RACHAEL'S BEDROOM - CONTINUED - NIGHT

Gabriel walks into the doorway and gazes at Rachael sleeping peacefully in her bed. Gabriel closes the door.

EXT. CITY STREETS - MOMENTS LATER - NIGHT

INTERCUT:

Gabriel rides his bike down city streets -- sits by a lake -- smokes a joint -- thinks silently.

INT. WELTERS CAFE - NIGHT

Angel stands in front of a table and takes the orders of a small group seated at the table.

PAN to the adjacent table where ELLIOT sits in a booth eating ice cream -- he finishes his last scoop - gets up - runs past Angel BUMPING her -- Angel turns to look but nobody is there.

A CHIME is heard from the opening of the café's front door. Angel looks up.

ANGEL'S POV -- Gabriel walks through the front door.

Something takes over Angel. She watches Gabriel, frozen and transfixed. He's beautiful!

Gabriel takes off his baseball cap, looks around briefly, then approaches the café counter sits down.

CUSTOMER 01

Hey. Excuse me.

Angel looks at the customers at her table.

CUSTOMER 01

You gonna finish taking my order?

ANGEL

Oh, sorry.

CUT TO:

Gabriel places his hat down on the counter. A waiter approaches him.

WAITER 01

What can I get for you sir?

GABRIEL

How about a large hot fudge
sundae.

WAITER 01

Bad day?

GABRIEL

Nightmare.

CUT TO:

Angel walks from the table toward the kitchen and places a piece paper order on the ordering rack -- she turns to look at Gabriel.

CUT TO:

The waiter places a LARGE SUNDAE on the counter in front of Gabriel.

Gabriel takes a spoon, and gulps down his first bite.

CUT TO:

Angel creeps around him, stalking from a distance, still transfixed. She moves quietly, oblivious to everything except Gabriel.

Angel bumps into a waiter carrying a LARGE TRAY of food, sending plates, cups, and food, crashing to the ground.

Gabriel turns around and looks at her along with everyone else in the café.

Angel panics, then runs back through the kitchen in embarrassment.

EXT. ALLEYWAY - WELTERS CAFE - CONTINUED - NIGHT

Angel runs out the back door of the café, which leads to a small alleyway.

Angel leans against the wall and covers her face with her hands.

Moments later, the back door opens and Mr. Welters pokes his head out.

MR. WELTERS

Hey!

(sees Angels
nerves)

You alright?

ANGEL

Oh, yea, I'm just not feeling very well tonight.

MR. WELTERS

Well, take a breather, but don't stay too long. We need you in here.

Angel nods. Mr. Welters goes back inside.

INT. WELTERS CAFE - CONTINUED - NIGHT

A mostly eaten sundae sits on the counter. Gabriel places a FIVE DOLLAR BILL on the table and gets up off of his seat and walks away.

CUT TO:

Angel reenters the café and walks over to the mess on the floor where a busser has already started cleaning up.

ANGEL

I'll go get some wet rags.

Angel walks over to the counter and reaches over for some wash rags. She looks over to the seat where Gabriel was sitting. He's gone! ANGEL'S POV -- at the counter and sees a BASEBALL CAP.

Angel looks around for a moment and then down at the hat. She reaches for it and as her hand touches it, another HAND lands on top of hers -- she jolts and looks up to see Gabriel.

ANGEL

Oh, I'm sorry, I thought you forgot this.

GABRIEL

Well I would have. Good thing you found it.

Gabriel smiles and takes the hat from under Angels hand. He smiles at her.

GABRIEL

Thanks a lot.

ANGEL

Just doing my job!

Gabriel walks away. Angel watches him and huffs at herself, disappointed at her demeanor.

INT. LEILANI'S APARTMENT - NIGHT

A toilet FLUSHES as Patrick exit's a bathroom wearing only his boxer shorts.

Patrick climbs into a bed next to LEILANI -- Patrick spoons Leilani and kisses her neck.

PATRICK

Goodnight.

A beat.

LEILANI

Patrick? Where is this going?

PATRICK

Huh?

LEILANI

What are we doing? We don't do anything else besides have sex. I can't remember the last time we went anywhere.

PATRICK

I thought you liked having sex.

LEILANI

I do but that't not what I'm talking about.

PATRICK

All you seem to do is want to talk. Why can't we just enjoy what we have and stop worrying about everything else?

Patrick tries to snuggle but Leilani resists.

LEILANI

Do you love me?

PATRICK

What?

LEILANI

Do you love me?

PATRICK

Of course I do.

LEILANI

Then why don't you ever say it?

PATRICK

If you want me to say it then just tell me.

LEILANI

That's not the point. I don't want you to say because you have to. I want you to say it because you want to.

PATRICK

Well what's the difference?

Leilani takes a deep frustrated breath, pulls away and turns on her side, facing away from Patrick.

Patrick stares at her for a moment, then rolls over to sleep.

EXT. CEMETARY - DAY

PAN DOWN on a bright and sunny sky to a large military veteran cemetery hosting hundreds of identical tombstones.

A large crowd gathers among the miniature monuments -- many of those attending are in military uniform while another group of soldiers stand in ranks at attention.

Olivia, also dressed in a uniform stands among them, visibly crying.

The PHOTOES OF TWO SOLDIERS stand on eisels in front of two gravestones.

OVERLAPPING this scene, GABRIEL'S VOICE on the radio is heard.

GABRIEL (V.O.)

This is D.J. Gabe, "The Messenger", with a dedication to all our brave heroes fighting far away overseas. The true priests of the American dream. Always know that you are not forgotten, but remembered forever. You have spilled your blood dyed red, white and blue upon the desert sand. And have left legacies of honor, courage, and bravery that will be told in tales parents tell their children to woo them to sleep. You carry this great nation upon your shoulders, holding freedom in the palms of your hands. You are praised, you are missed, and you are loved. For 88.9 Radio, the Soul of the Bayou, this is DJ Gebe. Until next time.

Olivia walks alone toward a car where Gabriel is standing in front of the passenger door.

Gabriel opens the passenger side door.

GABRIEL

You okay?

Olivia nods.

GABRIEL

Come on, let go get you drunk.

Gabriel and Olivia get into the car and drive away.

EXT. TAVERN - ESTABLISHING SHOT - NIGHT

Outside of a dive bar, the sounds of a CROWD cheering from inside can be heard.

INT. TAVERN - CONTINUED - NIGHT

Two hands slam down empty shot glasses on a table. A crowd cheers in unison.

CROWD

Seven!!

Olivia and Gabriel sit at the table across from each other -- a small crowd stands around them.

Gabriel, visibly more drunk than Olivia, sways in his seat.

A WAITER who stands between them pours TEQUILA in their shot glasses.

Both Gabriel and Olivia grab their glasses and toast each other -- Olivia quickly drinks her glass and pounds her glass on the table.

Gabriel struggles to put the glass to his lips. He gulps the drink and sloppily places it down on the table -- the crowd cheers.

CROWD

Eight!

The waiter fills Olivia's glass.

OLIVIA

You give up?

Gabriel stares blankly down at the table. PATRICK, stands at his side.

PATRICK

Come on man. You cant let a girl beat you.

Without saying a word, Gabriel nods at the waiter and the waiter fills another glass -- the crowd cheers.

Both Gabriel and Olivia pick up their glasses, toast, and again Olivia gulps her drink down first.

Gabriel takes a deep breath, takes his shot -- the crowd cheers.

CROWD

Nine!

The waiter pours each another glass -- Gabriel begins to fall out of his seat -- Patrick catches him and places him back in his chair.

PATRICK

One more man. You can do this.

Olivia picks up her glass and holds it up. Gabriel slowly follows -- they toast -- Olivia downs her drink.

Gabriel stares blankly at his glass -- a beat -- Gabriel drops the shot glass on the table, covers his mouth and storms off clumsily away.

There are a mix of cheers and boos from the crowd. Some pat Olivia on her back, then disburse.

PATRICK

Shit!

Patrick walks to Olivia and shakes her hand.

PATRICK

I don't know how you do it. They must have taught you a lot in Iraq. I guess there was nothing else to do over there but get shot at and get fucked up.

OLIVIA

Not really. My tolerance didn't come from the military. Let's just say my family has a nack for holding their liquor.

PATRICK

So you're a bourn natural. A fish in a former life.

OLIVIA

You think he's okay?

PATRICK

Should be. You sure got him drunk enough. Should be easy to trick him into sleeping with you tonight.

Olivia gives Gabreial a look of criticism.

PATRICK

Come on. Its obvious you're in love with Gabriel. You think nobody notices that every time

(MORE)

PATRICK (cont'd)
he's around you start drooling
like a bitch in heat?

OLIVIA
I don't know what you're talking
about.

PATRICK
Sure you don't. It doesn't matter
anyway. Everyone at the radio
station already have a bet going
on about when you and Gabe are
gonna hook up.

OLIVIA
Are you serious?

PATRICK
The pot is already up to 125
bucks.

Gabriel walks back and flops down on an empty chair.

PATRICK
So loser. How does it feel to have
your ass kicked by a girl.

GABRIEL
Fuck you. (hiccup)

PATRICK
Come on bro. You know I'm never
going to let you live this one
down.

OLIVIA
Are you mad at me?

GABRIEL
No. Just a little sick. And a bit
embarrassed.

Patrick looks down and grabs his cell phone and looks at it.

PATRICK
Well. I gotta go. My woman awaits.

OLIVIA
Which one?

Patrick stands up.

PATRICK

You jealous?

OLIVIA

Never. That's impossible.

PATRICK

Just remember. \$125.00. I'll give you half if you come through.

OLIVIA

Dusche bag.

Patrick puts on a jacket.

PATRICK

Well I'll leave you two "friends" to yourselves. And don't let this guy go home alone. He'll end up passed out in a dumpster in some dark alley.

OLIVIA

Don't worry, I'll take care of him.

PATRICK

I bet you will. See you two love birds later.

Patrick leaves.

GABRIEL

I should go too. I have to go and put Rachael to bed.

OLIVIA

Yeah right. You're not going anywhere.

Olivia stands up, walks over to Gabriel and helps him up. She places his arm over her shoulder and they walk a few steps -- Gabriel stumbles.

OLIVIA

I think it would be a good idea if you crashed at my place tonight.

GABRIEL

No. I should go home. I can make it.

OLIVIA

You can barely even walk and I'm not going to carry you all the way to your house. My place is closer than yours. Besides, your dad would kill me if I brought you home like this.

GABRIEL

I'll be fine. I don't even look drunk.

Gabriel lets go of Olivia and stands himself up -- a beat -- he stumbles but is caught by Olivia.

OLIVIA

Gabriel. Listen to me. You're not making it home tonight.

Gabriel feels defeated.

GABRIEL

Alright.

They start walking again.

GABRIEL

But you can't tell anybody that you had to carry me out like this.

Gabriel and Olivia leave.

EXT. OLIVIA'S APARTMENT - ESTABLISHING SHOT - NIGHT

INT. OLIVIA'S APARTMENT - MOMENTS LATER - NIGHT

A TELEVISION is on. A Mexican soccer game is playing.

PAN ACROSS the room to a couch where Gabriel lays on the couch -- his head laying back, his eyes glazed over, and his shoes off.

Olivia, wearing a MEXICAN SOCCER JERSEY, her hair up in a pony tail, standing in a doorway that separates the kitchen and the living room. She carries a STEAMING CUP in her hand.

OLIVIA

You're pathetic, you know that?

GABRIEL

Whatever. You know you love me.

Olivia walks towards Gabriel and sits down on the couch next to him and hands him the cup.

OLIVIA
Drink this. It will make you feel
better.

Gabriel takes the cup and sniffs it and turns away in slight disgust.

GABRIEL
What's in it?

OLIVIA
It's a special recipe my mother
used to make. It helps with
hangovers.

Reluctantly, Gabriel drinks it down and places the cup on the coffee table in front of them.

GABRIEL
Not bad.

OLIVIA
Always does the trick.
(A beat.)
Can I ask you something?

GABRIEL
Sure.

OLIVIA
Do you think it's weird that
people think that you and I are
together? I mean, that we're more
than just friends?

GABRIEL
I don't know. It doesn't really
bother me. Most of the time I just
think that people are jealous. We
have a great friendship. I mean
I've known you for almost ten
years.

OLIVIA
But what about when people say
that men and women can't be just
friends? That it always gets
screwed up.

GABRIEL

Don't tell me you're starting to believe Patrick's bullshit. He's too busy screwing to make friends. He doesn't even get along with himself.

OLIVIA

I know, its just...Sometimes things get complicated. One minute you're friends and the next minute you're something else.

GABRIEL

We get along great don't we? And besides, I don't even look at you like I do other girls. You're chill, you know. When we hang out it's like, I don't know, like you're just one of the guys.

OLIVIA

What?

GABRIEL

You know what I mean.

OLIVIA

I can't believe you just said that.

GABRIEL

What?

OLIVIA

You just called me a guy.

GABRIEL

No I didn't.

OLIVIA

Yes you did.

GABRIEL

Look I didn't mean it like that.

Olivia remains silent and stares at the television.

Gabriel nudges her arm -- she retracts even more.

GABRIEL

Don't be mad.

Gabriel tries to pull Olivia towards him and she pulls away.

GABRIEL

Fine. Have it your way.

Gabriel puts his head back and closes his eyes.

OLIVIA

You know, when I was In Iraq, I saw death all around me. Soldiers, women, children. It didn't matter who you were, you were never safe. It was like, in the blink of an eye, the closest person in your life was gone. One minute you're shaking someone's hand to say hello, and the next minute all that was left of them is the hand that you were holding. It was hell on earth. But it made me realize what's really important. Sometimes, the thing that you want most is already in front of you...

Gabriel does not respond. Olivia turns to look at him.

OLIVIA

Gabriel?

Gabriel has fallen asleep. He snores slightly.

A beat -- then Olivia slowly leans over, and kisses Gabriel gently on the lips. Gabriel's eyes open. He and Olivia stare at each other momentarily, their faces only inches from each other.

Another beat -- they both slowly reach in and kiss. This time more passionately -- their hands begin to wander and grab at each other's bodies.

As the they begin to take each other's clothes off, they roll on the floor knocking over a lamp and a small table.

EXT. WELTERS CAFE - ALLEYWAY - NIGHT

Angel walks into the alleyway behind the café -- she passes a worker throwing trash bags in a dumpster.

