“THE OUTLIERS”

By

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EXT. AERIAL VIEW OF SMALL CITY - NIGHT

BACKGROUND MUSIC is a compilation of music from many different eras in many different styles, popular and classical, appropriate to the characters and the action. However, THEY ARE NOT PLAYED OVER THE OPENING SHOTS. Therefore, there is no MUSIC OVER until the first scene in the HIGH SCHOOL REHEARSAL ROOM where MUSIC introduces the main character, JOSH, PIANIST. Sound Effects until the scene in the REHEARSAL ROOM, SHOWER ROOM and DOCTOR’S OFFICE, are harsh: metallic, a foot and crutch on a floor, a fist pounding a tile wall and water falling.

INSERT

"L'adolesence ne laisse un bon souvenir qu’aux adultes ayant mauvaise memoire. Only adults with faulty memory remember their adolescence with any fondness." Francois Truffaut

DISSOLVE TO

NEW ENGLAND, EARLY SPRING, PRESENT DAY, THERE ARE PATCHES OF SNOW STILL ON THE GROUND

FADE UP:

EXT: FACADE OF CLIFTON HEIGHTS HIGH SCHOOL-LATE AFTERNOON

SIGN

Clifton Heights High School Home of the Bobcats Welcome

CUT TO:

INT: HIGH SCHOOL GYM, WEIGHT ROOM - LATE AFTERNOON

The gym is empty, except for one student working an exercise slant-board and weight machine in the distance. We HEAR the SOUND of the CLINKING METAL of the WEIGHTS

SOUND

The clink of metal on metal as the metallic pieces strike each other

FOCUS ON:

STUDENT'S FACE

The student, JOSH (JOSHUA) KANEKO is 16 almost 17, Caucasian/Asian/American, an only child, handsome, muscular, masculine with DARK CURLY HAIR. HIS FACE is covered in SWEAT and He is breathing heavily. HE is disciplined, emotionally reserved, very self-critical. HE is lying down on a slant-board doing arm raises and leg lifts on one leg. He is naked to the waist, wearing sweat pants. HE continues with HIS exercises for awhile

FADE TO:

INT: DOORWAY TO THE GYM - A LITTLE LATER

A MAN is standing in the doorway, watching JOSH; HE is the HIGH SCHOOL SOCCOR COACH, ERIC PHILLIPS, BLACK MAN, mid-thirties, physically strong, concerned about HIS athletes, especially JOSH. HE shouts to JOSH still exercising in the distance

COACH

Hey Josh, times up, get your butt into the shower, you'll be late for class

FOCUS ON:

WEIGHT MACHINE and JOSH

JOSH

OK coach, right there…

JOSH is still working the weight machine, and then HE sits up on the weight machine bench. As HE sits up, there is a brace on HIS right leg. Because of HIS leg, and HIS inability to participate in many sports in the "normal" way, HE compensates by doing long and heavy workouts in the gym, when no one is there to observe HIM

FOCUS ON:

JOSH'S LEG, covered by brace, over sweat pants, it begins to spasm, something it does quite frequently

FOCUS ON:

JOSH

HE grabs his crutch, leaning against the weight machine, to slowly rise, and then HE grabs his gym bag.

WIDER ANGLE:

THE WEIGHT ROOM

JOSH crosses the gym floor with great difficulty, moving towards the COACH, while the COACH looks at JOSH'S muscled body

CLOSE ON:

JOSH'S LEGS as he crosses the floor

SOUND

Josh's foot and crutch as he moves across the floor

CLOSE ON:

COACH

COACH

...looking good Josh!

FOCUS ON:

JOSH

JOSH stops and turns to the COACH

SERIES OF SHOTS:

BETWEEN JOSH AND THE COACH

A polite, verbal, emotional and psychological, slightly confrontation between the two, one of many which he also has with other characters

JOSH

Thanks coach, yeah, the leg raises and squats are good for my leg, thighs and abs, little difficult some-times.

FOCUS ON:

COACH

HE is leaning against doorway, with his arms folded, still looking at JOSH dispassionately

COACH

Have you given any thought about what I suggested to you?

FAVORING:

JOSH

JOSH

Yeah, I have, maybe, but I’ll have to give it some more thought. I’ll get back to you.

FAVORING:

COACH

Ok, there’re a number of choices you can make. There’s even the chess club too, very competitive.

JOSH

I already play Internet chess, whatever, I’ll think about it. I go to a rifle range, Thanks, got to go...

JOSH exits through the door, the COACH looks after HIM and shrugs HIS shoulders and shakes HIS head

CUT TO:

INT: SHOWER ROOM - SHORTLY AFTER, THE SHOWER ROOM IS EMPTY

JOSH is removing HIS gym shoes, HE has taking off HIS brace and sweat pants etc. HIS street clothes are nearby.

SOUND

The click as he unlocks his brace

HE balances himself on one leg, and HE almost falls and then by sitting down on the bench HE completely removes his brace. It is a laborious process. Then, when HE is naked (rear view, or "cover", waist up), HIS lower leg is not revealed as HE stands. HIS use of the crutch makes showering difficult.

CLOSE ON:

JOSH'S BODY WAIST UP

ANGLE ON:

SHOWER STALL

HE steps into the shower and begins taking a shower which is an extremely arduous task as HE has to support himself by the shower wall after taking off all his gym clothes and the brace. HE has to juggle with HIS crutch so HE can stand up and not fall on the slippery shower floor. HE is alternatively supporting himself with his crutch and then standing up, grabbing the shower's support bar. As HE pulls himself up, the water cascades over HIS body.

SOUND

Water against the tile walls

FOCUS ON:

TILE WALL of the SHOWER

Water is streaming down the tile wall

FOCUS ON:

JOSH'S FACE

FADE TO:

FLASHBACK IN SEPIA or B/W

INT: WINDOW – TEN YEARS EARLIER, AFTERNOON

INSERT

10 Years Ago

SOUND

Water against a glass window

RAIN WATER is streaming down an OFFICE WINDOW; it is a dark and gloomy day.

CUT TO:

INT: DOCTOR'S OFFICE, 10 YEARS AGO, AFTERNOON

DOCTOR CHRISTINE TEMPLE, ORTHOPEDIC SURGEON, LATE THIRTIES, CONCERNED, PROFESSIONAL They are in HER examining room, JOSH is 8 years old. HE is on the examining table and HIS leg has just been examined by the DOCTER. In the office are his PARENTS, MR. FUMIO KANEKO, ASIAN/AMERICAN, TALL, THIN, LATE THIRTIES, RESERVED and REBECCA KANEKO, LATE THIRTIES, MEDIUM HEIGHT, DARK HAIRED, THIRTIES. MOTHER is wearing a CROSS of DAVID around HER neck. The DOCTOR is putting on JOSH'S brace over his long pant leg, and SHE is locking it into place. We don’t see the naked leg.

CLOSE ON:

JOSH'S LEG and BRACE

SOUND

Metallic sound of the brace locking into place

FOCUS ON:

DOCTOR

DOCTOR

Thank you Josh, I hope I didn't hurt you.

JOSH

No..., well..., maybe a little

DOCTOR

Sorry Josh, didn't mean to

JOSH

...ok

FOCUS ON:

DOCTOR as SHE turns toward the PARENTS

Addressing the PARENTS

DOCTOR

Ok, let's continue with the physical therapy. Because of Alex, we have to keep a close watch on the leg. We might have to do an MRI, especially if there is any deterioration, further damage or a possible illness that might affect the leg. When Josh reaches his full growth and height, we'll reassess the issue and Josh can then decide for himself. Thank you Josh, see you next month.

FAVORING:

JOSH, grabs HIS crutches and slowly slides off the examining table

JOSH

Bye...

FOCUS ON:

MOTHER

MOTHER

Thank you doctor. OK Josh, time to go hon.

WIDER ANGLE:

EXAMINING ROOM

MOTHER gathers up JOSH'S coat and hat and SHE, FATHER and JOSH exit

FADE TO:

EXT: KANEKO'S CAR - MOVING on a road in the beautiful NORTHERN NEW ENGLAND landscape

CUT TO:

INT: CAR WINDOW - LATE AFTERNOON, SHORTLY AFTER

CLOSE ON:

INT: CAR WINDOW, MOVING

Rain is streaming down the windshield

SOUND

Rain on the windows

FOCUS ON:

INT: KANEKO'S CAR – MOVING, PULLS OVER TO SIDE OF ROAD

PARENTS sitting in front seat, JOSH in the rear. MOTHER takes out sdandwiches and gives to FATHER and JOSH

FOCUS ON:

JOSH in rear seat

JOSH

Mamma...

FOCUS ON:

MOTHER

MOTHER

Yes Josh?

MOTHER turns around and looks at JOSH

JOSH

Mama, what’s happening, is it because of Alex?

FOCUS ON:

PARENTS

In the front seat, THEY look at each other and do not answer immediately, finally...

FOCUS ON:

MOTHER

We'll talk about it when we get home Josh.

MOTHER looks at HER HUSBAND

DISSOLVE TO:

FLASH FORWARD

INT: SHOWER ROOM - MINUTES LATER

FOCUS ON:

JOSH

The water is still cascading over HIS body

FOCUS ON:

JOSH'S arm, hand (noting his long thin fingers) and clenched fist are on the TILE WALL; HIS head is on his other arm. JOSH begins to pound the TILE WALL with HIS FIST as water continues to cascade over HIS body

JOSH

Shit, shit, shit...

SOUND

Josh's fist pounding the tile wall

DISSOLVE TO

INT: HIGH SCHOOL HALLWAY - FRIDAY AFTERNOON, A DAY LATER

OC

Faintly, MUSIC Rachmaninov: Rhapsody on a Theme of Paganini

FOCUS ON:

A FEMALE STUDENT is opening the door of a music room, the music grows louder.

CUT TO:

INT: MUSIC HIGH SCHOOL REHEARSAL ROOM

A STUDENT is seated at the piano, finishing the rhapsody

SERIES OF ANGLES:

ORCHESTRA, CONDUCTOR, SOLOISTS'S BODY LANGUAGE, HANDS ETC

MUSIC

Approximately 5-6 minutes

FOCUS ON:

THE CONDUCTOR MRS.EVELYN EVANKOWSKI, late forties, mixed race, a widow, head of the music department and JOSH'S teacher and mentor. The orchestra is composed of students and staff and includes musicians of all ages, races, genders and ethnic backgrounds

FOCUS ON:

PIANIST'S HANDS

There is no sheet music on the piano; the SOLOIST is playing from memory, demonstrating HIS virtuosity

FOCUS ON:

THE PIANIST'S LEG AND FOOT, WORKING the PIANO'S PEDALS

FOCUS ON:

THE AUDIENCE

The AUDIENCE includes STUDENTS and STAFF and including: JOSH'S friends: TONY DELGADO, an HISPANIC YOUNG MAN, JOSH'S AGE, SARA HIGGINS, 13 YEARS OLD, JOSH'S MENTEE and BETH LEVIN, JOSH'S GIRL FRIEND who plays the violin. SHE is in the orchestra. The concerto comes to an end...