ANGEL

Goodnight Felix.

FELIX

Night Angel.

Angel walks down the alley toward the main street. CRYING is heard from nearby -- she walks towards the sound and finds Leilani sitting on the ground crying.

ANGEL

Lei? What happened? What's wrong?

Leilani can't stop crying.

ANGEL

Leilani. Tell me what's the matter.

LEILANI

Angel, promise you won't be mad at me.

ANGEL

Never.

A beat.

LEILANI

I'm pregnant.

ANGEL

What? Oh my God. When did this happen?

LEILANI

I don't know. But I took three pregnancy tests and they all turned out positive.

ANGEL

Patrick is the father right?

LEILANI

Who the hell else would it be?

ANGEL

I'm sorry, its just... Does Patrick know?

LEILANI

No. I've been trying to figure out a way to tell him. But I'm just not sure how he'll react.

Angel pulls out a napkin and gives it to Leilani. Leilani wipes her eyes.

ANGEL

I have to say, I'm not sure if I'm should be happy or scared.

LEILANI

I'm scared enough for the both of us. You just be happy for me.

ANGEL

Everything will be fine. Patrick loves you, you know that.

Angel pets Leilani lovingly on her head.

LEILANI

I don't know anymore. We've been together for almost a year now. He won't ever stay the whole night at my place. He won't give me a key to his place. He can't even say he loves me.

ANGEL

You can't push him Lei. He'll say it, but he'll say it on his own terms.

LEILANI

I just hope that a baby will get Patrick to settle down. But who knows what the future holds.

ANGEL

Believe in love, Lei. You have to believe in love. It will always lead you in the right direction. Okay?

Leilani nods.

ANGEL

I have to go. The last bus home leaves in five minutes. You be strong.

LEILANI

Okay.

ANGEL

I'll call you tomorrow.

Angel kisses Leilani on her head and stands up.

ANGEL

Goodnight.

Angel walks away.

INT. OLIVIA'S APARTMENT - NIGHT

Clothing is thrown all over the floor. Objects are in disarray -- Gabriel and Olivia lay naked on the floor asleep covered by a blanket.

Gabriel wakes up, looks around, then and at Olivia.

GABRIEL

Shit!

Gabriel gets up, finds his clothing. He tries to be quiet. Olivia wakes up, turns over.

OLIVIA

Gabriel?

GABRIEL

Uh, I'm sorry.

OLIVIA

You're leaving?

GABRIEL

Yeah, I should go. This was wrong. It should have never happened.

OLIVIA

No, its okay.

GABRIEL

No, it's my fault. I was drunk. I'm really sorry. I should go now.

Gabriel walks to the front door, opens it, and leaves. Olivia is perplexed.

EXT. CITY STREETS - NIGHT

A city bus drives down a quiet and nearly empty street.

INT. PUBLIC BUS - CONTINUED - NIGHT

Gabriel sits near the front of a nearly empty bus -- his eyes closed sleeping silently.

PAN OVER to ELLIOT who sits behind Gabriel in the next row over.

Elliot reaches over to his TRUMPET CASE that sits in the seat next to him -- opens it and pulls out a SLING SHOT and a SMALL RED PEBBLE.

Elliot aims the sling and triggers the pebble.

The pebble hits Gabriel in the back of his head.

Gabriel wakes up abruptly and turns to look around -- there is nobody in the seats nearby. Gabriel continues to look around momentarily then sees something that catches his eye in the back of the bus.

GABRIEL'S POV -- ANGEL sits in a chair peacefully asleep.

Gabriel stares at her transfixed. She's beautiful! He thinks momentarily.

STREET CORNER - BUS STOP:

The bus comes to a stop.

INSIDE BUS:

The doors to the bus open -- Angel wakes up -- several rowdy people covered in MARDI GRAS BEADS get on the bus.

Gabriel gets up and tries to move to the back of the bus, manouvering around the now crowded bus -- when he reaches Angel's seat, an OLD MAN now sits in her seat. Gabriel looks around the bus.

EXT. CITY STREET - BUS STOP - CONTINUED - NIGHT

Angel walks down the sidewalk past a bus stop. The bus pulls out and away beside her -- she looks up and watches the rear window of the bus and sees --

ANGEL'S POV -- she sees Gabriel staring down at her from the back window of the bus. Their eyes meet as the bus drives away down the street.

INT. CHURCH - BACKROOM - DAY

Several tables are scattered around the room topped with used books, ornaments, and other trinkets.

The SUN shines in the room through a stain glass window.

Catherine walks into the room carrying a box in her arms up to a table and places the box on the table. Behind the table, she sees a man with his back toward her stacking boxes.

CATHERINE

Excuse me. I'm sorry I'm late. Are you still accepting donations for the garage sale?

The man turns around.

HENRY

Catherine?

CATHERINE

Henry? What are you doing here?

HENRY

I'm volunteering here at the church.

CATHERINE

Well I can see that. I thought you said you never come to church.

HENRY

Well I'm just following your orders ma'am.

CATHERINE

Orders? How Silly. And what orders would those be?

HENRY

The other day you told me that I needed to go to church and get involved. So I thought I'd come down here and lend my services for other Katrina victims. Just like you said.

CATHERINE

Is that so.

HENRY

Yes, And I have to confess.
Community service isn't my only
motivation. This is a better way
to get to see you more often.

CATHERINE

Oh for heaven's sake. Please just
take this box and let me be on my
way.

HENRY

With pleasure.

Henry takes the box and looks at it -- he sees an OLD BEAT
UP CLARINET CASE inside and pulls it out.

HENRY

What's this?

CATHERINE

Henry, I'd appreciate it if you
didn't rummage through my things
like a hoodlum.

HENRY

Now, now Catherine, I meant no
offense. It was just a question.

CATHERINE

(realizing she was
a bit rude)

Well if you must know, its an old
clarinet. I used to play it.
Before my husband died.

HENRY

Oh, but this is a treasure. You
shouldn't be giving this away. I'm
sure it still plays. If you want,
I could fix it up like new. Have
it back to you within a week.

CATHERINE

I have no more use for it. When my
husband died, I couldn't bring
myself to play it anymore. Byron,
my husband, he was a musician. He
used to write me sheet music. But
that was a long time ago. I bid
you good day Henry. God be with
you.

HENRY

Miss Catherine, don't give this up. This instrument is full of memories. You can't just throw it away.

CATHERINE

Good day, Henry.

Catherine walks away.

Henry watches her leave then looks down at the clarinet case.

INT. BAYOU RECORD STORE - 2ND FLOOR - LOUNGE - DAY

Gabriel enters a lounge room. The room has a cushy couch, a pool table, a an old television set. A row of lockers cover one wall of the room.

Gabriel walks up to a locker, opens it, pulls out a bag, and takes off his shirt.

Moments later, Olivia walks in the lounge room and sees Gabriel -- his back is to her.

OLIVIA'S POV --.unnoticed, Olivia stares at Gabriel admiring his body -- a beat -- she takes a deep breath and walks to the row of lockers.

Gabriel notices her.

GABRIEL

Hey.

Olivia walks to a locker down the row from Gabriel's.

GABRIEL

You okay?

OLIVIA

Yea.

Olivia opens a locker, pulls out a backpack -- Gabriel puts another shirt on, then walks over to Olivia.

GABRIEL

(whispering)

We're still cool right? Still friends?

OLIVIA

Sure. Why wouldn't we be?

GABRIEL

Well after the other night. I just wanted to be sure everything was okay. I don't want things to be weird between us.

OLIVIA

No, I'm fine. Really. It was actually, I don't know, kinda cool.

GABRIEL

Well whatever it was, we can't tell anybody. Especially Patrick. If he or anyone else finds out, they'll never let us live it down. We just have to go back to the way things were. Pretend like nothing ever happened.

A girl walks in the locker room carrying a box of records -- she sees Gabriel and Olivia, looks at them suspiciously, puts down the box on a table, then walks out smirking -- Gabriel and Olivia, looking guilty, watch her as she leaves.

GABRIEL (cont'd)

So what do you say?

OLIVIA

Like you said. Pretend like it never happened.

GABRIEL

I gotta go. I'm spending the afternoon with Rachael.

Olivia nods -- Gabriel goes back to his locker. Olivia slams her locker door shut.

EXT. CITY STREETS - DAY

The song "CUPID" by SAM COOKE is heard being sung by a barbershop quartet, snapping their fingers as they sing.

Angel walks down street dressed in her café uniform -- she passes a BARBER SHOP where Henry and his three friends stand on the corner as the source of the song.

Angel walks past a park where several kids and their parents are playing.

A SOCCER BALL rolls towards Angel, but before the ball hits her foot, she bends down and picks it up.

Moments later, RACHAEL runs up to Angel.

ANGEL
Does this belong to you?

RACHAEL
Yes.

Angel hands Rachael the soccer ball.

RACHAEL
Thank you.

A man walks up behind Rachael. Angel looks up. It's GABRIEL! Their eyes meet.

GABRIEL
Hey.

ANGEL
Hi.

Gabriel and Angel stare deeply into each other's eyes.

GABRIEL
I was wondering when I'd see you again.

ANGEL
Me too. We seem to keep running into each other.

GABRIEL
Maybe it's a sign. All this and I don't even know your name.

ANGEL
Angel...Nunez.

GABRIEL
Angel. That's perfect. I'm Gabriel, at your service.

Gabriel extends his hand to Angel. Angel takes his hand. They hold hands for a moment -- Angel looks down at Rachael.

ANGEL
And who is this?

GABRIEL
Oh, this is Rachael.
(to Rachael)
Rachael, say hi to Angel.

RACHAEL
Hi.

ANGEL
Hi there.

Angel shakes Rachael's hand.

ANGEL
Is this your little sister?

GABRIEL
No, she's my daughter.

ANGEL
Oh, I'm sorry. You're married?

GABRIEL
No. Not at all. Widowed... Or
widowed?

ANGEL
I didn't mean to pry.

GABRIEL
Don't worry about it. It's the
hazard of life.
(A beat.)
So do you think I could run in to
you again sometime?

ANGEL
I...actually I can't. I'm....

GABRIEL
The daughter thing freaks you out
doesn't it?

ANGEL
Oh no, its just, I have. Actually,
could you meet me tomorrow?

GABRIEL
Of course. Anywhere.

Rachael tugs on Gabriel's shirt.

RACHAEL

Daddy, I have to go to the bathroom.

GABRIEL

Okay. Just hold on a second baby.
(to Angel)
Where can I see you?

ANGEL

You heard of APHRODITE? It's this new club on Burbon Street.

GABRIEL

Yea, I've heard about it.

ANGEL

We can meet there at 9:00 tomorrow night, if that's okay with you.

GABRIEL

I'll be there. I wouldn't miss it for the world.

CUT TO:

On the sidewalk behind Angel, ELLIOT walks down the street dragging his TRUMPET CASE on the ground behind him making an annoying SOUND as the case scratches the pavement.

Gabriel and Angel glance at him as he passes, then back at each other.

ANGEL

Well, I have to get to work. It was nice to meet you, Gabriel.

GABRIEL

See you tomorrow then?

ANGEL

9:00.

GABRIEL

I'll be there.

ANGEL

Okay. Bye
(to Rachael)
Bye.

RACHAEL

Bye.

Angel walks away.

Gabriel looks after her for a moment, then takes Rachael by the hand, and walk's away.

Angel walks down the street.

CUT TO:

Angel's image is seen walking away from a DRIVER'S SIDE MIRROR of a nearby car. A man sits in the car, VICTOR, 26, eating a po-boy and drinking a soda -- he watches Angel as she walks away.

EXT. BURBON STREET - NIGHT

Gabriel crosses a busy street and walks toward a night club among several clubs and bars along the street. Many drunk people walk the streets.

The word APHRODITE gleams above the entrance door. The muffled sounds of MUSIC is heard from inside the building.

Gabriel walks to the doorway and a doorman opens the door. Gabriel walks in.

INT. CLUB APHRODITE - CONTINUED - NIGHT

IN BLACK AND WHITE:

Gabriel enters the club which is crowded with people talking, drinking, and dancing -- several waiters manouver their way through the crowd with trays of food and drinks.

Gabriel walks to the bar, and sits down on a stool. A bartender approaches.

GABRIEL

Vodka tonic.

The bartender prepares Gabriel's drink.

A man sits next to him with a drink in his hand, and his head down on the counter -- a burning cigarette sits on an ashtray in front of him.

GABRIEL

Hey man. Are you alright?

The man does not move.

GABRIEL
(in Spanish)
Hey man. Are you alright?

BARTENDER
It's no use. He's been like that
for almost an hour. The only time
he speaks is to order a drink.

The bartender hands Gabriel his drink.

BARTENDER
It's a hard job, you know, being a
bartender. Night after night
seeing sad faces telling sad
stories. Each one hoping that
their problems will go away with
another drink.

The bartender walks away. The man sitting next to Gabriel
raises his head - gulps down the rest of his drink.

DRUNK GUY
Bartender, another drink!

The bartender fills the man another glass.

Gabriel checks his watch and looks around the club.

The house music stops abruptly and the announcer's voice is
heard on the speakers.

ANNOUNCER
Ladies and gentlemen, Aphrodite is
pleased to present to you a new
addition to the club. The elegant
voice of New Orleans very own, the
talented, the beautiful, Angel
Nunez.

Clapping, whistling, and yelling are heard from the crowd.

The curtain opens to reveal a small stage. ANGEL stands in
front of a small jazz band -- Angel is in COLOR.

The music begins. Angel begins singing a smooth jazz song.

When Angel begins singing her MICROPHONE turns to COLOR --
as she continues her song, the rest of the club becomes
COLOR piece by piece (pouring a drink, lighting a candle, a
flower, etc.).

Gabriel watches completely enthralled, not blinking as if under a spell.

Angel sees him in the audience and smiles.

PAN TO the corner of the club, to a booth seat where a CELL PHONE LIGHTS UP and VIBRATES on top of a table.

CUT TO:

INT. LEILANI'S APARTMENT - NIGHT

Leilani sits on her bed, a PHONE to her ear. We hear the phone RING as if we were making the call -- Leilani gets frustrated at the no answer and hangs up the phone.

CUT BACK TO:

INT. CLUB APHRODITE - CONTINUED - NIGHT

The cell phone on the table stops lighting up -- PAN UP to the booth seat where PATRICK makes out with a dark haired girl, MACKENZIE.