FOCUS ON:

The PIANIST

The PIANIST turns around on the bench, it is JOSH.

FOCUS ON:

AUDIENCE: TONY

HE gives JOSH a thumb up

TONY

Awesome man...

ANGLE ON:

MRS. EVANKOWSKI

SHE addresses the orchestra and JOSH

MRS. EVANKOWSKI

Thanks everyone, much better, see you all next Monday. Have a good weekend. Thanks Josh, beautifully done as always

ANOTHER ANGLE:

BETH has her violin case in her hand and she is leaving. SHE turns to JOSH; SHE waves to JOSH, and then crosses over to HIM.

BETH

Great Josh, see ya later

THEY Look at EACH OTHER

JOSH

Thanks, see ya

THEY high five and BETH exits

FOCUS ON:

SARA, who is a young 13, small, thin and pretty, waves at JOSH goodbye and reluctantly begins to leave with TONY

FOCUS ON:

SARA and TONY

SARA

See ya later

TONY

Cool man...later

FOCUS ON:

JOSH, HE waves THEM goodbye

FADE TO:

INT: REHEARSAL ROOM - SHORTLY AFTER

WIDER ANGLE:

JOSH is sitting alone, on the piano bench; HE is having a muscle spasm in HIS leg. Although JOSH is very physically attractive and talented except for HIS leg, however HE is not attractive in his attitudes and behaviors towards others. HE has invested much of HIS emotional life in HIS relationship with HIS mentee SARA. His leg represents a metaphor and symbol, HIS “Mark of CAIN”. .

ANGLE ON:

JOSH'S PANT'S LEG, its muscle spasms

FOCUS ON:

JOSH

HE has waited until everyone has left the room. HE reaches down and extends HIS leg, exposing HIS brace. HE straightens His leg, grimaces and locks the brace into position.

SOUND

The metallic sound as the brace locks into place

JOSH grabs HIS crutch, lifts himself up off the bench, and slowly walks to the door, exiting the room.

FADE TO:

EXT: SOCCER FIELD - A WEEK LATER-LATE AFTERNOON, STUDENTS on FIELD, practicing. MUSIC, I AM A FOOTBALL FAN, etc.

FOCUS ON:

EXT: THE HIGH SCHOOL SOCCER FIELD, STUDENTS ON FIELD

FOCUS ON:

SOCCER BALLS are on the soccer field, a MONTAGE of a number of STUDENTS as they RUN up to the BALLS and KICK THEM with their LEGS and FEET

FADE TO:

BLEACHERS: SHORTLY LATER

JOSH is sitting low in the bleacher’s seats, watching as the soccer team leaves the field. HE has a clipboard in HIS lap. The COACH crosses and leaves the field and approaches the bleachers to where JOSH is sitting

ANGLE ON:

COACH

COACH

Hi Josh, still deciding?

ANOTHER ANGLE:

JOSH

JOSH

No coach, just watching

ANGLE ON:

COACH:

COACH

Giving any further thought about what we discussed? There’s something you can do for us now. You could be our time keeper and recording secretary. Think it over!

ANOTHER ANGLE:

JOSH

Well, maybe, I'll think about it, and let you know.

ANGLE ON:

JOSH and the COACH

FAVORING:

JOSH, He has his head down

FAVORING:

THE COACH

The COACH being a BLACK MAN and knowing from the Black experience, what it is like to be regarded sometimes as an outsider, he can identify with and be supportive of JOSH'S experiences as an outsider.

COACH

I know you want to play

sports too and join the

other students.

FAVORING:

JOSH

JOSH

It would be nice, maybe sometime soon.

JOSH, still has HIS head down, not looking at the COACH

FOCUS ON:

JOSH and the COACH

COACH

Yes, but maybe not in the way they play, but in other ways. I know something about being different.

JOSH

Yeah, maybe, but those guys can play now, normally…

FOCUS ON:

JOSH, looking towards the playing field

JOSH

...here at school

FAVORING:

COACH

COACH

Yes, well, true. Most of them play because they love the sport. Even tho most of them know they’ll never become professional athletes, and there’s the possibility of concussions, and TBIs.

JOSH

Yeah, I know my mother

Works with them

COACH

Maybe your pal Tony will become a pro, he’s very competitive, a natural.

JOSH

Yeah, I know, he’s good…

COACH

For the others, no matter how much they love it and practice, it won't happen.

They either don't have the passion, the obsession, or the skill, foot work is prime in this sport. There

are other roads for them. What are yours?

COACH

Well?

SOUND

SCHOOL BELL

ANGLE ON:

JOSH, looks at the COACH

JOSH

I... don ‘t know coach

COACH looks to the Field and then back at JOSH

COACH

I understand you tutor some students on the piano, you must love that? Use what you know eh...

JOSH

Ya, sort of, but it's for the money! Teaching kids how to play the piano, kids who don't want to, have no talent and never will, but their parents want them to play

SOUND

A SCHOOL BELL ringing again

COACH

'Gotta go. Think about it! The record keeping and time keeping I mean...

FAVORING:

JOSH

JOSH

Ok coach, I will, thanks.

COACH looks at JOSH intently, and JOSH rests HIS head down on HIS arms, then JOSH raises HIS head and grabs HIS crutch, gets up and limps off from the bleacher. As JOSH exits, the Coach watches JOSH as HE limps off and the COACH shakes HIS head.

FADE OUT:

FADE IN:

EXT: RESTAURANT, MORNING-SATURDAY, MUSIC, VIVALDI, SPRING

CUT TO:

INT: INTERIOR OF THE RESTAURANT

JOSH and HIS FATHER, FUMIO KANEKO, an ASIAN/AMERICAN, late forties, thin, an engineer, reserved, quiet, THEY are sitting at a Booth, the WAITRESS has just left after serving THEIR meal. THEY are silent, not talking, JOSH is playing with HIS meal, HE has a can of Coke in front of HIM. HIS father is eating, finally...

FAVORING:

FATHER, Looking at his son across the table

FATHER

Everything ok with you Josh?

FAVORING:

JOSH

...I guess

WIDER ANGLE:

WAITRESS comes back with coffee, FATHER waves HER away indicating by shaking HIS head that HE doesn't want any more coffee.

ANGLE ON:

FATHER

How's Beth and Tony?

Although, somewhat distant, JOSH'S relationship with HIS FATHER is a respectful one

ANOTHER ANGLE:

JOSH, is nervously fingering the table which he does often when he is nervous, angry or stressed

JOSH

OK, Beth and I are going to dinner and a flick tonight

ANOTHER ANGLE:

FATHER

Nervous about your interview and audition with Julliard? Have you chosen a piece yet?

FOCUS ON:

JOSH'S FATHER sits back and watches HIS son intently as HE speaks

O.S.S (FATHER’S POV)

JOSH

Yeah, the Chopin. But Dad, I've been thinking about maybe not going for the audition. All my life I've been hearing about how talented I am, but there’s lots of very talented kids out there, younger kids, the competition will be

tough, and maybe I'm not that good. Maybe I should go to a regular college, you know, take regular

Continued

courses, pratical courses, you know, get a practical

degree, like yours, engineering or something, I’m good in math, so I can get a normal job… somewhere...

FATHER, says nothing, JOSH continues

JOSH

'specially in a bad economy Dad, have to think about that too...

FOCUS ON:

FATHER

Tashika ni, sore wa hijō ni

ōkina anata no okāsan no tame

ni shitsubō shi, anata wa tsugi

no yō ni narimasu Sensei.

Watashi wa anata no hahaoya wa

sore o torudarou ka wakaranai.

To kōryo suru anata no sainō

ga arimasu...

SUB TITLE

True, but that would be a very big disappointment for your mother and your

teacher. I'm not sure how your mother would take it. And there is your talent to consider...

CLOSE ON:

JOSH

JOSH looks away, avoiding HIS FATHER'S gaze, there is a long silence, JOSH avoiding the issue...

JOSH

Watashi ga shitte iruga,

soreha watashinojinsei to

Continued

miraida. Watashi wa sore ni

tsuite kangaerudarou. Anata

wa watashitachi no gakusei ya

kyōshokuin no konsāto ni kite

iru? Mama ga kite imasu. Anata

wa sokodeshou ka?

SUB TITLE

I know, but it's my life and future. I'll think about it. Are you coming to our student and faculty concert? Mom is coming. Will you be there?

FATHER

I'll be there Josh…

FADE TO:

EXT: FACADE, KINEKO'S HOUSE IN AN UPPER MIDDLE CLASS NEIGHBORHOOD IN SUBURBS - LATER THAT SATURDAY, The GRASS IS NOW GREEN, NO SNOW, FLOWERS ARE IN BLOOM

CUT TO:

INT: KANEKO KITCHEN - EARLY EVENING

ANGLE ON:

JOSH is sitting at the kitchen table, there is a DOG, a Dalmation, at HIS feet which HE pets occasionally. HE is drinking from a can of Coke.

CLOSE ON:

The DOG

FOCUS ON:

HIS MOTHER, REBECCA KANEKO is at the stove. SHE is a causian woman in her late-forties, dark hair, a clinical, neuro-psychologist, independent and strong, SHE practices tough love and works with "wounded warriors" suffering from PTSD and TBI. SHE is preparing and serving JOSH HIS dinner. The television is on. SHE has a drink in her hand

FOCUS ON:

TELEVISION SCREEN

INSERT

Television screen, Disney's Pinocchio is playing

A TIGER CAT jumps up on the table

CLOSE ON:

The CAT walking across the table.

ANGLE ON:

JOSH and the CAT

JOSH puts his head down next to the CAT'S, their two foreheads touching

JOSH

Hi Bear, catch a nice fat mouse yet, hungry?

CLOSE ON:

FRYING PAN

There are hamburgers, onion and mushrooms cooking on the stove, the perfect teenagers food

ANGLE ON:

MOTHER, SHE turns to JOSH

SHE sees the CAT

MOTHER

Josh, get that animal off the table!

JOSH removes the CAT and puts it gentley on the floor.

CLOSE ON:

MOTHER

MOTHER

How was breakfast with your father? No arguments I hope.

ANGLE ON:

JOSH

JOSH

No, he just wanted to know about my interview and audition with Julliard

MOTHER comes over to the table and sits opposite JOSH. Josh is angryly fingering the table.

SERIES OF SHOTS:

RAPIDLY, BACK and FORTH

THEY are again confronting each other verbally, psychologically and emotionally, one of many confrontations between the two. Although Josh's mother is reasonable, rational and disciplined, however, at the present time, she is insensitive to Josh's situation and conflict. Although JOSH is a mature, disciplined musician, she sometimes forgets the fact that he is a 16 year old adolescent emotionally, psychologically, and socially. Also, SHE has an extremely, stressful, and demanding workplace.

MOTHER

And you said?

JOSH

I told him I was having second thoughts about going to Julliard...

MOTHER

You are? Since when?

JOSH

For awhile now...

MOTHER

Surely, you aren't serious, all that time, effort and

money for private piano lessons, and pre-college AP courses...

JOSH

I am! I want a normal life, not be a freak. I know it's what you want, music, but it's my life, my future, maybe a regular college, regular courses to prepare me for something concrete. As I told dad, a career in music is very competitive

MOTHER

And he said? What did he say exactly?

JOSH

Not much really, he said my decision might disappoint you and Mrs. Evankowski

MOTHER

To say the least. Didn't he give you any support or

encouragement, try to change your mind?

JOSH

No, not really

MOTHER

Typical, no guidance, no encouragement, he never did or does. Always Mr.

inscutable. In some ways you're just like him.

.

JOSH

Maybe if you two had stayed together, and not lived

seperately, things would be different!

MOTHER

Ne nachinayte so mnoy Dzhosh!

SUB TITLE

Don't start with me Josh!

JOSH is looking off into the distance

CLOSE ON:

MOTHER

MOTHER

Look at me Josh! If you think I'm going to spend the rest of my life going

around wearing sack cloth and ashes, wearing a hair shirt, you've got another thought coming. Been there, done that, perpetual guilt is not my style. It's exhausting time consuming, non-productive. I wouldn't be any good for you, my patients or myself. I'm sorry your father and I

couldn't make a go of it, different interests,

different paths, never the twain did meet. After our experiences with Alex, I felt guilty, was devastated. I would give anything if you didn't have a problem with your leg, but I can't do anytyhing about that either, just love you. We all have our

Continued

burdens, our crutches of one kind or another. So, what do you expect from me?

What do you want for yourself?

JOSH

Ничего Nothing!

JOSH turns away

ANGLE ON:

MOTHER

HIS MOTHER picks up HIS dishes, turns HER back and goes to the sink

SERIES OF SHOT:

BETWEEN JOSH and HIS MOTHER

MOTHER

Alright. But remember, we have a doctor's appointment...

JOSH

Christ, how can I forget?... I remember everything mother, I'm a musician. I'm going alone, it's my leg, my life, I

don't want or need you to go with me.

MOTHER

Mind your mouth, as you wish. Oh...leave your dirty clothes in the laundry, I'll do them this weekend.

JOSH

Thanks, I'll do them myself...

FOCUS ON:

MOTHER turns and leaves

FADE TO:

EXT: PARKING LOT - NIGHT

CUT TO:

INT: JOSH'S CAR

JOSH and BETH (BETHENY) LEVIN, who is JOSH'S current girl-friend. There have been other girlfriends but the relationships have never worked out. BETH is JOSH'S age, pretty, intelligent, talented and vivacious. SHE is very fond of HIM. THEY are sitting in the front seat and have been kissing and listening to popular Jazz music on the radio. JOSH sighs and leans back in HIS seat

JOSH'S car has special devices enabling HIM to work the gas and brake pedals.MUSIC, The MAN I LOVE, BETH THEME

FOCUS ON:

WINDSHIELD

It has started to rain slightly, the rain is spattering on the windshield

FOCUS ON:

CAR RADIO

MUSIC

Popular and Jazz music is playing. I am a Rock

FOCUS ON:

BETH

SHE turns to HIM

BETH

What's wrong Josh?

SERIES OF SHOTS:

BETWEEN JOSH AND BETH

JOSH

Me, I'm losing it Beth, screwed. The coach and Tony are pressuring me to play some sports.

BETH

Well, why not?

JOSh

I’m not letting anyone see me fall on my ass. Tell me, what do you see in me?

BETH

A nice guy, someone I care about.

FAVORING:

JOSH

JOSH

Ya, I know, but why? I'm a freak. You know what it’s like sometimes when you’re a good student, a geek, a nerd, or different, why the fuck bother, no one loves you for it. Let’s face it, I’m way out there.

SERIES OF SHOTS:

BETWEEN BETH and JOSH, SHE is slightly exasperated, having heard this before, SHE is slightly annoyed. She has a strong personality, like JOSH'S MOTHER.

BETH

Maybe in some ways, but, you're great, I love being with you. The brace makes

Continued

no difference. I might only be 17 but I think I know

the difference between pity and caring.

JOSH

Hell, I can't even dance with you at the prom, you'd have to carry me around...

BETH

So, the're lots of other things we can do together. We can go swimming...

JOSH

Sure, not with my brace, I'd have to take it off to float or swim or sink like a damn rock

BETH

So, why not take it off? We also have our music…

JOSH

Yeah, my music. I used to love to play, now I feel like I’m being forced.

BETH

We can go to concerts, the Hangout, rides, go to the movies, out for dinner, lots of things, crickey Josh...

JOSH

Yeah, I know, but with your help. I need to do things myself, without help, without yours or anyone elses, my decisons…

BETH

I don't mind Josh, we all need help sometimes.

JOSH

Who and what am I Beth?

BETH

My friend... the guy I care about, and stop feeling sorry for yourself, you're talented and...

FAVORING:

JOSH

JOSH

Yeah, I know, Josh, boy prodigy, boy wonder, but who and what? What the hell will this gimpy mess become?

FADE OUT:

FADE TO:

FADE IN:

EXT: FUMIO KANEKO’S OFFICE BUILDING

CUT TO:

INT: FUMIO’S OFFICE

HE is sitting at his desk; HIS SECRTARY is filing some papers in a file cabinet. SHE turns to HIM

FOCUS ON:

SECRETARY

SECRETARY

Excuse me for asking Mr. Kaneko,

don’t want to be noisy, but you

seem preoccupied, concerned about

something, can I help?

FOCUS ON:

FUMIO

FUMIO

No, but thanks for your concern

Helen. I was thinking about my son

he doesn’t seem to be very happy.

SERIES OF SHOTS:

HELEN

Oh, yes, the pianist. Nervous about

his audition I suppose?

FUMIO

Yes, that, but there’s something

more. I feel somewhat responsible,

the experience with Alex was very

traumatic for all of us, it lead

to our divorce, yet Josh

never mentions Alex.

HELEN

Maybe he feels guilty; you know

that sometimes happens, jealousy,

envy, anger, even hate.

FUMIO

True, but even when it happened

Josh, showed no emotion what-so-

ever. I know that according to

the cultural myth, we Asians

are supposed to be somewhat

taciturn, reticent, reserved

about our emotions, but Josh is

only half Asian, and Russian.

He was a very young boy at

the time. However, I think it’s

very unusual for a child not to

feel sadness, even if they don’t

really understand what happened.

Oh well I’ll talk to Rebecca

about it. Thanks Helen.

HE, turns and looks at the picture of JOSH on HIS desk.

FADE OUT:

INT: HIGH SCHOOL REHEARSAL ROOM, EARLY MORNING, FOLLOWING WEEK

JOSH and SARA HIGGINS are sitting on the piano bench. SARA is a very young teen, small and pretty. SHE is wearing a cap on HER head. SHE and JOSH are playing piano music together. JOSH is HER mentor, and HE is very fond of HER especially because HE has no siblings and SHE has become a surrogate sibling for JOSH, replacing his younger brother in HIS affections. THEY laugh and smile a lot together. Josh's relationship with Sara reveals glimpses of his humanity and his ability to love. Although he can give love, can he accept it from others?

MUSIC

Bizet, Jeux d’enfants (for four hands), Length TBD

FOCUS ON:

TWO PLAYERS HAND'S on the piano keys

After THEY have finished playing, JOSH turns to SARA

JOSH

Everything ok with you? Feeling ok? How's the singing lessons going kiddo?

SARA looks at JOSH lovingly

SARA

Good, I guess, I've learned some new songs, one is

really cool. Can I sing it for you? I have the music.

ANGLE ON:

JOSH and SARA by the piano

JOSH

OK sis, we have time. That will be great, can't wait... Oh yeah, know it...

SARA stands by the piano, Handing JOSH the music sheets and JOSH plays. SHE sings in a beautiful, mature soprano voice (in the style of Jackie Evancho), "Somewhere", from Leonard Bernstein's, "Westside Story", a love song SARA has especially selected to sing to JOSH, demonstrating her puppy love for him. SHE sings directly to JOSH

ANGLE ON:

BETH, LISTENING, SHE opens HER violin case, takes out the violin and begins playing along with JOSH and SARA

ANGLE ON:

SARA, SINGING

MUSIC

There's a place for us, somewhere a place for us. Peace and quiet and open air, wait for us somewhere. There's a time for us, someday a time for us. Time

together with time to spare, time to learn, time to care. Someday, somewhere, we'll find a new way of living. We'll find a way of forgiving, somewhere. There's a place for us, a time and place for us. Hold my hand and we're halfway there. Hold

my hand and I'll take you there. Somehow, someday, somewhere.

ANGLE ON:

STUDENTS in the REHEARSAL ROOM, everything stops as they listen to HER sing. APPLAUSE after she finishes

FOCUS ON:

JOSH AND SARA

JOSH puts his hand affectionately on SARA'S shoulder, and then takes HER hand.

JOSH

That was beautiful Sara. Makes me a little sad tho…

SARA

Thanks, but don’t be sad Josh. Please, be happy. SHE reaches out her hand and places it on HIS.

JOSH

We’re two of a kind kiddo, don’t think most people understand us here at school and what we do or why. Don’t know why myself sometimes. Makin' any friends at camp, I’m having trouble with mine?

SARA

Oh yeah, lots. There's another song I really like too...

SARA is reluctant to leave

JOSH

Lookin' forward to it, but it's gettin' late, I have to go to my orchestration class, then math. I'd rather be with you, but see ya next week little sis...

SARA reluctantly gets up to leave

SARA

Bye… see ya...

SHE waves goodbye

JOSH

Bye kiddo

FADE TO:

INT: KITCHEN OF THR KANEKO HOME - EARLY MORNING, SAME DAY

REBECCA KANEKO is having a quick breakfast. SHE is in a hurry to get to work, SHE has a cup of coffee in one hand and a piece of toast in the other. The television is on.

CLOSE ON:

INSERT

Television Screen, Net Flix is showing "Prelude to

Fame", a 1950 British film about a child musical prodigy, with a controlling, manipulative mentor and the loss of childhood

The PHONE RINGS, SHE crosses over to it and picks up the receiver.

SOUND

Phone ringing

MOTHER

Damn, Hello, yes, oh...

CUT TO:

EXT: FACADE OF OFFICE BUILDING - SAME TIME

A SIGN says KANEKO INDUSTRIES

INSERT

KANEKO INDUSTRIES

CUT TO:

INT: FUMIO KANEKO'S OFFICE

HE is at HIS desk and on the phone, receiver in HIS hand

CLOSE ON:

FATHER

Good morning Becky, sorry I called so early, wanted to reach you before you left

for work. Josh, he seemed rather depressed, is he alright? How is he doing?