Patrick looks out at the crowd slow dancing on the dance floor.

Patrick gets up, takes Makenzie by the hand and pulls her to the dancefloor manouvering among the crowd -- they slow dance among several other couples, smiling at each other and flirting with their eyes.

EXT. CITY SIDEWALK - ANGEL'S NEIGHBORHOOD - NIGHT

Angel and Gabriel walk down the street of a lower class neighborhood. Many streetlights light up the streets.

GABRIEL

Well I have to say that tonight was a surprise.

ANGEL

I'm glad you liked it.

GABRIEL

You've really got talent. You could really go somewhere.

ANGEL

No, I'm only singing to make some extra money. Rent has been going up and I needed to find a way to catch up. There are no big dreams in these streets. In this city, all I can do is survive.

GABRIEL

I don't think your life will ever be too bad. You're beautiful, you're talented. I doubt there's anything you couldn't do if you put your mind to it.

ANGEL

Have you always been such the optimist?

GABRIEL

No. But its not hard to be optimistic when I look at you.

Gabriel grabs Angel's hand.

ANGEL

I don't understand how all this happened. I don't even know you but its already as if I've met you before, or something bigger brought us together.

GABRIEL

It's the city. Anything can happen in the noise of the streets of New Orleans. My father used to say that there is a fairy tale happening in every corner here.

ANGEL

And I suppose you're the dashing prince, who seduces all the poor and desperate maidens in the land? Searching for your beloved princess.

GABRIEL

You never know when the search may be over.

Angel and Gabriel stop on the sidewalk.

ANGEL

Well, this is me. Thanks for walking me home.

Angel and Gabriel walk up the stairs to the front door -- Angel stands on a higher stair than Gabriel.

GABRIEL

It's been a pleasure. Until next time I guess.

Gabriel grabs Angel's hand and kisses it gently.

GABRIEL

Goodnight poor and desperate maiden.

ANGEL

Goodnight, my prince.

They stare at each other intensely. Gabriel lets go of her hand slowly and walks down the stairs to the street.

Angel takes out her key, puts it in the door. She thinks momentarily then turns back to look at Gabriel -- but before she does, Gabriel, who is now right behind her, grabs her and kisses her passionately.

Angel puts her arms around Gabriel.

ELLIOT'S TRUMPET is heard playing in the distance.

EXT. BURBON STREET - MOMENTS LATER - NIGHT

Many people exit the club. Patrick and Mackenzie walk out holding each other for support and laughing -- noticeably drunk.

As they walk along the side of the building, they pass a YOUNG HOODED MAN, leaning against the wall who watches them as they pass. His face is cloaked in shadow -- neither Patrick or Mackenzie notice him.

MACKENZIE

So you wanna come over and spend the night?

PATRICK

Awe, I can't baby. I have to go to work early tomorrow.

MACKENZIE

C'mon, I'll make it worth your while.

PATRICK

Mmm. That's tempting. But I can't do it tonight.

MACKENZIE

Then how about this as an incentive?

Patrick and Mackenzie make out briefly.

Patrick's CELL PHONE RINGS -- he reaches in his pocket and pulls out his cell phone -- Mackenzie looks annoyed.

MACKENZIE

Who is that?

PATRICK

I don't know. Listen, I'll call you tomorrow. I promise. Maybe we can do lunch. Okay?

MACKENZIE

(disappointed)

Okay.

Patrick grabs Mackenzie's butt and kisses her -- as Patrick pulls away, Mackenzie gently bites Patrick's bottom lip.

MACKENZIE

Lunch tomorrow. Call me.

Mackenzie and Patrick walk in different directions.

Patrick continues walking down the street until he reaches a cross treet that is dead and quiet -- a few yards behind him, the HOODED YOUNG MAN follows.

Unaware of his pursuer, Patrick presses a few buttons on his cell phone and puts it to his ear to listen to a message.

LEILANI (V.O.)

Hi, its me. Look, we need to talk. There's something I have to tell you. I've been trying to reach you all day but you're not answering your phone. Call me when you get this. It's really important. I love you. Bye.

Patrick walks into a low lit alleyway, stops for a moment while listening to the message and looks down, noticing something on the ground -- he kneels down and picks up a BLACK ROSE. He looks at it curiously, then takes the cell phone from his ear.

The hooded man, covered by shadow, walks silently behind Patrick, making no noise. As the hooded man approaches, he raises a GUN inches away from the back of Patrick's head.

Patrick slowly raises his head as if sensing someone is behind him.

The hooded man pulls the trigger. BANG!

INT. LEILANI'S APARTMENT - DAY

Leilani jumps up in her bed as if awoken by the gunshot. She looks around. The morning sun shines through the blinds in her bedroom -- Leilani rubs her eyes.

A PHONE RINGS and Leilani jerks in shock and looks at the nightstand next to her bed -- Leilani reaches over and picks up the phone.

LEILANI

Hello?

ANGEL'S APARTMENT - INTERCHANGE:

ANGEL

(getting dressed)

Hey, Lei, how is everything?

LEILANI

Oh, I'm alright. I think I just had a nightmare.

ANGEL

You mean you just woke up? It's almost noon.

LEILANI

I know. I've just been up all night waiting for Patrick.

ANGEL

How did it go? Did you tell him about the baby yet?

LEILANI

I didn't get a chance to. I tried calling him but I never heard from him. He must have had a long day at work or something.

ANGEL

What are you going to do now?

LEILANI

I don't know yet. I've been so stressed that I haven't really had a chance to plan it all yet. I think I'll go to the station and surprise him there.

ANGEL

Well tell me all about it as soon as you tell him.

LEILANI

I will. Wish me luck.

ANGEL

You'll do fine. There's nothing to worry about.

LEILANI

Thanks.

ANGEL

Bye.

Leilani hangs up the phone.

INT. BAYOU RECORD STORE - 1ST FLOOR - DAY

Leilani walks into the record store. She looks around as she approaches the cashier's counter.

LEILANI

Excuse me.

EMPLOYEE 02

What can I do for you?

LEILANI

I'm looking for Patrick. Is he working at the station today?

EMPLOYEE 02

Yea, I think so.

The cashier turns to another co-worker.

EMPLOYEE 02

Hey Joey, is Patrick still here?

EMPLOYEE 03

He left to go get some records about an hour ago. He should be back in a few minutes. His girlfriend's waiting for him at the station upstairs.

LEILANI

What!?

Leilani stands in shock. She looks over at the staircase leading to the second floor and heads for the stairs.

The cashier tries to stop her but Leilani pushes him off and moves past him.

INT. BAYOU RECORD STORE - 2ND FLOOR - CONTINUED - DAY

Leilani reaches the top of the stairs and stops in the hallway.

In front of her sitting in a row of chairs, reading a magazine is MACKENZIE. Leilani walks slowly toward Mackenzie and stands next to her.

Mackenzie looks up at Leilani, smiles, then goes back to her magazine.

Leilani sits down in a chair next to Mackenzie, her eyes fixed on her.

Mackenzie turns the page in her magazine, silently notices Leilani staring at her, then looks up.

MACKENZIE

Is something wrong?

LEILANI

Oh, no. I was just looking to see what magazine that is.

Mackenzie flips over the magazine in her lap. Leilani looks at it briefly and nods, not really focusing on it -- Mackenzie goes back to her magazine. Leilani stares at her again.

LEILANI

What are you here for?

MACKENZIE

Waiting for someone.

LEILANI

What's his name?

Mackenzie gives Leilani a strange look.

LEILANI

Oh, I don't mean to be rude. It's just that I know a lot of people who work here. Some of them are my close friends.

MACKENZIE

Patrick. He's a deejay at the station.

LEILANI

(trying to keep
her composure)

Oh? I know him. We're good friends. We hang out sometimes with the same group of friends.

MACKENZIE

Strange. I've never seen you before.

LEILANI

Oh, well I work downtown and Patrick's always here at the station.

MACKENZIE

Yea, I know. He works all the time. It's hard sometimes to compete with his love for music and the radio station. But he is one of the good ones.

Leilani fights back tears that seem imminent. She quickly stands up.

LEILANI

I, I have to go to the bathroom.

Leilani quickly walks down the hall -- Mackenzie looks at her curiously.

Tears run down Leilani's face as she walks down the hall.

INT. BAYOU RECORD STORE - 2ND FLOOR - BATHROOM - DAY

Leilani enters the bathroom and walks up to the mirror over the sink area -- she looks at herself in the mirror and begins to weep.

CUT TO:

INT. BAYOU RECORD STORE - 2ND FLOOR - HALLWAY - DAY

Mackenzie goes back to her magazine. A figure walks up and stands in front of her.

PATRICK

You know you shouldn't read so much. It may ruin those beautiful eyes of yours.

Mackenzie looks up, smiles, stands up and hugs Patrick.

MACKENZIE

You're such a dork.

PATRICK

(kissing Mackenzie)

Sorry to keep you waiting.

They peck each other on the lips.

MACKENZIE

It's okay. I wasn't waiting long.
You ready to eat?

PATRICK

Sure. But I kinda like the meal that's standing in front of me right now.

Patrick gently squeezes Mackenzie's backside. Mackenzie squeals.

MACKENZIE

That has to wait for dessert.

PATRICK

Let's go. I'm starving.

INT. BAYOU RECORD STORE - 2ND FLOOR - BATHROOM - DAY

Leilani wipes her face with a paper towel and walks out of the bathroom.

INT. BAYOU RECORD STORE - 2ND FLOOR - CONTINUED - DAY

Patrick and Mackenzie walk toward the stairs.

The sound of a DOOR CLOSING is heard behind them.

Patrick turns around to see Leilani walking out of the bathroom -- Leilani sees him and Mackenzie holding hands.

PATRICK

Leilani?

Leilani, trying to hold back tears, walks toward them.

Patrick braces himself for Leilani's words but instead, she passes right by them, not giving them a single look.

Patrick leaves Mackenzie, and walks after Leilani.

PATRICK

Leilani.

Leilani ignores him and keeps walking. Leilani walks down the stairs.

Patrick chases her and grabs her arm. He stops her as he stands on a higher step, towering over Leilani.

PATRICK

Leilani, wait. Hold on.

LEILANI

Don't you dare touch me.

PATRICK

What's the matter with you?

LEILANI

Whats the matter with me? You son of a bitch!

PATRICK

Look...she's just a friend. That's all. Trust me.

LEILANI

I know who she is. And I can tell you that she doesn't think you're just a friend.

A beat.

PATRICK

Look, I didn't mean for this to happen. I never wanted it to be this way.

LEILANI

All this time I've wondered why you would never say you loved me, and now I know why. You're a coward, and a liar.

PATRICK

What do you want me to say?

LEILANI

Nothing. Nothing at all and never again. Especially now.

PATRICK

I'm sorry.

LEILANI

Fuck you Patrick!

Leilani turns and continues down the stairs. Patrick watches her walk away -- he calls out:

PATRICK

I never meant to hurt you.

EXT. CITY STREET - CONTINUED - DAY

Leilani walks out of the record store, her eyes red from crying.

PAN UP to a balcony of a nearby building where ELLIOT watches Leilani from above the street. He looks very angry -- Elliot then looks across the street.

ELLIOT'S POV -- he sees the HOODED YOUNG MAN leaning against a sign post. The hooded man looks up at Elliot and the sun reveals his face. He is ELLIOT'S EXACT TWIN, but with a giant scar over his left eye.

As Elliot stares at the hooded young man.

FLASHBACK INTERCUT:

-- Patrick walking out of club "Aphrodite" with Mackenzie the night before.

-- Patrick walking into the alleyway being followed by the hooded man.

-- Patrick being shot in the back of the head.

CUT BACK TO:

CITY STREET:

ELLIOT'S POV -- the hooded young man walks down the sidewalk and evaporates among pedestrians.

INT. TAVERN - NIGHT

Olivia sits at an nearly empty bar counter drinking a beer -- there are people playing pool behind her while small groups of people sit at tables.

A TELEVISION, mounted on a wall is on and is showing a NEWS SEGMENT:

NEWS ANCHOR 01

(ON THE TV)

... the fact is, we should have never gone into Iraq. There were no WMDs and Iraq had absolutey nothing to do with 911. We're sending our young men and women over there to die for a goal that the United States can't even articulate.

The program grabs Olivia's attention -- several other patrons stop and watch the television as the argument heats up.

NEWS ANCHOR 02

Look, we're there now and we can't just leave. Pulling our tropps out is not in the best interest of the U.S. or Iraqi people.

Olivia listens and becomes noticeably irritated. She turns to the bartender.

OLIVIA

Can you turn that off?

BARTENDER

Sorry lady, I got paying customers
who want to watch whats going on
in the world.

The argument continues on the television.

NEWS ANCHOR 01

...how many more American lives
are you willing to sacrifice while
you wait for the Iraqi government
to get on its feet?

Olivia gulps the rest of her drink. She gets up off her
stool and walks over to the television - she presses a
button turning the television OFF.

Olivia walks back to her stool -- she passes a table where
FOUR MEN are sitting. They watch her as she passes.

MAN 01

What the hell are you doing? We
were all watching that.

Olivia does not respond as she sits back on her stool.

MAN 01

Hey, I'm talking to you.

All four men at the table turn around.

Olivia motions to the bartender for another drink as if she
didn't hear the man speak.

MAN 01

Hey, don't you understand English?
Or are you not even a legal
American?

Olivia turns around.

OLIVIA

That takes a lot guts coming from
a man with a pair of tic-tacs for
balls.

The man gets up followed by his three buddies. The man
slowly approaches her.

MAN 01

Hey, don't think that because
you're a girl I'm gonna let you
talk to me like that.

OLIVIA

I'd sit down if I were you. I don't want to have to hurt you and embarrass you in front of your friends.

MAN 01

One more word out of you and we might have to deport you back to Mexico ourselves.

The man tries to reach for her -- but Olivia stands up, and throws the ice from her drink in his face -- the man charges at her.

MAN 01

I'll crush you, you little bitch!

Before the man reaches Olivia, she ducks and punches him in the face sending him to the ground.

OLIVIA

I'm more of an American than you could ever hope to be you piece of shit.

Olivia looks around the bar then quickly walks out of the bar -- the man on the floor sits up and wipes the blood from his nose.

INT. CHURCH - DAY

Several candles are lit near the altar. A handful of people sit on the church benches praying silently to themselves.