CUT TO:

INT: KANEKO KITCHEN

CLOSE ON:

MOTHER

MOTHER

You might say that, alternatively depressed, angry, moody, he's a teenager. Adolescents tend to be self-absorbed and narcissistic. Look Fumio you could have been more

supportive and encouraging

at breakfast the other day.

Ignoring Her comment

FATHER

You always told Josh that

you liked boys who don’t

cry. Well, he doesn’t cry,

that’s why I’m asking about

his emotional life.

SHE ignores HIS comment

CUT TO:

INT: FUMIO'S OFFICE

FATHER

Yes, you always provided more than enough support and encouragement for his

Continued

music, enough for the both of us.

MOTHER

Well...Someone had to... I wanted him to go to a special secondary school, a good prep school, but oh no...

FATHER Interrupts

In some respects Josh's father is also an outsider, and because of that, although he loves his son, he can see his son more objectively than his former wife. Josh's father knows that if his son is going to persue a professional career in music, he must want it passionately, and therefore, Mr. Kaneko is more objective than his former wife, who in this matter, is very overly emotionally involved with Josh and his possible musical career.

CUT TO:

INT: KANEKO'S OFFICE

CLOSE ON:

FATHER

He wanted to go to a regular high school to be with his friends who

knew and understood him, had a good music department You have great hopes for Josh and his music, made plans for him. I know he's talented. But the choices are his, not yours. He’s 17, does he have the necessary fire in the belly for the music profession, where he’lll constantly be judged, and compared? He has to make the decision.

Continued

He has to make a lot of decisions. There is also

the problem of his leg to consider, it's not your call Becky!

CUT TO:

INT: KANEKO KITCHEN

MOTHER is still on phone, SHE is trying to gather up HER things for the day, SHE is annoyed.

ANGLE ON:

KITCHEN and MOTHER

MOTHER

Oh, I know. Look Fumio, I've got to go, I'll be late for work. Let's talk about this later, please, I've got to hang up now. Goodbye

SHE hangs up the receiver

CUT TO:

INT: FUMIO'S OFFICE

HE still has the dead receiver in HIS hand, looks at it, shrugs HIS shoulders and hangs up.

CUT TO:

EXT: THE HIGH SCHOOL – AFTERNOON

CUT TO:

INT: MATH CLASSROOM. JOSH, BETH, TONY, ELLIOT, PETER, TERRY and OTHERS are there.

FOCUS ON:

MATH INSTRUCTOR, HE is at the blackboard at thr head of the class, he has algebraic equations on the board in back of him.

INSTRUCTOR - COACH

Today, we are going to examine

a series of three equations

with three variables. Does anyone

know how we should approach solving

this series of equations?

FOCUS ON:

BLACKBOARD and EQUATION

EQUATION

4x + y – 2z = 0

2x – 3y + 3z = 9

-6x -2y + z = 0

FOCUS ON:

JOSH

There is silence in the classroom, finally, JOSH looks around, and raises HIS hand and HE is recognized by the instructor.

FOCUS ON:

INSTRUCTOR

INSTRUCTOR

Yes, Josh?

FOCUS ON:

JOSH

JOSH

You have to choose one of

the equations to solve first,

usually the easiest one. Then

you solve for one of the

variables. Then you plug that

variable into one of the

other equations and then

continue on to the third

variable and the other

equation until you have all

three variables for all three

equations.

INSTRUCTOR

Excellent Josh

FOCUS ON:

TERRY

TERRY

(Under his breath)

God damn smart ass,

suck up, ass kisser

INSTRUCTOR

To solve these equations,

it requires good memory,

concentration and good

organization skills. Maybe

your musical abilities

have helped you here Josh.

So, science, engineering and

technology, these are the

skills required now in the

future, so listen up and

we’ll solve this.

CLOSE ON:

JOSH, HE turns around to TERRY

JOSH

You need to know this stuff

asshole, or you’re a loser.

FADE OUT:

FADE IN:

EXT: THE SOCCER FIELD, LATER THAT AFTERNOON

ANGLE ON:

JOSH

HE is alone sitting low in the bleecher's seats. HE is watching practice. HE has a laptop in HIS lap, and looks up occasionally. MUSIC, TONY’S THEME

INSERT

It is a sport's time sheet

One of the players, TONY (ANTONIO) DELGADO, leaves the field, runs and bounds up to the front of the bleecher seats to where JOSH is sitting. TONY, 17 years old, tall, dark hair and skin, very muscular legs, he is HISPANIC, and very masculine, very out-going, direct, and has a wicked, sharp sense of humor. HE and JOSH have known each other since they were children. HE has a cell phone up to HIS ear. HE is wearing a small cross around HIS neck. TONY is all JOSH is not or never will be which in part is the reason for the tension between THEM. HE sits next to JOSH and lowers the cell phone from HIS ear

SERIES OF SHOTS:

BETWEEN the TWO BOYS

TONY

Hey Dude, how's it going bro, made any decisions about playing sports and college yet, times running out.

JOSH

Not you too? No, not yet, give it a rest Tony, not your problem. Yeah, decisions to make and you’re not helping. Why so

damn interested in eveything I do?

TONY

Just interested that's all, touchy, touchy... Maybe you should take a chill pill or

smoke some weed, it'll relax and loosen you up

JOSH

No thanks...

TONY

Whatever Bro...

CLOSE ON:

JOSH

Yeah, well, look, we've known each other since grade school, but they're

my problems, and stop with the bro, we're not brothers or related, gotta go...

CLOSE ON:

TONY

Jesu man, picky, picky. Shit, you ever think I

might need a bro’, don’t have one, neither do you.

JOSH

Don’t go there damnit!

TONY

Ok, ok, my house is mostly girls. Don't be such a damn

prick and, what's it called, oh yeah, literal.

I’m just interested sport.

Hey, maybe we can go to

college together, pre-med,

engineering or something,

you know, like the coach

said.

FOCUS ON:

JOSH'S KNEE Which is spasiming

TONY puts his hand on JOSH'S knee, JOSH brushes it away. JOSH is a little homophobic

JOSH

Maybe, but doubt it, gotta split...

JOSH gathers up HIS things and grabs HIS crutches. TONY puts HIS arm above HIS head in exasperation, and says sotto voce (Shit!)

CLOSE ON:

TONY

TONY

Jesu, you're too much man, forget it, sorry I asked. La armistad de mierda con Josh es una puta real.

SUB TITLE

Shit, friendship with Josh can be a real bitch.

FADE IN:

INT: SCHOOL HALLWAY - LATER

JOSH is in front of an office door which reads:

MRS. EVELYN EVANKOWSKI, DIRECTOR OF DEPT. OF MUSIC

INSERT

Mrs. Evelyn Evankowski, Ph.D., Department of Music

JOSH knocks on the door

SOUND

Knocking

O.C.

Come in, doors open

INT: EVANKOWSKI'S OFFICE, LATER AFTERNOON

MRS. EVANKOWSKI is a middle-aged mixed race woman, a widow. She is still passionate about music, teaching and her student's progress. SHE is sitting at HER desk, occesionally looking up and listening and watching a film of a performance of Brahm's Academic Festival Overture, with a full chorus, playing on HER television screen. SHE is also looking at some song sheets, and motions to JOSH to sit down. JOSH sits down in a chair in front of HER desk with HIS leg straight out in front of HIM. SHE treats JOSH very much as an adult

SERIES OF SHOTS:

BETWEEN JOSH and MRS. EVANKOWSKI

JOSH

Busy?

MRS. EVANKOWSKI, LOOKING UP

MRS. EVANKOWSKI

Hi, Josh, just trying to make some decisions about our spring concert. Any ideas?

JOSH

Well, no more of the same old, same old would be

great. Maybe something for both the orchestra and chorus.

JOSH turns to the MONITOR

INSERT

ON MONITOR: "Brahms, Academic Festival Overture, with Chorus", with Andrew

Davis conducting the orchestra and chorus on You Tube

FOCUS ON:

JOSH watching

JOSH turns back to Mrs. Evankowski

JOSH

Brahms, great, know it.

MRS. EVANKOWSKI

Yes, the Brahms is a definate possibility, I'm concerned about the same

old, same old problem too. Would you like to conduct?

JOSH

No, I don't think so. I don't see myself as much of a leader. I came because

I've been talking with my parents, telling them that Julliard might not be the

best choice for me. Maybe something more practical, a normal college with normal courses that will prepare me for something, a job, not giving up music, but a professional career in music is kind of iffy…

Mrs. Evankowski, is a long-time teacher, with a lot of experience and struggles, and she too, has known what it is like to sometimes have to fight from the outside, due to prejudice and disinterest. She too, can be objective. She is presently in "teacher mode", and has a tendency to lecture

SERIES OF SHOTS:

BETWEEN JOSH and MRS. EVANKOWSKI

MRS. EVANKOWSKI

True, I understand your concern about your future and being nervous about the

interview and audition with Julliard, but you'll never

know unless you audition, will you? If you don't audition you might regret it later. Back in the day when I was a little girl I wanted a career as a professional performer. For me, a career in music eventually lead to many different and related careers, but I hope you use your gift, your talent…

CLOSE ON:

JOSH

JOSH

Yeah, but I hear performing successfully is really very heavy duty, only two and a half percent make it.

So... what for example?

WIDER ANGLE:

SHE gets up and crosses over to the DVD player, ejects the disk and returns to HER desk

CLOSE ON:

MRS. EVANKOWSKI

True, you're right there's: engineering which combines music and technology, even neuroscience, research the brain and music, arranging, music managing, composing, conducting, and producing all aspects of the profession, and teaching of course. I'm biased, because I'm a teacher, and spent many years here creating and trying to keep a strong music department up and running by raising money.

JOSH

Yes, I know, it's been real tough

MRS. EVANKOWSKI

Josh, you have to ask yourself what music means to you emotionally. You're

very talented technically, very proficient, it comes to you so easily, maybe too easily…

JOSH

Yeah, me, just like Mozart, since the age of two, five hours of practice a day. Many people believe that just because you play a musical instrument you must love it. Well, sometimes it’s real boring, especially if you are teaching kids who really don’t want to play.

MRS. EVANKOWSKI

I suppose. But being a professional, in part, means the attitude and discipline we bring to our profession.

JOSH

Yes, I know that, but I'm a very disciplined person.

MRS. EVANKOWSKI

As you imply, but it requires more than just discipline...

ANGLE ON:

JOSH

JOSH

You sound like my father. My mother is a very disciplined person, so's my

father. She's insistant that I have a career in

music, but it's my decision. I'll get back to

you later, thanks for your time.

MRS. EVANKOWSKI

No problem, any time Josh. Please consider carefully, we, humanity need the arts.

ANGLE ON:

JOSH as HE leaves

CLOSE ON:

MRS. EVANKOWSKI, is still sitting at HER desk, JOSH has left. SHE clasps her fingers together, and puts her chin on HER clasped hands, and sighs

FADE TO:

EXT: VETERAN'S HOSPITAL

CUT TO:

INT: DR. KANEKO'S OFFICE - SAME TIME

JOSH's MOTHER is sitting at her desk, looking over some papers, there is a picture of JOSH and his brother on HER desk

SOUND

Her intercom buzzes, it is her secretary

DOCTER'S SECRETARY

Dr. Kaneko, your patient is here, should I send him in?

ANGLE ON:

JOSH'S MOTHER at her desk, answering her Secretary

MOTHER

Thanks Marie, give me a minute please, and then send him in.

MOTHER pick up the picture of JOSH, looks at it. SHE then leans back in her chair, and sighs, puts HER head in her hands, then, shakes, composing HERSELF

CLOSE ON:

PICTURE of JOSH

MOTHER

God, Josh, Fumio

what happened to us?

CUT TO:

EXT: HIGH SCHOOL - SAME TIME

CUT TO:

INT: HIGH SCHOOL HALLWAY - LATE AFTERNOON

JOSH is putting HIS books in HIS locker. TONY is a short distance down the hallway with a number of other students. Three MALE STUDENTS come down the hallway, one of the boys ELLIOTT looks at JOSH...

FOCUS ON:

TONY

TONY looks back at THEM as THEY pass by

FOCUS ON:

ELLIOTT

How's it going Asian boy?

The STUDENTS continue down the hall. One of the BOYS "accidently" on purpose bumps into JOSH. JOSH falls against HIS locker and drops HIS crutch, books and papers on the floor. The THREE BOYS laugh

SOUND

The metallic sound as Josh slams against his locker

CLOSE ON:

JOSH'S BOOKS, CRUTCH, PAPERS SCATTERED on FLOOR

CLOSE ON:

JOSH as he looks after THEM

JOSH

Hey, assholes, Neanderthals

THE BOYS continue down the hallway, laughing

JOSH

Hey, fuck face

TONY seeing and hearing this rushes up to JOSH

ELLIOT seeing TONY

ELLIOTT

Chico, the wetback, to the rescue...

TONY ignores the remark

TONY

Josh, cool it, shut up man, those psychos are dangerous, don't mess with them

TONY leans down and starts helping JOSH gather up HIS books and papers

CLOSE ON:

JOSH, ANNOYED

JOSH

Thanks, I'm ok, stop, can do the rest myself, but stop calling attention to me, you're embarrassing me.

With my damn problems, I don’t need more shit to fuck up my life with the neanderthals. Yeah, I know, you think I'm a helpless weirdo, so leave me alone.

JOSH GLARES at TONY

JOSH turns towards HIS locker, finishes shoving HIS things inside.

SOUND

Bang of the locker door

HE slams the door and pounds on it. TONY just looks at HIM as JOSH walks down the hallway

FADE TO:

EXT: THE HIGH SCHOOL PARKING LOT - LATE AFTERNOON

FOCUS ON:

TONY is leaving school and is walking towards HIS bicycle. As HE approaches, HE sees the THREE BOYS from the hallway incident.

FOCUS ON:

ELLIOTT

ELLIOTT

Hey, faggot boy, screwed your buddy yet? Maybe he screwed you?

The OTHER BOYS laugh

FOCUS ON:

TONY

TONY

Fuck off, what's it to you peckerheads? Je Vete a hacer puñetas alous! Assholes !

SUBTITLE

Jealous? Go to hell

TONY turns, sits on HIS bicycle, and pedals away.

FADE TO:

EXT: TONY'S bicycle - MOVING, SHORTLY LATER

CUT TO:

EXT: TONY'S bicyle - MOVING

TONY is pedalling HIS bicycle, HE has the earphones on and popular SPANISH music is playing

CUT TO:

EXT: MIDDLE CLASS HOME - 15 MINUTES LATER

TONY pedals into the driveway, gets off HIS bicycle, walks to the front door and enters

CUT TO:

INT: THE DELGADO HOME - MOTHER IS O.C.

TONY'S MOTHER

Hola Tony, eres tu?

SUB TITLE

That you Tony?

CLOSE ON:

TONY

Si mama, soy yo.

SUB TITLE

Yes Mama.

TONY'S MOTHER

Ten, un buen dia?

SUB TITLE

Have a good day?

TONY

Si, asi - asi, ok

SUB TITLE

Yes, ok, ok

TONY'S MOTHER

Tu padre devuelve a casa pronto. Tus hermanas

todavia a la escuela. La cena es en una hora.

SUB TITLE

Your father will be home soon. Your sisters are still at school, dinner in about an hour

TONY

Bueno mama. Grasias, Estare en mi cuarto.

SUB TITLE

OK Mama, Thank you. I'll be in my room

TONY enters his bedroom. It is typical male adolescent bedroom, with a lot of sports posters on the wall. TONY drops to HIS bed and sits down. HIS hands are between HIS knees. HE makes a fist with one hand and hits it into HIS other.

FOCUS ON:

TONY'S FIST as he repeatedly slams HIS fist into HIS hand

TONY

Merde, merde, merde, fundillo, fundío

SUB TITLE

Shit, shit, shit, asshole, assholes

FADE TO:

EXT: FRIDAY NIGHT, THE HANGOUT, A TEEN CENTER

CUT TO:

INT: TEEN CENTER

The room is full of teenagers, dancing, eating, drinking, listening and playing MUSIC, BETH, JOSH and TONY are there. HIGH SCHOOL JAZZ BAND PLAYING, MUSIC, ELECTRO-SWING AND SARA SINGS, I BETCHA A NICKEL

ANGLE ON:

SARA

MUSIC

I betcha, a nickel

I bet you I win

I betcha, a nickel

That you will give in

What'sa matter honey?

'Fraid you'll lose?

Do what you wanna

And say what you choose

I still betcha, a nickel

That you will be mine

I betcha, a nickel

Even raise it a dime

I always win my money

You can bet on that

I always take a tip

And keep it under my hat

You've got yourself to yourself

Come on, get off that shelf

You can fool some of the people some of the time

But you can't fool all the people all of the time

That's why I betcha, a nickel

That you will be mine

I betcha, you'll sign on, the dotted line

I don't see no sense in wasting all this time

Cause whatever you bet, your bet is gonna be mine

You've got yourself to yourself

Come on, get off that shelf

You can fool some of the people some of the time

But you can't fool all the people all of the time

We betcha, a penny, we ain't got a dime

Say that ain't no money, you're wastin' my time

I don't see no sense in all this rhythm and rhyme

Cause whatever you bet, your bet is gonna be mine

ANGLE ON:

DANCERS

CLOSE ON :

BETH, SHE is dancing with another student.

ANGLE ON:

JOSH, HE is sitting at a table in the corner, listening, watching SARA, his crutches are besides him.

CLOSE ON:

JOSH and his HAND, HE is fingering the table

FADE TO:

EXT: FACADE OF JOSH'S SUBURBAN HOME - EARLY FOLLOWING SATURDAY AFTERNOON

CUT TO:

INT: LIVINGROOM

JOSH is sitting at HIS piano, running HIS fingers aimlessly over the keys, staring off into space. A movie is playing on the television, it is the 1950 film, "The Men" starring Marlon Brando. JOSH looks at it occasionally. The grand piano in the corner is piled high with music books and sheet music. HIS MOTHER enters SHE has a drink in her hand, glances at the film and...

INSERT

Net Flix scene from "The Men", with Marlon Brando, the Doctors are having

grand rounds in the veteran's ward.

FOCUS ON:

MOTHER

MOTHER

Josh, please get off your lazy butt and do something! You can't spend your entire life sitting around the house doing nothing. Come with me to the hospital,

Continued

you can play for some of the patients!

SERIES OF SHOTS:

More verbal, psychological and emotional confrontations between MOTHER and SON

JOSH

Yeah, my contribution to social services and

rehabilitation, no thanks...

MOTHER

Why not? Give me a good reason, are you afraid?

JOSH

Afraid, me, afraid of what?

MOTHER

You tell me. Why don't we take Sara with us, maybe

she could play too, or sing. Heaven knows, they could use some attention, entertainment and diversion. They receive so little as it is. Look, I can call her mother and the administration to ok it. Alright?

JOSH

Alright, alright, if Sara goes, I'll go...

FADE TO:

EXT: FACADE OF A OLD MANSION CONVERTED INTO A VETERAN'S HOSPITAL - LATER, SAME DAY

CLOSE ON:

SIGN

Golden View Veterans Hospital

CUT TO:

INT: HOSPITAL CORRIDOR

Josh, his MOTHER and SARA are walking down the corridor, THEY pass the gym where MEN and WOMAN are playing basketball using Wheelchairs.

CUT TO:

INT: THE BASKETBALL COURT

The VETERAN PATIENTS are playing a noisy, happy game of basketball using THEIR Wheelchairs.

CUT TO:

INT: HALLWAY, JOSH, MOTHER and SARA, pass through a door into a male ward

CUT TO:

HOSPITAL WARD - SAME TIME

JOSH, his MOTHER and SARA enter the ward, HIS MOTHER raises HER hand acknowledging the patients. The ward is lined with beds on each wall, and there are patients there, some in bed, others sitting in chairs, some with casts, others with bandaged heads and eyes, some are using cruches and walkers etc. There is an old piano in the corner.

FOCUS ON:

MOTHER

MOTHER

I have some TBI and PTSD patients to see in my office, then I'll be on the female ward, see you there later...

JOSH

OK mom, later

JOSH and SARA walk down between the beds towards the piano. HE does not look at anyone, but JOSH raises HIS hand above HIS head

ANGLE ON:

JOSH

JOSH

Hi guys, some music, brought a friend

HE and SARA sit down at the piano and JOSH begins to play. HE plays a medley of old and new music: Jazz, Rock, Rock and Roll, R & B, Folk, the age range of the patients in the ward is 20s to 70s etc.

SERIES OF SHOTS:

CAMERA PANS THE WARD and THE PATIENTS and STAFF LISTENING

MUSIC

Cole Porter, Andrew Lloyd Webber, Beatles, Bob Dylan, Sondheim etc. Length TBD

When HE finishes, JOSH leans over to SARA

JOSH

Would you like to sing your song now?

ANGLE ON:

SARA

Oh yes, please, here's the music

JOSH turns to their AUDIENCE

JOSH

My beautiful, young friend would like to sing a song for you. Go for it...

SHE hands JOSH the sheet music and HE puts it on the piano and begins to play. SARA faces HER audience and sings in a beautiful, mature, soprano voice, surprising her audience

MUSIC

You’ll Never Walk Alone  approximately 3 minutes

As SHE sings she surprises her audience with her vocal maturity

SINGING

When you walk through a storm Keep your chin up high and don't be afraid

of the dark. At he end of the storm is a golden sky

and the sweet silver song of a lark.

SHE motions to everyone to sing along with her

SINGING

Walk on through the wind,

walk on through the rain,

tho' your dreams be tossed and blown.Walk on, walk on

With hope in your heart

and you'll never walk alone, you'll never walk alone.