Catherine sits near the front of the church staring up at a CRUSIFIX above the altar.

A FIGURE walks up to her row -- she looks up and sees Henry standing at the edge of the bench.

HENRY

May I sit.

CATHERINE

Suit yourself.

Henry sits down, staring at Catherine. Feeling uncomfortable, Catherine looks back.

CATHERINE

What?

HENRY

Why are you always so sad.

CATHERINE

Don't be ridiculous. Your inquisitiveness is very annoying. Besides, I'm not sad. I'm in mourning. This is where I come to spend time with my husband.

HENRY

Eight years is a long time to be in mourning. You can't keep pushing people away. I'm sure you're husband doesn't want you spending the rest of your life alone.

PAN TO a bench behind Catherine and Henry, where the HOODED YOUNG MAN stares intently at them from his seat as if eavesdropping on their conversation.

CATHERINE

I am all alone. A woman of my age should be here, at church. There is no where else that I should be.

HENRY

No, you're not alone. Everybody has to have somebody that loves them. A lover, a friend, even God.

CATHERINE

I used to believe in love. But now that I am older, I often feel as if love has turned its back on me.

HENRY

Well then why don't you just start with a friend? Some say it's the first step on the path to love.

Henry grabs Catherine's hand.

Catherine looks at Henry as if remembering how warm the touch of another human being could be. Suddenly...

CATHERINE

No!

Catherine pulls her hand away. She stands up.

CATHERINE

I'm sorry. I can't.

Catherine walks away. Henry is left disappointed.

Catherine passes the HOODED YOUNG MAN as she walks out.

EXT. CITY STREET - DAY

ELLIOT sits on top of a brick wall playing a slow jazz version of "America the Beautiful" on his TRUMPET as the sun rises over New Orleans.

INTERCUT:

A small neighborhood parade marches down a public street. Hundreds of people line the street holding AMERICAN FLAGS as a high school marching band, floats, horse riders, jazz bands and social groups march down the street -- one group carries a giant banner saying, "HAPPY 4th OF JULY".

EXT. ALVAREZ HOUSE - FRONT PORCH - DAY

Angel walks to the front door of a house and knocks.

Moments later, the door opens and Henry stands at the doorway -- his GLASSES are hanging from a CHAIN around his neck.

HENRY

Ah, you're just in time for tea.

ANGEL

(confused)

Excuse me?

HENRY

Madame Rachael always serves tea promptly at 4:15.

ANGEL

Does Gabriel live here?

HENRY

Yes of course. Well come in and let me get a look at you.

Angel walks through the door.

Henry puts on his glasses and puts his hands on Angels face and examines her like a doctor examining a patient -- Henry mumbles to himself.

HENRY

Hmm.

Henry nods in the direction of a hallway.

HENRY

Down the hall. Second door on the left.

Angel looks at Henry, then in the direction where Henry nodded -- she walks down the hall.

INT. ALVAREZ HOUSE - BEDROOM - CONTINUED - DAY

Angel walks down the hall and looks through an open doorway.

ANGEL'S POV -- Gabriel and Rachael are sleeping on top of Rachael's bed. Rachael's head rests on Gabriel's chest. A children's book lays nearby.

Angel watches them from the doorway and smiles.

Gabriel wakes up, looks up at Angel, and smiles.

ANGEL

Sorry to wake you. I know I'm a little early.

GABRIEL

Its okay. I'm glad you came.

ANGEL

You're dad said something about tea?

Gabriel smiles and looks at Rachael who has just woken up, wiping her eyes.

Henry walks in behind Angel carrying a tray with a children's tea set -- he places the set on a small children's size table surrounded by four small chairs.

HENRY

(mimicking a butler)
Please take your seats.

Rachael and Gabriel walk to the small table. Henry pulls the chair out for Rachael who sits down, Gabriel seats himself. Henry pulls out another chair and motions for Angel to sit.

HENRY

Your seat madam.

Angel smiles as she sits down.

MONTAGE:

Henry pours Rachael and himself a cup of tea -- Gabriel pours Angel and himself a cup of tea -- they all pass around a small plate of cookies as they laugh, drink, talk and eat -- Angel gazes around the table as if soaking in the warmth of her company.

INT. ALVAREZ HOUSE - FRONT DOOR - NIGHT

Rachael and Henry walk to the front door -- Rachael carries a TEDDY BEAR in her arms.

Henry opens the front door.

HENRY

You ready to go see the fireworks?

RACHAEL

Yea!

Rachael holds up the teddy bear to Henry.

RACHAEL

Can Freedom come too?

HENRY

Of course she can come along. But you have to promise me you'll watch after her. Make sure she doesn't get lost. If you lose freedom, there's no telling where you'll end up.

RACHAEL

I promise.

Gabriel kneels down, kisses Rachael on the cheek.

GABRIEL

You be a good girl and take care of grandpa for me, okay?

Rachael nods.

HENRY

Well then, lets be on our way.

Henry and Rachael leave and close the door behind them.

ANGEL

You're so lucky. You have such a great family.

GABRIEL

I suppose. We're nothing special. No different than any other family. We have our problems but we manage stay held together.

ANGEL

It's more than that. I feel a warmth in these walls that I haven't felt in a long time. My home was never like this.

GABRIEL

Its just a house. A roof. Four walls. My mother used to say that a home is what you make of it.

Angel looks at a wall at several pictures. One of the PHOTOS is of Gabriel, Rachael, and another woman.

ANGEL

Is this your wife?

GABRIEL

Yea. Her name is Theresa.

ANGEL

How did she die?

GABRIEL

Suicide.

ANGEL

I'm so sorry.

GABRIEL

It's okay. It took some time, but me, Rachael and dad get along just fine now.

Gabriel walks up to Angel and holds her hand.

GABRIEL

Lets go for a ride. There's
something I want to show you.

EXT. CITY STREETS - NIGHT

Gabriel rides his bike through his neighborhood streets -- Angel stands on two pegs on the back wheel -- she holds on to him tight and screams as Gabriel drives through the city streets.

INT. BAYOU RECORD STORE - 1ST FLOOR - NIGHT

The record store is locked shut and all the lights are out.

POV FROM INSIDE STORE -- Gabriel opens the door with a key and he and Angel walk inside.

Gabriel grabs Angel's hand and guides her through the dark store.

ANGEL

You own this place?

GABRIEL

Yea. My grandfather used to own this store before he died. He left it to my dad but my dad wanted to sell it. So I took it over, and when I got enough money I opened up the radio station upstairs.

INT. BAYOU RECORD STORE - STORAGE ROOM - NIGHT

Gabriel brings Angel into a small room and lets go of Angel's hand. Angel stands in the doorway as Gabriel goes inside the room.

RECORD ROOM:

Gabriel walks to the middle of the room and pulls a HANGING CHAIN, which turns on a single dangling LIGHT BULB.

The light illuminates the room which is filled with thousands of RECORDS stacked in giant piles that reach the ceiling -- Angel looks at the room in awe.

ANGEL

Wow. I've never seen so much music on one place before.

GABRIEL

Yea, it's a good collection. Most of these records have been in my family for years.

ANGEL

It's amazing. It's beautiful.

Gabriel moves a stack of records on the floor.

GABRIEL

Have a seat.

Angel walks over and sits down on the pile of records.

ANGEL

Oh, a little something for the fourth of July festivities.

Angel reaches in her purse and pulls out a JOINT.

ANGEL

Toke?

Gabriel shakes his head -- Angel looks at him curiously.

Gabriel goes to the corner of the room, reaches behind a stack of records, pulls out a TWO FOOT BONG and holds it up.

GABRIEL

Toke!

Angel laughs as Gabriel hands her the bong.

Gabriel walks to another corner of the room where an old RECORD PLAYER sits on a small table stand -- he places a RECORD on the player and turns it on.

The MUSIC BEGINS -- Angel packs a bowl in the bong and takes a hit. Gabriel sits down next to her and takes a hit.

MONTAGE

Smoke dances around the small room -- Angel and Gabriel laugh hysterically -- they have quiet conversations -- they kiss. Angel rests her head in Gabriel's lap -- FINALLY they fall asleep.

CUT TO:

LATER:

Gabriel and Angel are asleep on the floor. POPPING SOUNDS are heard from somewhere outside in the distance. Is it gunshots? Angel and Gabriel wake up.

ANGEL
What's that noise?

Gabriel smiles.

GABRIEL
C'mon I'll show you.

Gabriel gets up and takes Angel's hand and leads her out of the room.

ANGEL
Where are you taking me?

GABRIEL
You'll see. Trust me, you'll like it.

EXT. BAYOU RECORD STORE - ROOF - CONTINUED - NIGHT

The door to the roof opens and Gabriel leads Angel out. Angel looks around as COLORS BURST across the night sky.

Angel looks in amazement -- the entire city can be seen from the roof of the record store.

ANGEL
Its beautiful.

GABRIEL
I told you you'd like it. Come on.

Gabriel takes Angel's hand and walks along the rooftop. They stop at the ledge of the roof.

ANGEL
So much devistation has happened here the past few years, I almost forgot just how beautiful this city really is.

GABRIEL
They say that the beauty of the city comes from the souls of the people who live here. But from where I stand, the most beautiful thing in the city is standing
(MORE)

GABRIEL (cont'd)
right in front of me.

Angel and Gabriel gaze into each other's eyes. Gabriel chuckles.

ANGEL
What?

GABRIEL
After my wife died, I just never
thought this would happen again.

ANGEL
What do you mean?

GABRIEL
I think I'm falling in love with
you Angel.

ANGEL
Me too.

Angel and Gabriel kiss as fireworks blast across the night sky.

INT. ALVAREZ HOUSE - KITCHEN - DAY

BLACK SCREEN:

The sound of a HEARTBEAT is heard as if inside the body.

PULL OUT from the black screen of Henry's chest where a DOCTOR has a STETHOSCOPE pressed against Henry's chest.

HENRY
You see doctor, beats like a
twenty five year old soccer
player.

DOCTOR
Not exactly a twenty five year
old. But you are in better health
than you were in last month. But
that doesn't mean you shouldn't
take care of yourself.

HENRY
I told you to stop worrying. I'll
be perfectly fine.

The doctor begins placing his equipment into a small bag.

DOCTOR

Its my job to worry about your health so you don't have to.

HENRY

You've been my doctor for almost twenty years. You know its going to take a lot more than diabetes to take me out.

DOCTOR

Perhaps, but you should still take your blood pressure medication. Your family has a history of heart disease. You shouldn't take any chances.

HENRY

Yes, doctor.

The doctor takes a PRESCRIPTION BOTTLE out of his bag and hands it to Henry.

DOCTOR

Remember, take two of these twice a day. Once in the morning and once before you go to bed.

Henry stands up and ushers the doctor towards the front door.

HENRY

Yes, doctor.

DOCTOR

Listen to me Henry. Don't forget we're talking about your life here.

HENRY

As always doctor your wisdom is infinite and your orders will be obeyed. Now thank you for stopping by to check up on me.

DOCTOR

Now, Henry...

HENRY

Good day doctor.

Henry pushes the doctor through front door and closes it behind him.

INT. ALVAREZ HOUSE - HENRY'S BEDROOM - CONTINUED - DAY

Henry walks into his bedroom, looks at the medicine bottle in his hand -- a beat -- he tosses the bottle into a TRASH CAN.

Henry walks to a CHEST at the foot of his bed, opens it, and pulls out Catherine's DIRTY CLARINET CASE.

INTERCUT:

Henry goes to a desk, sits down, and opens the clarinet case -- takes out a small TOOL BOX and opens it -- screws loose buttons on the clarinet, bends wires back in place, and polishes the instrument -- he treats it as if it were a fragile ancient figurine.

Henry wipes off the clarinet case -- places sheet music paper on a table -- takes out a FANCY BLACK PEN -- writes MUSIC NOTES on the paper.

CUT TO:

EXT. CATHERINE'S HOUSE - FRONT PORCH - CONTINUED - DAY

Henry places the sheet music and clarinet case wrapped in a bow at a front door of a typical New Orleans style house.

He looks around then quickly walks away.

EXT. BRIDGE - NIGHT

ELLIOT sits on top of a bridge post playing a soft lovers ballad on his TRUMPET.

INTERCUT SCENES:

EXT. EXPENSIVE APARTMENT BALCONY - NIGHT

A formally dressed man and woman stand on a balcony at an apartment party -- the man brings the woman a glass of champagne. As the woman drinks, she notices something in her glass and pulls it out. Its a ring! The man gets down on one knee -- the woman begins crying.

CUT TO:

INT. MOVIE THEATER - NIGHT

A teenage boy and girl sit in a sparsely crowded movie theater watching a movie. The boy thinks for a moment, then stretches his arm around the girl. The girl smiles and cuddles into the boy's arm. The boy smiles.

CUT TO:

EXT. PARK - NIGHT

A homeless man and homeless woman huddled on a park bench covering themselves with a beat up blanket.

Elliot's Trumpet solo fades out.

INT. ANGEL NUNEZ'S APARTMENT - DAY

Angel opens the door to her apartment -- we see her enter as if we are already inside.

Angel closes the door and leans on it, smiling to herself probably thinking about Gabriel.

As she takes off her shoes, a loud CLANG is heard coming from within her apartment. Angel jerks out of her daze just as another CLANG is heard.

Angel slowly proceeds into her apartment -- she reaches sight of the kitchen -- ANGEL'S POV to VICTOR at the kitchen counter making a sandwich.

Victor looks up at Angel, shocked to see her.

Just before Angel can speak, a VOICE from behind her startles her.

OSCAR

Hey baby.

Angel turns around to see OSCAR, 25, LATINO, RUGGED, MUSCULAR.

OSCAR

I'm home. Where have you been?

Angels face drops.

OSCAR

What's wrong? Aren't you glad to see me?

ANGEL

I don't understand. What are you doing here?

OSCAR

I left you six messages last week. Didn't you get any of them? The judge, he gave me parole for the rest of my sentence. Victor had to come and pick me up.

Angel looks over and sees VICTOR taking a huge bite out of his sandwich.

OSCAR

So, where have you been? Why haven't you returned any of my calls?

ANGEL

I've been really busy lately. I've been putting in a lot of long hours at the café, and I started singing again to make extra money. I guess I haven't had enough time to check my messages.

OSCAR

You never used to miss any of my calls. Not a single one. Now, suddenly you're no where to be found.

ANGEL

Oscar I'm sorry.

OSCAR

Come here.

Angel walks slowly toward Oscar. Oscar grabs Angel's hand.

OSCAR

Where's your ring?

ANGEL

Oh.

Angel reaches into her pocket, searches for a moment, then pulls out a WEDDING RING.

Oscar grabs the ring, takes Angel's hand, and put the ring on Angel's finger as if proposing to her.

ANGEL

I had to take it off for work. You know, cleaning dishes, serving food. I didn't want to ruin it.

OSCAR

Funny. I called the cafe and your boss said that you weren't at work. And I waited here all night but you never came home.

ANGEL

I switched shifts with Leilani at work and I guess I forgot to tell my boss.

OSCAR

Well I'm home. Its been almost three years. I've dreamed of seeing you. Touching you again. I missed you.

(A beat.)

Aren't you glad to see me?

ANGEL

Yea, its just, I'm just a little overwhelmed, thats all.

Oscar takes Angel's face and kisses her lips.

OSCAR

It will be okay. Everything will go back to the way it was before I got locked up, I promise.

OSCAR

(to Victor)

Hey Victor, take a hike. I haven't been with my wife in three years.

(to Angel)

It's time to celebrate.

MIGUEL

Oh, come on man.

OSCAR

I said get lost!

Victor leaves for the front door.

Oscar picks Angel up in his arms, walks toward the bed room -- he carries her through the bedroom door, places Angel on the bed, and closes the bedroom door.

INT. BAYOU RECORD STORE - 2ND FLOOR - DAY

A hand pins a POSTCARD on a wall with a thumbtack among several other fliers and notes. The postcard has the photo of a BEAUTIFUL BEACH on a bright sunny day -- above it are the words "COME CHILL OUT IN SAN DIEGO".

Gabriel stands at the wall gazing at the photo on the postcard -- Somebody walks in behind him.

EMPLOYEE 01

Hey Gabe. Some shit's going on downstairs.

GABRIEL

What do you mean?

EMPLOYEE 01

I think you should just come downstairs.

Gabriel drops his notes and follows the employee out of the room.

INT. BAYOU RECORD STORE - 1ST FLOOR - CONTINUED - DAY

Olivia is being held back by another employee -- across from her is a customer who wipes blood off a small cut on his face. All the employees and customers watch the drama in silence.

OLIVIA

You killed him you son of a bitch!

MAN 02

I don't even know you, you fucking nut-job!

Olivia spits at the man and tries to assault him -- she gets held back by employees.

STAIRCASE:

Gabriel watches as he comes down the stairs.

GABRIEL

What happened?

EMPLOYEE 01

I don't know. She just went berzerk.

Gabriel walks up to Olivia. He grabs her -- she pushes him away.

GABRIEL
Olivia, what's going on?

OLIVIA
It's him. He shot my commander. On
14, April, 2007. I saw him.

GABRIEL
Olivia? You're drunk.

Olivia begins crying and falls to the ground. Gabriel hugs her then picks her up -- he turns to the bleeding customer.

GABRIEL
I'm really sorry sir. She's been
through a lot lately.

MAN 02
She's fucking crazy. She needs
help.

Gabriel carries Olivia in his arms -- he takes her to the side of the store and up the stairs. All of the customers and employees stare in silence.

INT. BAYOU RECORD STORE - 2ND FLOOR - LOUNGE - DAY

Gabriel walks out of a bathroom carrying a wet cloth -- he folds it up and walks to a couch where Olivia lays still drowsy from drunkenness.

Gabriel sits beside Olivia and places the damp cloth on her forehead.

OLIVIA
I'm so sorry.

GABRIEL
Don't worry, its gonna be okay.

Gabriel runs his hand down Olivia's face. Olivia enjoys it.

A phone RINGS several times. Annoyed, Gabriel gets up.

GABRIEL
I'll be right back.

Gabriel walks out.

INT. BAYOU RECORD STORE - 2ND FLOOR - CONTINUED - DAY

Gabriel walks out of the lounge across the hall to the radio station room.

He walks over to a PHONE and picks it up. He presses "line 3".

GABRIEL

Hello?

INT. ANGEL NUNEZ'S APARTMENT - NIGHT

Angel sits cross legged on a couch. Her voice is low as she talks on the phone. INTERCUT with Gabriel:

ANGEL

Hey, its me.

GABRIEL

I was just thinking about you.

ANGEL

You were?

GABRIEL

Yea. To tell you the truth, its been hard thinking about anything else lately.

A FIGURE walks behind Gabriel in a flash.

Suddenly, the door to the radio station room SLAMS SHUT.

Gabriel jerks to look at who closed the door, sees nothing, then goes back to the phone.

HALLWAY:

Outside the room, the HOODED YOUNG MAN walks down the hallway as we PAN UP to see the ON AIR sign near the door is LIT UP.

Gabriel and Angel's conversation is being broadcasted on the air. Everyone in the record store stands silent listening as they talk.

INTERCUT:

- WELTER'S CAFE:

Leilani and a few other coworkers gather around a radio and listen to the conversation.

- RADIO STATION LOUNGE:

Olivia lays on the couch of the record store lounge listening to the conversation.

- ALVAREZ HOME:

Henry, at home, listens to the radio as he sits in a chair reading a newspaper.

- RADIO STATION:

ANGEL

Gabriel. A lot has happened in the past few weeks and I've done things that I never expected to. But there's something I have to tell you.

GABRIEL

Why not tell me in person. I could pick you up from work and take you out. Maybe for dinner. How does that sound?

ANGEL

Gabriel...

GABRIEL

Come on, I'll make it worth your while. Anything you have to tell me you can say it then.

ANGEL

Gabriel, please.

GABRIEL

What's wrong? Am I moving too fast?

ANGEL

No, its not that, its just... I can't do this anymore.

GABRIEL

You can't do what?

ANGEL

Something came up. Something bigger than me and you. And I can't see you anymore.

GABRIEL

What do you mean? I don't understand.

ANGEL

My life isn't what it seems. I'm not who you think I am. And whatever we had, it can't work anymore.

GABRIEL

How can you say that? Is this what you do? Make unsuspecting suckers fall in love with you and then dump them when it hurts them the most?

ANGEL

No, believe me, if there was any way we could be together I would do it. But I can't. It's impossible now.

GABRIEL

Nothing's impossible. After all that's happened, you're ending it all with a fucking phone call?

A beat.

ANGEL

(tearing up)

Look, I'm sorry. I'm really sorry.

GABRIEL

This isn't fair. This isn't fucking fair!

ANGEL

Gabriel...

Gabriel pulls the phone out of its receiver -- throws it across the room -- it crashes into a wall.

ANGEL'S APARTMENT:

Angel hangs up the phone and covers her face with her hands. After a moment she gets up and walks to her bedroom.

INT. ANGEL NUNEZ'S APARTMENT - CONTINUED - NIGHT

Angel enters her bedroom and looks over at her bed.

ANGEL'S POV -- Oscar is sleeping soundfully in the bed.

Angel walks over to the bed and gets in beside him -- Oscar rolls over and places his arm around Angel, snuggling her.

Angel stares at the ceiling and wipes her eyes.

INT. WELTERS CAFE - DAY

A PLATE with a SHRIMP and CRABS is placed on a table by Angel in front of Oscar -- Oscar, Victor, and MIGUEL sit in a booth in the corner of the cafe.

Angel places a plate in front of Victor and Miguel. The three of them begin eating.

ANGEL
Bon Appetite Boys.

OSCAR
Thanks babe.

Angel walks away.

MIGUEL
So how does it feel to be out of the slammer? The life of a free man?

OSCAR
Prison is no joke, for real. It's the hardest thing I've ever been through.
(A beat.)
But then again, freedom hasn't been all cracked up to be either. A lot has changed since I've been away.

OSCAR'S POV -- looks at Angel who is taking an order from another table.

The CHIMES of the café door are heard.

CAFE ENTRANCE:

Gabriel walks in the front door and looks around. He sees Angel and walks over to her.

GABRIEL

Angel.

ANGEL

Gabriel? What are you doing here?

GABRIEL

I had to see you. We have to talk.
What the hell is going on?

ANGEL

Gabe, you shouldn't have come
here. I'm working. Please, you
have to leave.

GABRIEL

What are you talking about? How
are you even saying this to me
now?

ANGEL

Gabriel please. It's over. There's
nothing else I can say.

GABRIEL

After everything we've been
through. It's that easy for you?

ANGEL

(almost whispering)
Look, please understand. This
wasn't easy for me at all. I wish
there was some other way, but
there isn't. I've made my choice.

GABRIEL

Then tell me, what the hell did I
do to turn you against me?

ANGEL

No, its not you. Its nothing you
did. Its just. My life is
different now.

GABRIEL

So you don't love me.

CORNER BOOTH:

Miguel looks over in Angel's direction.

MIGUEL

Hey, who the fuck is that?

Oscar and Victor look over at the source of Miguel's gaze.

VICTOR

That's that guy I was telling you
about.

Victor, Oscar, and Miguel get up out of their seats.

CUT TO:

ANGEL

Look, I can't talk about this now.
Not here.

GABRIEL

You mean you can't or you won't?

ANGEL

Gabriel, please try to understand.

GABRIEL

I can't understand, that's the
problem. How can you say its
over, just like that, so easily?

Oscar, Victor, and Miguel walk up.

OSCAR

Angel, who the fuck is this?

ANGEL

Oscar please.

OSCAR

What the fuck are you talking to
this guy for?

ANGEL

Its nothing. He's just an angry
customer. I can handle it.

GABRIEL

What's going on? Who is this guy?

OSCAR

You stay the fuck out of this!

GABRIEL

Who the hell are you?

OSCAR

I'm her fucking husband. Who the
fuck are you?

GABRIEL
What? Are you serious?

ANGEL
I, I tried to...

Oscar walks up to Gabriel, staring him directly in his face.

OSCAR
I suggest you turn around and get the fuck out of here bro and act like you don't know who she is. Or something may happen you don't like.

GABRIEL
Get the fuck out of my face!

Gabriel pushes Oscar -- Oscar pushes back. Gabriel moves to punch Oscar but before he can do so, a GUN is in his face -- its held by Victor.

Angel screams. The entire café is silent -- all the customers and workers are watching.

ANGEL
Oh my God. Oscar, please. Please.
Don't do this.

Oscar looks at Angel, then at Victor and nods -- Victor puts his gun down.

Mr. Welters appears from behind the counter and approaches the group with a DOUBLE BARREL SHOTGUN aimed at Victor.

MR. WELTERS
Hey assholes, don't bring your street battles into my café. Get out of here before I call the police or decide to leave pieces of your skulls laying all over the floor.

OSCAR
No problem sir.

Gabriel looks at Angel, who now looks guilty.

Gabriel turns around and storms out the door.

EXT. SIDEWALK - CONTINUED - DAY

Gabriel storms out of the cafe and pushes over a nearly full TRASH CAN on the sidewalk spilling all its contents onto the street. He angrily walks down the street.

In the distance, Elliot is heard playing a sad melody on his TRUMPET OVERLAPPING the following scenes:

CUT TO:

INT. WELTERS CAFE - LATER - DAY

Angel wipes down a table and places used plates and cups into a small tub. She rushes over to the kitchen, throws down the tub and weeps, deparately trying not to be noticed.

CUT TO:

INT. ALVAREZ HOUSE - KITCHEN - DAY

A hand opens a kitchen drawer and pulls out a red lighter.

PAN UP to Gabriel as he closes the drawer -- he walks out of the kitchen.

FOLLOW Gabriel as he walks down to the last door on the left and enters his bedroom.

INT. ALVAREZ HOUSE - GABRIEL'S BEDROOM - CONTINUED - DAY

Gabriel walks in front of a large mirror on the wall, picks up a SMALL METAL MARIJUANA PIPE from the dresser -- lights the bowl and inhales. He looks into the mirror as he blows out the smoke.

Gabriel turns and walks to the window of his room and looks out. The shadows of the window blinds paint bars across his face.

CUT TO:

EXT. CATHERINE'S HOUSE - FRONT PORCH - DAY

A pair of feet stop at a front door where a clarinet case placed on top of several sheets of paper are wrapped in a bow. PAN UP as Catherine bends down and examines the gift.

INT. CATHERINE'S HOME - KITCHEN - CONTINUED - DAY

Catherine sits down at a kitchen table and unwraps the sheets of paper.

CLOSE UP on paper which is filled with handwritten musical notes for clarinet players.

Catherine opens the clarinet case -- the clarinet has been cleaned and polished to look like new.

Elliot's trumpet SOLO fades out.

EXT. BRIDGE - NIGHT

A car drives to a ledge where a bridge meets land and parks on the side of the road.

Oscar gets out of the drivers seat of the car -- Angel gets out on the other side.

OSCAR

Follow me.

ANGEL

Where are you taking me?

Oscar walks out along the pedestrian walkway on the bridge. Angel chases after him.

ANGEL

Hey, what is this place? Why are we here?

OSCAR

I just want to show you something.

Oscar gets up on the ledge of the bridge and stands up -- Angel stops at the ledge below him.

Across from them in the distance is a PRISON lit up in the night by SEARCHING SECURITY LIGHTS.

OSCAR

Come on, I'll help you up.

ANGEL

What's going on Oscar?

OSCAR

Don't be scared. Just get up here.

Oscar takes Angels hand and helps her up to the ledge.

Angel is visibly nervous as she looks at the scary dark water whirling below.

OSCAR

It's been almost three years since I first got locked up. I know I haven't been there for you when you needed me. After Katrina hit, everything just seemed to fall apart. There was nothing left of what we had, so I had to steal and rob to survive. I'm not proud of what I've done, Angel. But when I was behind those bars I always knew that no matter what happened to me, the one thing that kept me going, you know, survive all the craziness, was that you love me. I always knew that my wife would never do anything to hurt me, and would never betray my trust. That ring on your finger. It means that we're in this together, or better for worse, forever. So if there's something that you have to tell me, do it now.

ANGEL

(nervous)

The past few years have been hard on both of us. I do love you, and I never would do anything to hurt you. But sometimes the worrying, the loneliness got the best of me. It hasn't been easy for me.

OSCAR

Easy for you? I've been through hell, and I'm not going to lose you now. I know that because I know I love you. I'd die for you. I'd kill for you. And that will never change.

ANGEL

Oscar, everything I've done, I've done for you, for us. You have to believe that.