JOSH

Great Sara

SARA SMILES

Thanks Josh

All sounds of the audience have ceased

SERIES OF SHOTS:

THE AUDIENCE: There are tears in the eyes of some of the audience's patients. SARA has sung to them directly, going among the patients to sing

SERIES OF SHOTS:

THE AUDIENCE of PATIENTS and STAFF, APPLAUDING

SERIES OF SHOTS:

OF THE WARD, THE VETERANS and STAFF

CLOSE ON:

SARA stands, she acknowledges the audience and applause, bows slightly and reaches up and removes the wig SHE is wearing revealing that SHE is completely bald, indicating that SHE too is at one with HER audience as SHE too has been undergoing medical treatment

CLOSE ON:

JOSH, he seems somewhat stunned

FADE TO BLACK.

FADE IN:

INT : DOORYAY to SCHOOL GYM, LATE AFTERNOON, JOSH is now

Wearing HIS GYM CLOTHES, HE opens the GYM DOOR and steps

in:

CUT TO:

INT: In the DISTANCE, ELLIOTT is exercising

FAVORING:

JOSH, HE sees ELLIOTT in the DISTACE

SOUND

Metallic sound of

the WEIGHTS

ANGLE ON:

JOSH, HE turns around and exits.

CUT TO:

INT: HIGH SCHOOL HALLWAY - NEXT DAY - LATE AFTERNOON

The hallway is full of students. BETH is putting her books away in her locker, she is holding her violin case, and another student ANNA comes over to her. ANNA is an old friend of BETH'S, and ANNA is the same age, a senior

SERIES OF SHOTS:

BACK and FORTH BETWEEN ANNA and BETH

ANNA

Hi...

BETH

Hiyah, what's up?

ANNA

Doin' anything after school, well, I'd like to talk...

BETH

Not really, just going home. Let's meet at the

restaurant. I'm hungry, I need some real food, this school's cafeteria slop is the pits. I'll call my mom

and tell her I won't be home for dinner.

ANNA

OK, cool, sounds good, let's go to our favorite restaurant. Be there or Be square.

BETH

Brilliant, will do, see ya in about an hour

CUT TO:

EXT: RESTAURANT - ONE HOUR LATER, MUSIC. KERN’S CAN’T HELP LOVIN’ DAT MAN

CUT TO:

INT: THE RESTAURANT

BETH and ANNA are sitting at a table, eating

FOCUS ON:

ANNA

ANNA

I really wanted to talk to you about Josh. We've all

known each other since elementary school. Don't want to be noisy, but I

know that you and Josh hang. I thought... Well... he is getting really weird, doesn’t hang with his old friends anymore, doesn't talk to anyone except that kid Sara, sits by himself

CLOSE ON:

BETH

BETH

Yeah, he's like that with me sometimes. Lot of shit on his mind, gets in the way of our relationship,

you know, zoned out, depressed. Sometimes it's

not easy being Josh's friend...

CLOSE ON:

ANNA

It's creepy, he's weirding everyone out, making enemies, and really pissing

Continued

some kids off. Tony is 'specially pissed. You know Tony, he's always trying to protect Josh, since they were kids, a mother hen. Sometimes I think..., like,

well, Josh has always been, well, you know, different, most of us understand that,

you know, the music, his playing...

CLOSE ON:

BETH

Yeah, right, anyone whose different, know it. I was born and raised in England, came here when I was in elementary school. All the kids would make fun of me because I spoke with an English accent. Yeah, I know, he's wierding out his buds. Look, I'll talk to him, maybe he'll open up to me. I think I know the problem. Thanks Anna for your concern. Let's eat, I'm starved

CLOSE ON:

ANNA

ANNA

Ditto. Oh, ya, how's rehearsals going for the spring concert? When you

have your final schedule, let me know, and I'll put it in the school newspaper!

BETH

Will do... it's gonna be great... Thanks...

FADE TO:

EXT HIGH SCHOOL SOCCER FIELD, LATE MONDAY AFTERNOON

JOSH is sitting in the low bleechers with HIS clipboard. TONY comes bounding across the field with HIS cell phone and walks up to the bleechers and sits next to JOSH

FAVORING:

TONY and JOSH

Again a very angry, verbal, psychological, emotional confrontation between the two

SERIES OF SHOTS:

BETWEEN the TWO BOYS

TONY

Hi sport, what's up? Don't you get tired of sitting

and watching us jocks make fools of ourselves? Why

don't you go out for a sport, you could play

basketball or volleyball using a Wheelchair.

JOSH

You and the coach, cut it out, no way Jose...

TONY

Why not?

JOSH

Fuck off, mind your own business

TONY

Don't let anyone in do you? What're you afraid of? You use that leg of yours like

a weapon to keep everyone at a distance. Like your

Continued

music, you hide behind it. It's all bullshit…

JOSH

Thank you Dr. Freud. In, in, what do you mean in? What? Why spill my guts to you, to get me in the sack with you to see if everything works? Well, it does, just fine. I'm outta here...

JOSH picks up his things and begins to rise. But TONY has had enough, the anger and rejection by JOSH and TONY'S concern and attempted friendship. TONY knows his friend, he has had years to observe him. However, HE now retaliates with anger and HIS own rejection...

TONY

Shit Josh, not every-thing's sex, there's friendship and love.

Anyway, don’t worry, you're not my type, you're too

cold, unapproachable, and unlovable...

JOSH

Leave me the hell alone...

TONY

I'm not some dumb jock. Why do ya think I've kept an

eye on you? So nothing happens to your arms or hands. You were the great

thing in my life, gifted, talented, everthing I’m not. Life's a bitch and high school's now a

dangerous place for some people man, the psychos...

JOSH starts to leave, TONY grabs HIS arm

CLOSE ON:

TONY

Screw you, think you're the only one with problems? Try living in a house with traditional, Hispanic, fundamentalist, paranoid immigrants, and you're gay and a jock, with an abusive father who doesn't talk or even look at you, always having to protect yourself and be on the lookout for the fuckin' gay bashers. But I know who and what I am. So, fuck off bro. And

you too pal, yeah, you and me, we're not like everyone

else, never will be, so get over it bro. Your mother’s a shrink, you need one, pronto, pronto. Nuttier

than squirrel shit. Loco, loco... Pathetic...

SUB TITLE

Soon, soon, crazy, crazy

TONY, storms off the field, leaving JOSH to stare after HIM

CLOSE ON:

JOSH as HE stares after TONY

FADE OUT:

FADE TO:

INT: THE HIGH SCHOOL GYM - LATER THAT DAY

TONY is working out, wearing boxing gloves. HE is punching the heavy punching bag

CLOSE ON:

The HEAVY PUNCHING BAG

SOUND

The sound of gloves on the heavy canvas bag

TONY is hitting the bag very hard, HE is sweating, and breathing heavily and rapidly. HE stops, puts HIS hands down, and lowers HIS head, and then looks up at the ceiling

FADE TO:

INT: HIGH SCHOOL REHEARSAL ROOM - MORNING, NEXT DAY

JOSH and mentee SARA are sitting at the piano and SARA is playing Body and Soul, SHE stops and turns to JOSH

CLOSE ON:

SARA

SARA

Josh, I've got something to tell you, something...

JOSH

Ok, what's up Sara?

SARA

I went to see my doctor yesterday, to have my tests done, been sort of tired too, you know, we’ve talked about it.

JOSH

I hear you, tell me about it, I know the experience, been there, done that.

SARA puts HER hand over JOSH'S

CLOSE ON:

JOSH and SARAS'S HANDS

CLOSE ON:

SARA

SARA

She said, she‘ill get back in touch with me about my test results, she didn't look very happy.

JOSH

Yeah, me too, you know…

SARA

I might have to go to the hospital, soon might not be here for awhile...

CLOSE ON:

JOSH

JOSH

You'll be ok little sis, thanks for telling me. I have to see the doctor too, you know...

JOSH points to his LEG

SARA

Ya, I know, good luck...

SARA looks away and SIGHS

JOSH

Thanks. Back to work little sis, we don't have too much time left, I have my conducting class with Mrs. Evankowski...

FADE TO BLACK.

FADE TO:

EXT: RESTAURANT, EARLY EVENING

It is now fully Spring, grass and scrubs are green, flowers are in bloom

CUT TO:

INT: RESTAURANT, EARLY EVENING

JOSH and BETH are having dinner, the restaurant is almost empty, there is a laptop computer and THEIR cell phones on the table near THEM. JOSH looks at the computer every once in awhile. JOSH is very quiet, BETH has finished HER food and SHE is leaning up against the booth in the corner watching JOSH. JOSH is drumming his fingers on the table.

FOCUS ON:

BETH

BETH

You're very quiet, more than usual, anything wrong?

SERIES OF SHOTS:

TWO at the Table, BETH and JOSH

O.S.S. (Beth’s POV)

JOSH

Lot's of stuff on my mind, decisions to make. Feels like my head is gonna explode, like the whole

world is falling in on me sometimes

BETH

Yeah, I know, about your leg...

JOSH

More than that, there's Julliard, Sara's not feeling well, pressure from my mother, really, you know, the same old crap,

Continued

always trying to psych me out. Father usually doesn't

say much, sits back, watches and listens, you know, like Mr. Inscrutable.

BETH

I like your parents, they’re unusual, different, but mothers are not always your best friend.

JOSH

Yeah. I know, that’s the problem, anyway, and harrassment by the freakin' Neanderthals wish they'd

all just lay off for awhile, and... yeah, and

there's Tony, I know, TMI

FOCUS ON:

BETH, SHE continues to listen and watch JOSH intently

Although BETH is very fond of JOSH, and she understands him, being an outsider, as she is also a talented musician, and knowing him since childhood, she can only be supportive and sympathetic, and can only suggest a possible way to help him, knowing that all his decisions and changes must be made by him.

FOCUS ON:

BETH, SHE shakes her head

BETH

Why don't you report it, the harrassment, I mean, to

the school’s new social worker or psychologist?

JOSH

Ya, Josh whistleblower, and get a rep as the school's snitch, weak and a woosie,

Continued

don't even know if they would believe me.

BETH

Just trying to help Josh

(long pause)

Do you...

JOSH

Ever since I’ve been in school, teachers, neighbors and parents would fall all over me, saying, Oh, he’s so talented, while the other kids treated me like a wierdo from outer space.

Boy genius, I must be more than that.

BETH

Yes you are Josh, Ya, I know, I was there.

JOSH

Am I...do ya think I’m a wierdo, cold, remote, distant, unlovable? Don't BS me, I know I'm weird sometimes... (Long Pause)

FOCUS ON:

BETH looks into HIS eyes

CLOSE ON:

BETH

BETH

I won't BS you, um..., you're lovable sometimes, look at Sara, but you're

sometimes, well, way out there somewhere, zoned out, hard to reach you, no one can... My parents are

Continued

always telling me that my behavior always has consequences...

JOSH

...I guess…

JOSH shrugs

BETH

Why do you ask?

JOSH

Something someone once said to me, about being distant and different, cold...

Maybe I am, when Alex died, I felt quilty and afraid, why?

CLOSE ON:

BETH

BETH

Don’t know, but Josh, no one's like eveyone else. I wish I could help you about things, but it's, well, your decisions, sorry. I know your thing, our thing is music, but remember a poem we had to read for AP,

Honors, English Lit., by John Donne, "No man’s an Island" You might want to check it out again. We were all poets at fourteen. What are you reading now?

CLOSE ON:

JOSH

JOSH

Camus, the stranger, Catcher in the Rye. Yeah,

Continued

long distance therapy, ok, I might give it a try. But, day after tomorrow I'm seeing my doc, can't put it off anymore

BETH

Yes, I know

SHE says softly

BETH reaches across the table and puts HER hand on JOSH'S. JOSH leans across the table and kisses HER on the cheek.

CLOSE ON:

BETH'S HAND on JOSH'S, and JOSH kissing BETH

FADE OUT:

FADE TO:

EXT: DOCTOR'S OFFICE, AFTERNOON, TWO DAYS LATER

CUT TO:

INT: DOCTOR CHRISTINE TEMPLE'S EXAMINING ROOM, AFTERNOON, TWO DAYS LATER

JOSH is sitting on the examination table, and DR. TEMPLE is sitting on a chair next to HIM. SHE is speaking quietly and gently. Although SHE is a kind and understanding professional, SHE is also a no nonsense, realistic doctor who is not afraid to tell her patient’s the truth. We see JOSH’S leg for the first time, it is deformed, one leg shorter then the other, with a raised shoe on the brace. It is ugly to look at.

CLOSE ON:

DOCTOR

DOCTOR

Time for some honest talk, decision time. I know

Continued

you're concerned about your body image and embarrassed and self-conscious about your leg, but you're now seventeen and the leg is not going to lengthen or improve. We have gone as far with the PT as we can.

SHE stops and waits

DOCTOR

Decision time Josh, You can't put it off any longer. The leg is not going to improve

ANGLE ON:

JOSH

JOSH

...I know

SHE puts HER hand on JOSH'S shoulder

ANGLE ON:

DOCTOR but FAVORING JOSH, Intently Listening

DOCTOR

I’m very concerned, the tibia and fibula of your bad lower leg are fragile and can fracture, and because of Alex, there is always the very faint possibility of a disease process. We can amputate your leg below the knee.

Your thighs and other leg are normal and strong thanks to your workouts. We will fit you with a new and

Continued

advanced, modern prothèses. It will look like a normal leg. They even make them with a tatoo and hair if you want. We have made great progress in the design of prothèses. Your legs will then be the same length. You will not have to wear a full leg brace, or raised shoes or use a crutch to keep your leg straight and the same length. Eventually, you'll be able to walk normally,

although with a cane at first.

FOCUS ON:

JOSH

JOSH

HE stares at HIS leg and then at the DOCTOR. HE exhales slowly

FOCUS ON:

DOCTOR

DOCTOR

The ball is in your court, it's your decision. You

have the choice of keeping your old leg. But it's not an old friend, and it will not improve with time. You can continue to use raised

shoes and crutches all your life, or make the choice I've given you. Although

you’re embarrassed about your leg, a prothesis will certainly look better than the brace. If you wear long

Continued

shorts or bathing suits reaching below your knees, no one will know. You could even play some sports. It's your call

FOCUS ON:

CAMERA PANS THE WALL with CHARTS ON THE WALL which illustrate amputations and protheses, demonstrating the huge decision JOSH has to make, and the seriousness of the surgical procedure. SHE gets up and starts to illustrate, JOSH interupts HER...

ANGLE ON:

JOSH and DOCTOR

DOCTOR

Let me show you…

JOSH

What about possible phantom limb pain doctor, and the muscle spasms?

FOCUS ON:

DOCTOR

Maybe, we'll have to see. But the occasional pain and

spasms in your leg will fade and eventually stop.

SERIES OF SHOTS:

BETWEEN JOSH and DOCTOR

JOSH

What about the foot? I need feet to operate the pedals of the piano

DOCTOR

It will be flexible but, it'll take awhile for you to adjust to it

JOSH

What about risk factors, I read that...

DOCTOR

Any surgical procedure has risk, a stroke, heart attack, complications, even death, but in your case the risk is minimal

JOSH

Shit, I hope so, I'll think about it and get back to you.

CLOSE ON:

DOCTOR

False hope for your leg, but there might be a future

alternative, the growth of non-rejecting bone, muscle and skin tissues using stem cell research, using 3d laser printing.There’s always hope, and faith Josh, if you are open to it. I know this is a

tough decision for you to make, and I will do everything I can to make it as easy for you as possible. This will

be our patient and doctor decision, but because you are not yet 18, I have to

discuss this with your parents. When you make your decision please immediately have them get in touch with me!

CUT TO:

PARKING LOT - SHORTLY AFTER

JOSH is getting into HIS car

CUT TO:

INT: CAR

JOSH is sitting behind the steering wheel, HE reaches out with HIS arm and pounds HIS fist on the steering wheel

FOCUS ON:

PAPERBACK BOOK lying open on the passenger seat: "The Collected Poems of John Donne"

FOCUS ON:

PAGE OF OPEN BOOK

No man is an island, entire of itself; every man is a piece of the continent, a

part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as

well as if a manor of thy friends or of thine own

were: any man's death diminishes me, because I am involved in mankind, and

therefore, never send to know for whom the bell tolls; it tolls for thee

JOSH

Reading the poem

FADE TO:

INT: HIGH SCHOOL REHEAERSAL ROOM - AFTERNOON TWO DAYS LATER

JOSH enters, looking for Sara, HE sees BETH

JOSH

Anyone seen Sara, she's late, we have a lesson?

BETH crosses over to JOSH, SHE has a sad expression on HER face

BETH

Hi, Mrs. Evankowski would like to see you, she's in her office, I think...

JOSH

Thanks...

CUT TO:

EXT: MRS. EVANKOWSKI'S OFFICE DOOR

O.C.

Come in...

CUT TO:

INT: MRS. EVANKOWSKI'S OFFICE

SHE is sitting behind HER desk, SHE motions to JOSH to sit down. JOSH sits in the chair in front of HER desk. HE notices that there is another person in the room. It is the SCHOOL PSYCHOLOGIST, MRS. EVELYN KENDRICK. SHE is a woman in HER 60s and is sitting next to Mrs. Evankowski's desk. The atmosphere is tense, embarrassed, stressful. THEY are both trying to be gentle and supportive and give JOSH something to hold on to as belief and faith.

MRS. EVANKOWSKI

Josh, you know Mrs. Kendrick, our new school psychologist. I asked her

to join us, I hope you don't mind....

FOCUS ON:

MRS. KENDRICK

MRS. KENDRICK

Hello Josh, glad to meet you

FOCUS ON:

MRS. EVANKOWSKI

MRS. EVANKOWSKI

I'm sorry, I have some very sad news. I just got a call from Sara's mom. Sara went to the hospital last night, and she didn't wake up this morning. I'm so sorry Josh.

CLOSE ON:

JOSH

HE just sits there, head down, HE is in shock, HE puts HIS head in HIS his hands. Then HE gets up, finally, the anger, and the pressure has come to a head: HIS divorced parents, the loss of HIS dead brother, survivor guilt, the lose of the use of HIS his leg, and the decisions that has to make, the decision about school, the leg, Tony, the harrassment from peers, and now the lose of someone HE loves. HE is beginning to "lose it". HE is angry and in tears

MRS. EVANKOWSKI

She's now with God Josh

JOSH, sits there, saying nothing, then...

ANGLE ON:

JOSH, who is furious, gets up and frantically paces the room

JOSH

With god, god, what god? She’s dead. Your so-called merciful, loving god lets a beautiful, brave, angelic, little girl with an amazing voice die. Your god lets little kids like Alex, I mean Sara, dies, be abused, murdered, starved, sold into slavery, die some because they have a

Continued

disability. Forget god. Give me a freakin' break. I’m only 17, but I know, watch the news too. Hatred and murder of Jews, Blacks, Hispanics, gays anyone different. The world doesn't give a flying fuck. The scum and bastards keep coming to do more harm...

ANGLE ON:

MRS, KENDRICK

MRS. KENDRICK

Josh, I apologize, we should have prepared you for this possibility as Sara's camp counslors prepared her and her parents and us. The mentor, mentee relationship can

sometimes be a very close and intimate one.

ANGLE ON:

MRS. EVANKOWSKI

MRS. EVANKOWSKI

I’m aware of the many horrible things happening in the world today. No

one can single handedly change the whole world,

only individuals can with what they know and have...

FOCUS ON:

MRS. KENDRICK

MRS.KENDRICK

Josh, we like to believe we have control over our lives behavior and emotions. Then

Continued

something happens and all that changes, no matter

how intelligent, rational, mature and disciplined we think we are.

Focus On:

JOSH

JOSH is now in the chair, breathing heavily, with HIS head down. As Mrs. Evankowski begins to speak, HE raises it.

CLOSE ON:

MRS. EVANKOWSKI

Sara was my student too. I also grieve. A mentoring relationship as Mrs. Kendrick said, can Some-times be a very complex one. I apologize too, we

should have prepared you for this possibility, as her doctor, and camp counselors prepared her parents. I know you're very upset, angry, but think,

did you really believe your music could cure her?

FOCUS ON:

JOSH'S LEG, as it begins to spasm

SERIES OF SHOTS:

BETWEEN JOSH and MRS. EVANKOWSKI

JOSH

Of course not, but it's just not fair! It's cruel!

MRS. EVANKOWSKI

It's not fair, Gershwin, dead at 37, Mozart, 35 Chopin, 39, Charlie Parker,

Continued

Bird, genius, Lennon, the revenge of the creative artist, immortal, They live. World's not fair and cruel, and it’s vast but human genius is up-front, personal. Josh, you helped her, you made her last days happier. Some-times we're not aware of the affect we have on others.

JOSH

I, I guess, I don't know, maybe

JOSH again puts HIS head in HIS hands

SERIES OF SHOTS:

DIALOGUE BETWEEN JOSH and MRS. EVANKOWSKI

MRS. EVANKOWSKI

We do what we can with the gifts we have. You have your music. Are you

religious or recognize what is sacred?

JOSH

No, not really, my mother is Jewish, my father’s Asian, I don't know what, he’s spiritual. Read the Bible, was Bar-Mitzvahed, but I don't go to a Synagogue., not sure what

I am, I don't know...

MRS. EVANKOWSKI

There is saying, from a famous novel, a musical actually, when you love

Continued

another person you can see the face of god.

FOCUS ON:

JOSH

JOSH

Ya, Victor Hugo, Les Mis,

about a man who loves a

young girl, saw it, get

it...

FOCUS ON:

MRS EVANKOWSKI

MRS. EVANKOWSKI

Admittedly, a very romantic idea, but some believe that the devine, what is sacred can work through us without our knowledge. People can be spiritual without realizing it, and men can be very nuturing. Who or what have you nutured and loved Josh? Obviously Sara, through your music, your sacred.