OSCAR

Just love me. that's enough. And
whatever you did while I was gone.
I forgive you.

Angel looks at Oscar as if caught in a lie.

Oscar gets down off the ledge.

INT. OLIVIA'S APARTMENT - NIGHT

Olivia walks into her apartment -- we see her enter as if we
are already inside.

The living room is riddled with BEER CANS, empty pizza
boxes, clothing and other trash.

Olivia walks through her apartment -- stops at a desk --
presses a button on her ANSWERING MACHINE as she throws her
bag on the floor.

GABRIEL (V.O.)

Hey Olivia? Its me, Gabe. I need
to see you. Its important. I've
been thinking alot for a while now
and there's something I have to
tell you. I need you to come over
when you get this message.

As Olivia excitedly listens to the message -- she runs to a
nearby mirror and examines her appearance.

OLIVIA

Shit!

Olivia primps herself, then frantically takes off her shirt.

INT. ALVAREZ HOUSE - FRONT PORCH - MOMENTS LATER - NIGHT

The front door opens. Olivia stands at Gabriel's doorstep --
her hair has been primped and she wears makeup.

GABRIEL

Thanks for coming.

OLIVIA

I'm not fired am I?

Gabriel shakes his head.

GABRIEL

Come in.

Gabriel stands back and Olivia walks in.

INT. ALVAREZ HOUSE - LIVING ROOM - CONTINUED - NIGHT

Olivia and Gabriel walk into the living room. Olivia walks over to a couch and sits down -- Gabriel stands in front of her.

OLIVIA

Oh, I got you something.

Olivia reaches in her bag and pulls out a 5x7 FRAMED PICTURE. She hands it to Gabriel who looks at it.

CLOSE UP to the photo of Gabriel and Olivia. Olivia is in her military uniform, Gabriel wears civilian clothing.

OLIVIA

It's the picture we took the day I got back home. I had it framed for you.

GABRIEL

Thanks, it's great.

Gabriel looks at Olivia curiously -- she notices.

GABRIEL

Are you wearing makeup?

OLIVIA

Oh, well, I'm trying something different.

A beat.

OLIVIA

So what did you have to tell me that is so important?

GABRIEL

There's something I've been meaning to tell you for a while now. You and me, we've been close to each other most of our lives, and I owe it to the both of us to be honest.

Gabriel kneels down in front of Olivia and takes her hand as if proposing -- Olivia looks hopeful.

GABRIEL

Olivia. I don't know how to say this, but I'm leaving New Orleans. I'm moving away.

OLIVIA

What?

GABRIEL

I'm moving to San Diego, Rachael and I.

Olivia pulls her hand away.

GABRIEL

We're leaving at the end of the summer.

OLIVIA

I don't understand. How long have you decided this?

GABRIEL

For a while now. I wanted to tell you sooner, but I didn't know how to tell you. I got this thing in San Diego. I got a chance to start a radio station there. Its gonna be big. Plus I think it'll be a good place for Rachael to grow up and go to school.

OLIVIA

You're just leaving? And you're just telling me now?

GABRIEL

I can't stay here Olivia. Not anymore. This city, its worn me down. Everyone else has gone out and done something important, but I don't know anything outside this city. It's time for me to move on.

CUT TO:

Henry walks in with a PAN OF PEACH COBBLER. Rachael is by his side, covered in flower and pie dough.

HENRY

Any one for peach cobbler? Freshly baked. Smells good doesn't it?

RACHAEL

I made them all by myself.

Henry clears his throat.

RACHAEL

Well Grandpa helped too.

Henry looks at Olivia and Gabriel. He sees their distressed dispositions.

HENRY

Are we interrupting something?

(to Rachael)

I think we better let our cobbler cool off for a while and come back later

RACHAEL

Okay.

Henry and Rachael turn around and leave the living room.

HALLWAY:

After a few steps, Henry stumbles and pauses. He clinches his chest with his hand as if in pain -- a beat -- he continues to the kitchen.

CUT BACK TO:

Gabriel turns back to Olivia who stands up.

OLIVIA

I just got home and now you're leaving New Orleans and walking away from everything and everybody here.

GABRIEL

I've made up my mind. I know it's hard to understand, but there's nothing more to talk about. I actually thought you'd be happy for me. We've known each other a long time. I supported you when you went off to war. I thought you'd do the same for me.

OLIVIA

(interrupting)

That's totally different. I had no choice to leave. I didn't just pack up and leave everything I knew to go move across the country for some stupid job. This is your home. This is where you belong.

GABRIEL

Why are you acting like this? I'm moving on with my life and all you are doing is telling me to stay where I am. Why shouldn't I leave? What reason is there for me to stay here?

OLIVIA

I, I...

A CRASH of plates are heard from the kitchen followed by Rachael's SCREAMS.

Gabriel runs to the kitchen.

INT. ALVAREZ HOUSE - KITCHEN - CONTINUED - NIGHT

Gabriel rushes into the kitchen.

Henry is lying unconscious on the floor among broken plates, bowls and glasses -- Rachael kneels over him and pushes on his chest.

Gabriel runs to Henry's side.

GABRIEL

Oh my god! Dad? Dad, can you hear me?

Olivia walks up and stands in the doorway to the kitchen. She looks in shock.

Gabriel begins crying.

GABRIEL

Oh, God!
(to Olivia)
Call an ambulance!

Olivia remains motionless.

Gabriel frantically searches Henry's pockets.

GABRIEL

Where's your medication dad?

(to Olivia)

What are you doing? Olivia!

Gabriel gets up, pushes Olivia to the side as he runs to a PHONE mounted on the wall -- Gabriel dials 911 and puts the phone to his ear.

INT. HOSPITAL - WAITING ROOM - DAY

Angel and Leilani sit on a bench in a small waiting room with only one other female visitor.

There is a small table in the middle of the room with magazines concerning parenting and child birth.

LEILANI

Tell me something. How did you know you were ready to get married to Oscar?

ANGEL

That's never been an easy question to answer. Its just a sensation that come over me when I knew that I wanted to spend the rest of my life with him. I just knew it. I could feel it.

LEILANI

But how did you know that Oscar was the right one? What did he do? What did he say to make you know that he was the only one?

ANGEL

I met him when I was sixteen. He was my first. He wooed me. And I knew he loved me. It sounded like a fairytale that seemed to have a happy ending, and I just got lost in it all.

LEILANI

I sure could use a fairytale ending now. But I guess it can't be too bad with my best friend at my side. Thanks for coming here with me. It makes it easier to cope with everything that's happened. I don't know if I could

(MORE)

LEILANI (cont'd)
make it here by myself.

Angel grabs and holds Leilani's hand.

LEILANI
I never thought my life would ever
bring me to this moment. I guess
love just got the best of me. And
I was too blind to notice it.

Leilani rubs her hand on her stomach.

LEILANI
And now, a lifelong reminder of
how unlucky I am. I'm so scared.

A NURSE emerges from a door on the side of the room with a
medical folder in her hand.

NURSE
Leilani?

LEILANI
That's me.

Leilani turns to Angel and gives a nervous smile.

ANGEL
You're gonna be fine.

Angel and Leilani hug -- Leilani gets up, and walks through
the door -- the nurse walks in after her and closes the
door.

Angel sits and stares into space.

FAVOR ANGEL as a SOCCER BALL bounces down the perpendicular
hallway outside the room.

Angel looks up -- ANGEL'S POV -- RACHAEL flashes past the
doorway chasing after the ball.

Angel looks curiously, gets up and follows Rachael.

INT. HOSPITAL - HALLWAY - CONTINUED - DAY

Angel walks down the short hallway, turns the corner.

ANGEL'S POV -- ELLIOT sits on a bench next to his old trumpet
case.

Angel slowly approaches him, examining him as if she recognizes him.

ELLIOT
You're too late. He already left.

ANGEL
Who left?

ELLIOT
You know, the one you're thinking about right now. The one whose heart you broke.

ANGEL
Who are you?

ELLIOT
A visitor. Like you.

ANGEL
You're here all by yourself?

Elliot stands up and looks through a window of a hospital room.

ELLIOT
I never understood why people hurt the ones they love. It doesn't make any sense. I think that if you really loved somebody, you would do everything you could to protect their heart, no matter what happens.

ANGEL
I wish it were that easy.

ELLIOT
Love is never easy. But a broken heart can be put back together. And that's easy. All you have to do is open your own heart.

Angel smiles and looks over through the window of the hospital room -- her face drops.

Angel looks back down at Elliot but he is gone! She gazes around briefly then walks inside the hospital room.

INT. HOSPITAL - PATIENT ROOM - CONTINUED - DAY

ANGEL'S POV-- HENRY sleeps in a bed hooked up to medical equipment. The heart monitor machine's BEEPS are heard echoing through the room.

Angel slowly walks to Henry's bed and grabs his hand -- she cries as she sits down on a chair beside him.

FAVOR ANGEL as a figure enters the room behind her. Angel looks up. It is CATHERINE.

CATHERINE

I didn't know anyone was in here.
Are you a relative of his?

ANGEL

No. Just a friend.

CATHERINE

I didn't know Henry was acquainted
with such youthful company.

ANGEL

Actually, I know, I mean, I knew
his son.

CATHERINE

His son must be some young man if
he's comfortable leaving you here
alone with his father.

ANGEL

No. I broke his son's heart. He
doesn't know I'm here. I didn't
even know he was sick. It's all so
strange, but it can't all just be
a coincidence.

Catherine slowly walks to Henry's bedside.

CATHERINE

Repentance. Seeking forgiveness
from those we wronged. Trying to
mend wounds that we inflict. Yes,
I'm here for the same reason. But
I hardly broke his heart. Only,
wounded his pride a little.

Catherine places her hand on Henry's chest.

CATHERINE

As women, we often are so wronged by the men we love that our hearts become frozen. We become cold and bitter. But then sometimes, one man can come along to melt the ice away. Show us what its like to feel warmth again.

(to Henry)

Look at you. Playing all day in the streets at your age. Now you're laid up like an old bucket of crawfish. I want to thank you for what you did for me. Even though I told you not to. But such an act of generosity should not go unappreciated.

(to Angel)

Love is a peculiar thing. Sometimes making amends with those you hurt can show just how much you love them. And that we all deserve love. Even for those we only call friends.

ANGEL

What if it's too late? What can I do now?

CATHERINE

God works in mysterious ways.

Both Angel and Catherine look down at Henry as if waiting for him to wake up.

INT. BAYOU RECORD STORE - 2ND FLOOR - NIGHT

Gabriel sits at the deejay table wearing HEADPHONES -- he plays with knobs on a soundboard on the table.

Patrick walks in and hands Gabriel a FOLDED NOTE.

PATRICK

Some girl called in and wanted me to give you this message. She wouldn't say who she was or where she knew you from.

Gabriel opens the note and reads it.

PATRICK

I figured it was just some nut job
fan who wanted to meet you.

Gabriel looks at his watch.

GABRIEL

I gotta go. Cover for me?

PATRICK

What does it mean?

GABRIEL

I'll tell you later. I gotta go
now.

Gabriel gets up in a hurry, takes off his headphones and
heads for the door.

PATRICK

What's going on?

Confused, Patrick watches Gabriel storm out of the room.

EXT. CITY STREET - NIGHT

Gabriel rides his bike down the streets of New Orleans -- he
dodges traffic causing some cars to HONK at him as he
passes.

CUT TO:

EXT. CITY STREET - NIGHT

Angel runs along the sidewalk towards a BUS STOP -- the bus
has just closed its doors and pulls away from the curb.
Angel runs and yells after it but to no avail.

Angel looks around the street in a panic then jay-walks
across the street.

CUT TO:

EXT. APHRODITE CLUB - ENTRANCE - ESTABLISHING SHOT - NIGHT

INT. CLUB APHRODITE - CONTINUED - NIGHT

Many couples and groups are dining at tables throught the
club.

Gabriel sits alone at a table, anxiously looking around. Is she coming?

A waitress brings him a drink.

GABRIEL

Thank you.

CUT TO:

EXT. CITY STREET - CONTINUED - NIGHT

Angel stands on the sidewalk and looks down at her watch in frustration. She looks up at the street and quickly runs to the the curb.

Angel reaches her arm out -- seconds later a TAXI stops in front of her -- Angel opens the door and gets in the backseat. The taxi drives off -- PAN TO the sidewalk where a man holds a GUN at his side. PAN UP to see THE HOODED YOUNG MAN watching after Angel -- a beat -- he walks after her taxi.

CUT TO:

INT. CLUB APHRODITE - CONTINUED - NIGHT

Gabriel checks his watch, sighs, then gets up from the table.

GABRIEL

She's not coming.

Gabriel does a very quick glance around the club and walks toward the exit.

EXT. CITY STREET - CONTINUED - NIGHT

A taxi cab stops on the side of the road.

Angel gets out and throws money through the driver's window and runs down the street -- club "Aphrodite" stands ahead of her.

CUT TO:

Gabriel walks along the side of a building -- he reaches a fence where a BICYCLE is chained to a small iron gate.

Gabriel kneels down and unlocks the bike. As he stands up and looks in front of him. ANGEL stands there out of breath.

GABRIEL

I didn't think you were going to show up.

ANGEL

I'm so sorry. For everything.

GABRIEL

Why did you call me here? You come to laugh at me?

ANGEL

No, its...Gabriel don't look at me that way. Its killing me.

GABRIEL

What else can I do? You don't know what its been like for me.

ANGEL

I didn't mean to hurt you. I never meant for any of this to happen. I feel so horribly bad. I know you didn't deserve any of this.

GABRIEL

What do you want from me?

CUT TO:

INT. CAR - NIGHT

Oscar, Victor and Miguel sit in a car ACROSS THE STREET of the club. Oscar is noticeably angry -- CAR POV watching Angel and Gabriel talk.

MIGUEL

Man, I knew she was still seeing that guy. I can't believe she's been pounding this loser while you were locked up.

OSCAR

Shut the fuck up.

VICTOR

You gotta do something, Oscar. You can't let this guy punk you like this. Not you!

CAR POV -- Gabriel takes his bike and rides it off in one direction. Angel stands in the street for a moment, wipes her eyes, then walks away in the opposite direction.

VICTOR

What are you gonna do?

OSCAR

You two go teach that asshole a lesson. Make sure he knows who he's dealing with.

MIGUEL

You wan't us to waste him?

A beat.

OSCAR

No, just make it hurt.

VICTOR

You got it.

Victor and Miguel get out of the car -- they walk away in Gabriel's direction.

Oscar watches Angel disappear down the street.

INT. ABANDONED BUILDING - NIGHT

Elliot sits on the top of an old beat up piano playing a slow melody on his trumpet -- the room around him is dusty from years of neglect and shows signs of decay from flooding -- the only remaining objects remind us that the room used to be an old music and dance studio.

Elliot's song OVERLAP the following scenes:

CUT TO:

INT. OLIVIA'S APARTMENT - NIGHT

Olivia sits on the floor of her apartment surrounded by beer cans and bottles.

On the wall beside her is a FRAMED PURPLE HEART MEDAL.

She looks down on the floor in front of her -- CLOSE UP at the FRAMED PHOTO she had given to Gabriel.

CUT TO:

INT. CATHERINE'S HOUSE - LIVING ROOM - NIGHT

Catherine sits in a chair in her living room, playing a simple song on her newly cleaned CLARINET.

Catherine's song creates a DUET with Elliot's overlapping trumpet melody.

In front of Catherine is a EISEL that holds the SHEET MUSIC that Henry had written for her.

CUT TO:

EXT. STREET - NIGHT

On an empty street, Oscar leans against his car, smoking a cigarette.

FAVOR OSCAR -- in the background behind him, under a streetlight, Gabriel lays on the ground as Victor and Miguel stand over him kicking and stomping on him.

CLOSE UP on Victor and Miguel each taking a punch at Gabriel who struggles to fight back.

CUT TO:

INT. ANGEL NUNEZ'S APARTMENT - BEDROOM - NIGHT

Angel sits on her bed wearing pajamas -- she stares out in space, thinking.

Moments later, a POUNDING KNOCK is heard on the front door.

Angel get up and walks out of her room.

INT. ANGEL'S APARTMENT - FRONT DOOR - CONTINUED - NIGHT

Angel opens the front door.

Gabriel stands at the front door -- his clothes ripped and his body bruised and bloody.

Angel looks in shock.

GABRIEL

Where is he!?

ANGEL

Gabriel? What happened?

GABRIEL

Is he in there? Huh? Are you
hiding him in here?

Gabriel forces his way in, pushing the door open -- he
glances around the silent house.

GABRIEL

Your husband had his asshole
friends do this to me. They jumped
me in the street after I met
you... Tell me the truth. Did you
set me up?

ANGEL

Never. I would never do that to
you. How could you ever think
that?

GABRIEL

Where is he?!

ANGEL

I don't know. He's not here. He
hasn't been here for two days.

GABRIEL

You tell that son of a bitch that
the next time I see him I'm going
to kill him.

Gabriel begins to leave, Angel grabs hand.

ANGEL

Gabriel! You know I had nothing to
do with this. You have to believe
that I would never have...

Gabriel jerks back his hand.

GABRIEL

But you did do this to me. Your
lies caused all of this. I don't
know if I can believe anything you
say anymore.

ANGEL

God I'm so sorry. I don't know
what else to say.

GABRIEL

I have to go.

ANGEL

Wait. Please. You can't leave like this. You're hurt. Let me clean you up.

A beat.

ANGEL

Please, stay.

INT. ANGEL'S APARTMENT - BATHROOM - MOMENTS LATER - NIGHT

Gabriel sits on the toilet with his shirt off.

Angel kneels on the floor dabbing his bloody face and shoulder with a damp cloth.

ANGEL

I can't believe he did this to you. Oscar's not usually a violent man.

GABRIEL

Maybe he's pissed off because you lied to him too.

ANGEL

I guess I deserve that.

GABRIEL

So how long have you been married?

ANGEL

Five years. We met in high school. Got married a year later. I got pregnant but lost the baby. Then hurricane Katrina hit and he started stealing. He was trying to survive. That's how he got sent to prison.

GABRIEL

Aren't you afraid he's gonna come home and see us together.

ANGEL

He won't be home anytime soon. He's hardly been home at all since he saw you at the cafe.

GABRIEL

But you still love him.

ANGEL

Oscar and me have been together for a long time. I can't just turn away and forget everything we've been through. We're married.

GABRIEL

But you told me you loved me. Was that even real?

ANGEL

Gabriel, I do love you. But you have to understand. I've spent the last three years waiting for Oscar to come home. He never left my heart. I thought I could hold on, and everything was fine. Then I met you. Then in one moment, everything that I thought I knew began to change.

GABRIEL

This isn't easy for me either, you know.

ANGEL

I don't know what to do, Gabriel. I pray everyday this will all work out somehow. We just have to wait, and believe.

GABRIEL

But what if I cant wait that long?

Angel looks into Gabriel's eyes and he in hers. Gabriel rubs his hands over Angel's face, and kisses her -- Angel kisses back passionately.

INT. ANGEL'S APARTMENT - BEDROOM - MOMENTS LATER - NIGHT

Angel and Gabriel lay on Angel's bed. As they make passionate love, they slowly take each others clothes off -- the sweat from their bodies glisten in the dimly lit room.

CUT TO:

INT. ANGEL'S APARTMENT - BATHROOM - CONTINUED - NIGHT

Angel and Gabriel make love in the shower, their figures sillouetted through the steam.

CUT TO:

INT. ANGEL'S APARTMENT - BEDROOM - MOMENTS LATER - NIGHT

Angel and Gabriel lay in Angel's bed, laughing.

ANGEL

I can't believe the summer is almost over. It always goes by so fast. But I guess the changing leaves in the fall are just as good. I've always loved New Orleans in the autumn.

GABRIEL

Angel, you know I'm not staying here. Rachael and I are leaving for San Diego soon.

ANGEL

Why can't you stay here? What's wrong with where you live?

GABRIEL

I don't know. I just feel trapped here. Too many sad memories. I want to start over. Pack everything in a truck and drive across America. See all the things I've only seen in postcards, you know.

ANGEL

I guess that sounds nice. But the swamp won't be the same without you.

A beat.

GABRIEL

Angel, I want you to come with me.

Angel stumbles for words.

Suddenly a BRIGHT LIGHT from outside slashes across the room through the bedroom window and the sound of a CAR ENGINE is heard.

Both Gabriel and Angel look towards the window.

EXT. NEIGHBORHOOD SIDEWALK - NIGHT

Oscar and Miguel get out of a car parked on the curb. They walk towards the front of Angel's apartment.

MIGUEL

I don't see why the hell you want to come back here tonight. You should just forget her. We got all those bitches down at Fred's party.

OSCAR

Shut the fuck up man! She's still my wife.

CUT TO:

INT. ANGEL'S APARTMENT - BEDROOM - CONTINUED - NIGHT

Angel slams the bedroom door shut.

ANGEL

He's here! Oh god. You have to leave now!

GABRIEL

Leave? No way. That asshole's time is up. I'm gonna kick his ass.

ANGEL

No, Oscar will kill both of us if he catches you in here with me.

CUT TO:

EXT. ANGEL'S APARTMENT - FRONT PORCH - CONTINUED - NIGHT

Oscar and Miguel reach the front doorstep -- Oscar pulls out a key and opens the door.

Miguel walks inside.

Oscar looks down at the side of the front door and sees GABRIEL'S BIKE leaning against the building. Furious -- Oscar quickly enters the apartment.

CUT TO:

INT. ANGEL'S APARTMENT - BEDROOM - CONTINUED - NIGHT

Gabriel is mostly clothed but putting on his shirt.

ANGEL

They're inside. You have to go out through the window.

GABRIEL

Let that son of a bitch come in here. After what he did to me, he's gonna pay!

ANGEL

Gabe, no, that's not how it should go. Not here. Please, don't do this. You'll only make things worse.

GABRIEL

I'm not running Angel. Not now! I'm gonna settle this! I'm doing this for you, can't you see that?

ANGEL

No, if you love me. If you really love me then you'll go. Please.

CUT TO:

INT. ANGEL'S APARTMENT - LIVING ROOM - CONTINUED - NIGHT

Oscar walks out of a closet holding a GUN -- he loads a clip and walks towards the bedroom.

OSCAR

Angel?

Oscar walks to the bathroom where he sees the DAMP CLOTH spattered with spots of BLOOD.

Oscar walks to the closed bedroom door and turns the knob. It's locked!

OSCAR

Angel? Angel, open the door.

CUT TO:

INT. ANGEL'S APARTMENT - BERDOOM - CONTINUED - NIGHT

ANGEL
(whispering)
Please, go.

GABRIEL
I can't. We can't end it like
this. I have to see you.

ANGEL
I'll see you again, I promise.

GABRIEL
When? Where? I want to be sure
that you're safe.

Oscar's KNOCKS on the door can be heard as he starts pulling
the door open.

OSCAR
Angel, open the fucking door!

ANGEL
I'll meet you at the church at
midnight. Now go, please!

Gabriel thinks briefly.

GABRIEL
I love you.

Gabriel kisses Angel quickly on the lips, walks over to the
window, and climbs out.

Angel watches, then walks toward the door -- the door bursts
open as its hinges break. Oscar quickly enters the bedroom.

Oscar rushes into the room.

OSCAR
What the fuck is going on?

ANGEL
Oscar, I was sleeping. I didn't
hear you come in.

OSCAR
Like hell you didn't. I know what
you're doing.

Oscar looks in the bedroom closet.

ANGEL

Oscar, I don't know what you're talking about.

OSCAR

Fuck you! I saw his bike outside!
I know he's here! Where is he?

Oscar looks under the bed.

ANGEL

Oscar, please...

OSCAR

(screaming)
Where is he!!!

Oscar notices the open window, rushes over and puts his head out the window.

CUT TO:

EXT. NEIGHBORHOOD STREET - CONTINUED - NIGHT

Oscar puts his head out of the bedroom window and looks around into street.

OSCAR'S POV -- Gabriel rides away down the street holding his hand in the air giving Oscar the "finger".

Oscar pulls his head back into the bedroom.

INT. ANGEL'S APARTMENT - BEDROOM - CONTINUED - NIGHT

Oscar moves menacingly toward Angel, the gun trembling in his hand.

ANGEL

Oscar, please!

OSCAR

Shut up! Just shut up!

Oscar pushes Angel against the wall. Angel cries.

OSCAR

After everything I've done for you? After everything we've been through? You do this to me! Shit!

Oscar backs away as if disgusted by Angel. Oscar paces around the room.

ANGEL
(scared to speak)
I never meant to hurt you.

OSCAR
I said shut the fuck up!

Oscar pauses, grabs a ORNAMENT from the dresser, screams at the top of his lungs and throws the ornament at the wall SMASHING it into pieces.

Angel sinks to the floor in tears, covering her face with her hands.

OSCAR
It may not be over now. But its gonna be. I'm not losing you without a fight. He's fucking dead.

Oscar storms out the bedroom door. Angel crawls after him.

ANGEL
Wait, Oscar. No!

Oscar slams the bedroom door shut behind him. The door hits Angel on the head knocking her out. Angel lays still on the floor.

INT. ANGEL'S APARTMENT - LIVING ROOM - CONTINUED - NIGHT

Miguel stands as if he was eaves dropping on all the chaos in the bedroom.

Oscar walks in.

MIGUEL
Shit man. What happened?

OSCAR
Lets go.

MIGUEL
Where? What do you mean?

OSCAR
You still got your piece?

Miguel opens up his jacket -- CLOSE UP on a GUN sticking out of the waist of his pants.

MIGUEL
Never leave home without it.

OSCAR
We got a job to do. Let's go.

MIGUEL
I told you we should have wasted
that piece of shit.

Oscar walks out the door followed by Miguel.

INT. ANGEL'S APARTMENT - BEDROOM - CONTINUED - NIGHT

Angel abruptly wakes up -- sits up and looks down at the floor nearby. She reaches over and picks up a BLACK ROSE. She examines it. Suddenly the PHONE RINGS. Angel jumps.

Angel crawls to the night stand and answers the phone.

ANGEL
Hello?

LEILANI'S APARTMENT - INTERCUT:

LEILANI
Hey. It's me. I thought we were
hanging out tonight. What
happened?

ANGEL
Leilani?

LEILANI
Yea, is something wrong?

ANGEL
Wait, what time is it?

LEILANI
Its almost midnight, I've been
waiting for almost two hours.

ANGEL
Leilani, you have to call the
police.

LEILANI
Why? What happened? Are you okay?

ANGEL

I don't have time to explain.
Listen to me. Call the police and
tell them to go to the church now!

LEILANI

What's going on Angel? You're
scaring me.

ANGEL

Do this for me Lei, please.

Angel hangs up the phone, gets up, and rushes out of the
bedroom.

INT. ANGEL'S APARTMENT - LIVING ROOM - CONTINUED - NIGHT

Angel walks to a table, picks up her CELL PHONE, and
frantically dials numbers.

EXT. CHURCH ENTRANCE - NIGHT

Gabriel sits on the steps in front of the church next to his
BICYCLE -- he checks his wrist watch.

A CELL PHONE RING is heard. Gabriel reaches into his pocket
and answers his phone.

GABRIEL

Hey, where are you? What happened?

INT. ANGEL'S APARTMENT - INTERCUTTING - NIGHT

Angel frantically changes out of her night clothes as she
talks on the phone.

ANGEL

Gabe, listen to me! You have to
leave! Get out of there now!

GABRIEL

What do you mean?

ANGEL

Oscar is looking for you. He's
gone crazy. You can't stay there.

GABRIEL

Where are you now?

ANGEL

It doesn't matter. Listen to me
Gabriel! He has a gun! I can't see
you tonight. It's too dangerous.

GABRIEL

What happened? What did he do? I
swear to God if he did anything to
you.

FAVOR GABRIEL -- behind Gabriel, a figure emerges out of the
shadows holding a GUN aimed at his head.

Gabriel hears the CHAMBER LOADING and slowly turns around --
he takes the cell phone from his ear.

GABRIEL'S POV -- OLIVIA emerges from the darkness holding
the gun at him -- Gabriel slowly stands up.

ANGEL

(on the phone)

Gabriel? Gabriel?

EXT. NEIGHBORHOOD STREET - CONTINUED - NIGHT

Angel runs out her front door and down the street as fast as
she can.

EXT. CHURCH ENTRANCE - NIGHT

GABRIEL

Olivia? What are you doing?

Gabriel puts his hands up over his head as if being held up
by the police.

GABRIEL

Olivia, whatever is going on,
don't do this. Please. Put the gun
down.

Tears run down Olivia's face.

OLIVIA

Not now. I can't. I'm sorry.

GABRIEL

Please. Lets talk. It doesn't have
to end this way.

CUT TO:

INT. CAR - NIGHT

Down the street from where Gabriel and Olivia stand in front of the church, a CAR creeps onto the street.

INSIDE CAR:

Miguel is driving and Oscar sits in the back seat. CAR POV -- Gabriel and Olivia are seen down the street ahead of them.

MIGUEL

Found him.

Miguel looks harder examining Gabriel and Olivis on the steps

OLIVIA

Holy shit. There's some chick over there with a gun.

OSCAR

It doesn't matter. Cut the lights.

Miguel turns off the headlights -- Oscar loads a round in his GUN.

OSCAR

Let's go.

CHURCH STEPS:

Olivia maintains her aim at Gabriel as more tears roll down her face.

GABRIEL

Please, you don't want to do this.
Its not worth it. The war, the
booze, it changed you.

Suddenly the SCREETCHING of a car is heard. Both Gabriel and Olivia turn to look at the street.

The car speeds past them -- Oscar aims his gun out of the window-- he fires several shots at the church entrance.

Gabriel and Olivia fall to the ground for cover.

Miguel wildly makes a u-turn in the street.

Olivia stands up to look at the car as it approaches again.

Oscar points his gun out the window again and begins shooting.

Olivia aims her gun at the car and fires several shots -- a BULLET hits Miguel in his chest -- he falls over onto the steering wheel.

The car races and crashes into a light post.

Gabriel stands up slowly and frantically looks around -- he looks at the crashed car now on the sidewalk, then over at the ground beside him.

Gabriel runs over to Olivia who is laying on the ground, her stomach covered with BLOOD. Olivia, barely breathing, struggles to catch a breath and stay alive -- Gabriel kneels down next to her.

GABRIEL

Olivia! Oh God! Oh God!

OLIVIA

(struggling)

Stay...

GABRIEL

You're going to be fine.
Everything's going to be alright.
Just hold on. Oh God.

OLIVIA

I love...

CUT TO:

The back door of the crashed car opens. Oscar, bruised and battered, emerges, and loads another clip into his gun as he walks toward the church steps.

Oscar aims at Gabriel and fires -- the bullet just misses Gabriel.

Gabriel looks at Olivia, kisses her on the lips, gets up and runs away.

ALLEYWAY:

Gabriel runs to the side of the church into a dark alleyway.

Oscar walks after him.

CUT TO:

Angel runs down a street and turns the corner -- ahead of her is the CHURCH -- she passes the CRASHED CAR and continues to the church steps.

Angel reaches the steps, looks down, sees OLIVIA laying motionless on the ground. Angel gasps in shock.

EXT. ALLEYWAY - NIGHT

Oscar advances slowly into the dark alleyway -- it is filled with boxes and trash bins, lit only by the lights of the main street -- with gun drawn forward, Oscar walks slowly, trying to listen for any sign of movement.

Suddenly, out of a dark shadow, Gabriel emerges behind Oscar with a WOOD BOARD.

Before Oscar can turn around, Gabriel hits him in the side of the head.

Oscar falls to the ground and drops his GUN -- Gabriel runs over and picks up the GUN.

Oscar slowly regains consciousness and sits up on the ground to find Gabriel pointing the gun at his head.

Both men pause, their eyes fixed on each other -- CLOSE UP on Gabriel, with a look of agony and hatred on his face -- PAN TO his hand holding the gun as he begins PULLING THE TRIGGER.

ANGEL

No!

Gabriel releases the trigger but keeps his aim on Oscar. FAVOR GABRIEL as Angel walks into the alleyway behind him.

ANGEL

Gabriel. Put the gun down. Please.

GABRIEL

Why? Why should I? He shot Olivia. You shot her you son of a bitch!

OSCAR

I did it to protect my wife.

GABRIEL

Shut up!

ANGEL

Gabriel please. Listen to me.

GABRIEL

It's over.

ANGEL

No, its not over. Its never over.
You don't want to become this kind
of man. Not you. Don't throw it
all away now.

Gabriel cries.

ANGEL

Don't do this to yourself. Don't
do this to your family. Don't do
this to me.

A beat.

ANGEL

I love you.

Oscar looks at Angel in anger.

Gabriel pauses for a moment as the fury on his face
increases. Gabriel screams at the top of his lungs and pulls
the trigger -- BANG! The screen goes dark.

FADE IN:

CLOSE UP of Oscar's face, his eyes wide open.

PAN BACK as Oscar looks at the brick wall where a BULLET
HOLE sits six inches from his head.

Gabriel drops the gun and falls down sobbing. Angel runs to
Gabriel and hugs him.

It begins to RAIN.

Oscar stands up and glares at Angel and Gabriel -- then
walks out of the alleyway.

Oscar enters the street -- he is greeted by the blinding
LIGHTS of three police cars. Two police men point their GUNS
at him.

POLICEMAN 01

Freeze! Put your hands on your
head.

Oscar freezes and raises his hands over his head.

OSCAR

Shit!

Two policemen jump on Oscar, push him to the ground, and handcuff him.

ELLIOT walks into the street and watches the scene before him.

CUT TO:

ALLEYWAY:

Gabriel pulls away from Angel's grasp, gets up, and runs toward the church steps.

When Gabriel reaches the street, TWO POLICEMEN grab him, throw him to the ground, and handcuff him -- Gabriel struggles to get free but to no avail.

GABRIEL'S POV -- Olivia's covered body is carried on a stretcher into an ambulance.

GABRIEL

No! No!

Elliot begins to cry.

Angel slowly emerges from the alleyway -- she watches as Oscar and Gabriel are put into separate police cars and drive away.

FADE OUT

INT. PRISON ENTRANCE GATE - DAY

Angel walks down a long hallway to a counter where a SECURITY GUARD greets her.

Angel takes a pen and signs a pad of paper laying on the counter -- she places her purse on the counter and the guard briefly searches her bag as she crosses through a metal detector -- the security guard hands back her purse as she continues down the hallway.

INT. PRISON - VISITING ROOM - CONTINUED - DAY

Oscar sits down in a chair in front of a LARGE GLASS WINDOW -- he rests his arms on a small table.

OSCAR'S POV -- Angel walks towards him on the other side of the window and sits down -- there are little holes in the window so they can talk to each other.

OSCAR

So what do we do now? You got what you wanted. You played me. And now I'm back in here. It seems the more I try to protect you, the more I get punished.

Angel remains motionless, staring through Oscar as if he isn't there.

OSCAR

Aren't you going to say anything?

ANGEL

What do you want me to say Oscar?

OSCAR

That you're sorry for putting me through all this. That you're sorry for fucking around on me when I was locked up. That you're the reason why I'm in here is because what I did was for you.

ANGEL

No. What you did I cannot condone. Even if it was done for me. You took someone's life.

OSCAR

Yes, I did it for you! I did it for us! I love you.

ANGEL

I would have chosen you, Oscar. I would have stayed and worked on us... our marriage. But this I can't do. You can't make me do this.

OSCAR

Angel, I could be in here for a long time. You can't leave me in here. I don't belong in here.

ANGEL

Where do you belong, Oscar?

OSCAR

With you. I belong with you.

Angel reaches down and fiddles with her hands under the table.

ANGEL

After we got married and you got sent to prison, I made the choice to wait for you. I chose to make sure that when you got out, you wouldn't have to go down the wrong path again.

Angel places an object on the table in front of her. She pulls her hand away to reveal her WEDDING RING.

ANGEL

Because of the choices you made, I have to make a choice now, and I choose not to wait. I do love you. God knows I do. But I have to love myself first. And I can't do that by waiting until you screw up again and end up back in here.

OSCAR

You don't mean that. Don't do this.

ANGEL

(holding back
tears)

I'm so sorry Oscar. But I have to go now.

Angel stands up, gives Oscar one last glance, then turns around and walks away.

Oscar stands up and pounds his fists on the glass window.

OSCAR

Angel! Angel!

A security guard restrains Oscar as he yells.

Angel wipes a tear from her eye as she walks back down the hallway.

EXT. CEMETARY - DAY

Gabriel kneels in front of a GRAVESTONE amidst hundreds of like military graves -- he cries as he looks at the headstone before him.

CLOSE UP to headstone that reads "OLIVIA PARAMO".

Gabriel reaches over and kisses the gravestone and places the FRAMED PHOTO she had given him on the ground.

EXT. CITY STREET - MURAL WALL - CONTINUED - DAY

Gabriel gets down from a ladder that stands in front of a giant wall.

When he reaches the ground, Gabriel looks up at the wall for a moment, then folds the ladder and walks away.

PAN TO the wall and see a LARGE PHOTOGRAPH PORTRIT OF OLIVIA IN HER MILITARY UNIFORM on the memorial wall amidst the many other like photographs.

INT. ALVAREZ HOUSE - KITCHEN - NIGHT

Henry sits at the kitchen table -- he holds a MEDICINE BOTTLE in his hand and stares at it.

A beat -- then he twists the cap off the bottle and pours TWO PILLS in his hand -- Henry pops the pills in his mouth and takes a drink of water from a glass on the table.

Gabriel enters the kitchen.

GABRIEL

Rachael's asleep.

Gabriel walks to the refrigerator, opens it, and pulls out a carton of ORANGE JUICE -- he begins drinking from the carton, but reaches over to the counter, gets a glass and pours himself a drink.

GABRIEL

This is it. I can't believe I'm leaving New Orleans. It's all I've ever known. I never thought I'd ever leave here. Now I'm just picking up and starting over in a place where I have nothing.

HENRY

No, Gabriel. You never have nothing unless you stop believing in yourself. Always remember that if you have nothing else, you have love on your side. And don't you ever forget that. You have a little girl whose going to depend

(MORE)

HENRY (cont'd)
on you not just for a father, but
to be an example of what love
should be in this world.

GABRIEL
(smirking)
I'm going to bed.

Gabriel passes Henry and kisses him on the head.

GABRIEL
Thanks dad.

Gabriel leaves the kitchen -- Henry gets up and walks to a cabinet. He opens it and places his medicine bottle inside.

KNOCK, KNOCK. Someone's at the door. Henry walks out of the kitchen.

EXT. ALVAREZ HOUSE - FRONT PORCH - CONTINUED - NIGHT

The front door opens from the inside. Catherine stands at the door.

HENRY
Catherine?

CATHERINE
I hope I didn't disturb you.

HENRY
No, not at all. Please, come in?

CATHERINE
Oh, no, I just wanted to come by
to see if your health has
improved. But I see that it has,
so I'll just be going now.

Catherine turns to walk away -- Henry closes the door behind him and walks after her. He grabs Catherine's arm as she reaches the sidewalk.

HENRY
Catherine. Now you didn't come all
the way down here just to see if I
was still breathing? That's not
like you.

CATHERINE

(nervous)

I also wanted to thank you for the music and for repairing the clarinet. Even though I told you not to.

HENRY

It was my pleasure.

Catherine and Henry stare into each other's eyes.

CATHERINE

Well, I'm glad you're feeling better, and...

Henry brushes her face with his hand. Catherine accepts nervously.

CATHERINE

Henry, I cant. I'm scared.

HENRY

You know I would never hurt you.

CATHERINE

Its just been so long. Too long since I've been here.

HENRY

Shhh. Don't speak, just listen.

Elliot's TRUMPET is heard playing far off in the distant wind. Catherine hears it.

Henry reaches his hand out.

Catherine takes Henry's hand. They slow dance under the streetlight, Catherine's head resting on Henry's shoulder.

INT. BAYOU RECORD STORE - 2ND FLOOR - DAY

Gabriel places a small stack of records into a box. He picks up a pair of keys from the table and throws them across the room -- the keys are caught by PATRICK.

GABRIEL

Well. Its all yours.

PATRICK

I can't believe you're really leaving. You're going to miss this place. This city is like a drug.

(MORE)

PATRICK (cont'd)
You'll be back.

Gabriel picks up his box and carries it under one arm.

PATRICK
And when you do, I'll give you
your old job back.

Patrick hugs Gabriel.

GABRIEL
Take care of this place for me.

PATRICK
Always have.

Patrick watches Gabriel as he walks out.

EXT. ALVAREZ HOUSE - FRONT PORCH - DAY

GABRIEL (V.O.)
They say time flies when you're
having fun but this summer has
come and gone in the blink of an
eye. We've seen our share of ice
cream, bar-b-ques, and summer
flings that kept our hearts
pumping. But as the people of The
Big Easy exchange their swimsuits
and popcicles for books and
pencils, let us remember to enjoy
every moment of each day, and for
the rest of our lives. To the good
people of New Orleans, this is DJ
Gabe, "The Messenger", goodbye and
God bless.

INTERCUT DURING GABRIEL'S V.O.:

-- Gabriel places one last box in the back of a UHAUL truck
and closes the door.

-- Henry hugs Rachael goodbye. Then Gabriel and Henry hug
goodbye.

-- Angel walks out of the front door and kisses Henry on the
cheek.

-- Gabriel, Rachael and Angel get into the truck.

-- Henry watches as the truck drives away -- then looks up at the sky and smiles. A beat -- then he turns to go inside.

PAN AWAY to the UHAUL truck as it drives away down the street.

Elliot's TRUMPET plays in the distance.

FADE OUT:

EXT. BEACH - CORONADO - SAN DIEGO - DAY

FADE IN:

The drivers-side door to the UHAUL truck opens -- a pair of bare feet step out onto the ground and walk to the other side of the truck.

The passenger side door opens and another set of bare feet get out -- PAN UP to Gabriel helping Angel out of the car.

As Angel gets out, she looks in front of her and her mouth drops -- Gabriel reaches in the car and picks up Rachael who is also bare foot.

ANGEL

It's beautiful.

Angel, Gabriel and Rachael walk away from the truck gazing ahead of them as the sound of OCEAN WAVES gets louder.

Gabriel places Rachael on the ground -- she excitedly runs ahead of he and Angel.

Out in front of them is the vast PACIFIC OCEAN reaching as far as the eye can see.

Angel and Gabriel hold hands and walk toward the ocean as Racheal runs and splashes in the shallow water.

Elliot's TRUMPET SOLO fades out in the sounds of the ocean waves.

FADE OUT.