JOSH

Maybe, I don't know what I did, maybe my music, her music and mine...

MRS. EVANKOWSKI

I believe music can serve the same purpose as love a faith in something Josh.

What do you have faith in? I can only share with you what I believe, that music can sometimes act like a faith. A friend of mine, a

professional actress, once told me that for her, being

Continued

in a theater was like being in a church. Our inspiation can come from many different sources.

JOSH does not answer, SHE continues...

MRS. EVANKOWSKI

I believe the're two things

that make us connected: music

and love. Music, all kinds of

music, when it's shared with

others, a language all its

own, making music is univeral,

and emotional.

Josh

Yes, I know, music is

a mathmatical language, whole, half, quarter notes, fractions, quavers, semi-quavers, like in Close Encounters

MRS. EVANKOWSKI

Yes, and created by people of all races, cultures and religions. Music can transend borders and time. It can influence, heal

JOSH

Yes, but not always for the best purposes or ends, Nazi’s and Wagner… Hitler loved children, dogs and Wagner but murdered six million jews

MRS. KENDRICK

Yes, but music can heal emotionally. A friend of mine sustained himself all

during the Iraq war on Mozart and Jazz.

MRS. EVANKOWSKI

Love can heal. I've loved music all my life, and you

have your entire life ahead of you.Sara will always be in your heart, she will live.Emotionally, what do you feel about your music? What does the music mean to you? Watch and listen to Glenn Gould, Pablo Casals, Callas, and many Jazz musicians, they are one with their music, they are the music. Does it bring you joy as it did Sara? As Shakespeare said, "Music is the food of love, play on" What do you love?

JOSH

I just don't know.

JOSH still seems stunned

FOCUS ON:

MRS. EVANKOWSKI

Yes you do. Unfortunately like many men, you just

don't recognize it, to recognize love. Sorry for the lecture Josh, my head's in a million places today. Look, we both need a break. I have some concert tickets. Come with me, I don't want to go alone. Do me a favor, let's go together. I'm sure Sara would understand, she would have wanted it. In remembrance of Sara in

fact. Let's bring Beth with us if you want. She's a

Continued

wonderful violinist. Think

about it and let me know.

ANGLE ON:

JOSH, HE looks at both woman...

JOSH

I will, I will...

FOCUS ON:

MRS. KENDRICK and JOSH

MRS. KENDRICK

I think we're all still in shock. Josh, will you be alright?

JOSH

...I think so

MRS. KENDRICK

If you want, or feel you need to, come to my office and we can talk.

JOSH

Ok, thanks, I might do that...

FADE TO:

INT: THE KINEKO’S LIVINGROOM. JOSH is at the piano.

MUSIC

Somewhere

FOCUS ON:

JOSH, PLAYING SOMEWHERE

HE finishes, and looks down at the keys.

FADE OUT:

INT: HIGH SCHOOL OFFICE DOOR - NEXT DAY, SHORTLY AFTER

INSERT

MRS. EVERLYN KENDRICK, Ph.D., School PSYCHOLOGIST

CUT TO:

INT: DOCTOR KENDRICK'S OFFICE

JOSH and MRS. KENDRICK are sitting in HER office each other in opposite chairs. JOSH has been quiet, but now HE rouses HIMSELF and starts to speak. SHE leans forward

ANGLE ON:

JOSH

JOSH

Ok, doc, so, what's wrong with me?

ANGLE ON:

MRS KENDRICK, SHE smiles

MRS. KENDRICK

Actually Josh, grief and your music. You are grieving both for what you

have lost and for Sara, and Alex. That is a lovely thing, it says something about yourself. Death’s

not enobling, it’s cruel, a selfish thing. Hasn’t anyone talked with you about your talent, what it might mean to others? Sometimes ones life has to examined, or it isn’t worth living.

ANGLE ON:

JOSH

JOSH

No, so what am I, the new

Continued

normal? Why the hell do I

always feel so lousy?

ANGLE ON:

MRS. KENDRICK

MRS. KENDRICK

Josh, are you always so cynical, critical and unforgiving about yourself?

Josh, who is Alex?

CLOSE ON:

JOSH

FADE UP TO:

EXT:(FLASH BACK B/W), DAY, 10 YEARS AGO, TWO BOYS, JOSH

AND ALEX ARE RIDING THEIR BIKES. JOSH IS IN THE LEAD,

ALEX STOPS, JOSH LOOKS BACK, RETURNS TO ALEX

LAP DISSOLVE:

JOSH

JOSH

Hey, Bro, Alex, why ‘dya stop?

ANGLE ON:

ALEX

Go away, why’re ya always

following me? Go away!

ANGLE ON:

JOSH

JOSH

Because you’re…

ANGLE ON:

ALEX

ALEX

Go away, go back to your

damn piano, that’s where

you belong, not with me.

ALEX pushes JOSH, JOSH falls on a rock his bike on top

CLOSE ON:

JoSH’S BLEEDING LEG

JOSH

(Screaming)

My leg, my leg, it’s

bleeding, I think it’s

broken. I hate you, I hate

you, I wish you were dead.

MRS. FENDRICK (VO)

Josh… Josh…

LAP DISSOLVE:

JOSH’S FACE, Tears are streaming down his face

JOSH

My brother, Alexai, Alex, he died, of leukemia, tho it can be cured, we were fraternal twins.

MRS KENDRICK

How do you feel about that?

JOSH

Frightened, guilty…

MRS. KENDRICK

Why Josh?

JOSH

Because, maybe I didn’t love him enough, always fought with him.

MRS. KENDRICK

Why is that Josh ?

JOSH

Had a fight, he pushed me off my bike, I fell and

broke my leg, told him I hated him, wished he was dead. Leg took a long time to heal, not properly, like Toulouse Lautrec. Alex got sick and died, parents got

Continued

a divorce, thought it was my fault.

MRS. KENDRICK

Was Alex also a musician?

JOSH

No, he was jealous of me, all the attention I got. Maybe my leg is a punishment for not loving him enough.

MRS. KENDRICK

Maybe you loved him and he rejected you, happens all the time. Anger, envy and jealousy of children, and survivor’s guilt. No Josh, it doesn’t work that way. You’re not responsible for Alex’s death. Young children do not understand the permance of death. Perhaps he couldn’t understand and love you enough. A young girl revealed you to yourself, someone you love. So, love yourself. Some people are afraid of feelings theirs and others. You’re like everyone else, you feel. We all feel lousy sometimes, we all feel unless we're psychopaths, it's human. Sara's death and your brother’s were tragedies, they were unfair. Death of

the young is unfair, a tragedy, like Mrs. Evankowski said but

you don’t have to feel guilty, you were not reponsible.

ANGLE ON:

JOSH

JOSH

Doc, I know, but it hurts, I just want to feel normal...

ANGLE ON:

MRS. KENDRICK

MRS. KENDRICK

Every teenager wants to be some idealized normal, like everyone else, and be accepted into the right

group. What do you mean by being normal Josh?

ANGLE ON:

JOSH

JOSH

To be like everybody else, to be me, Josh, the person, not just some genius, a god damned child prodigy...

ANGLE ON:

MRS. KENDRICK

MRS. KENDRICK

Josh, you're not like everybody else. There's nothing wrong with that, we're all different. You're an outlier, different, but normal most creative and,talented people are, child prodigies in particular, chess masters, musicians, composers, mathematicians, scientists, actors, poets, they observe the world differently, they question, challenge, look at music, Beethoven, Jazz, Artie Shaw, Louis

Continued

Armstrong, Bessie Smith, Billie Holiday, all once outsiders. Unfortunately, some people regard those who’re different, as threatening, and they often react with fear, anger, even violence.

ANGLE ON:

JOSH

JOSH

Yes, I know...

ANGLE ON:

MRS. KENDRICK

MRS. KENDRICK

I don't want to be

scientific about it, but

we know that child prodigies have phenomenal long-term and working memory, that's good, normal, it's necessary. I bet you’re good at math. How easy is it for you to memorize long passages of

music and play without a score in front of you?

ANGLE ON:

JOSH

JOSH

Easy, yeah, with practice, I guess so, you're right...

ANGLE ON:

MRS. KENDRICK

MRS. KENDRICK

In my opinion, the tragedy is that so many talented and creative young people, have died young, sometimes because many of them are often self-destructive, or weren’t accepted. That's the tragedy. Partly because they didn't understand and accept being different,

they rejected it, a love hate relationship. In fact, for some, they were confused and afraid of it, rather than embracing it. Josh, there's nothing wrong with being different, it's just a variation along the human continuum. What do you have to offer? Your talent and your ability to love and be loved. Josh, you can't live in the past, a past you can’t change, the past can become a prison. You have to live in the now. What is your now Josh?" Please, for your own sake, think it over, embrace it, love yourself. Find your bliss, make your garden grow...

FOCUS ON:

SHE reaches over and touches HIS shoulder. JOSH'S FACE HE sits there, saying nothing, HE is lost in thought.

FADE OUT:

FADE TO:

EXT – LATE MORNING, CHURCH it is very typical white New

England Church with a steeple

INT – CHURCH, SAME TIME

FOCUS ON

MRS HIGGINS, SHE is at the pulpit addressing the mourners

MRS. HIGGINS

Thank you all for coming

to our memorial service

for our little girl, Sara.

Sara loved music, and as

you know she sang

beautifully. One of her

favorite pieces of music

was the Shaker song,

Simple Gifts. So, in

Remebrance of Sara…

SHE motions to a FEMALE SINGER next tO HER who sings

MUSIC

Simple Gifts

'Tis the gift to be simple,

'tis the gift to be free,

'Tis the gift to come down

where you ought to be,

And when we find ourselves

in the place just right,

Will be in the valley of love

and delight.

When true simplicity is gained,

to bow and to bend, we shan't

be ashamed to turn, turn, will

be our delight, till by turning,

turning we come round right.

REPRISE

FOCUS ON

JOSH, HE is sitting in a pew in the back of the church.

In the church are friends and relatives of SARA. Tears

are streaming down JOSH’S face.

CUT TO

EXT: CEMETARY, Cars are lined up and the mourners are leaving the cemetary grounds and entering their cars

CUT TO:

EXT: CEMETARY GROUNDS

JOSH is walking in the cemetary, looking at gravestones, in the distance, people are leaving the cemetary, HE stops at one and looks down. MUSIC – SATIE, GYMNOPEDIE 1

O.S.S:

JOSH is looking at a gravestone, it's SARA'S grave stone

INSERT

Gravestone: In loving memory, Sara Higgins, Born

March 13, 2000, Died April 20th, 2014

JOSH reaches down, places plant on grave. HE is listening to Sara’s singing recording. Suddenly, someone puts their hand on JOSH'S shoulder, JOSH startles, turns around

FOCUS ON:

MRS HIGGHINS, SARA'S MOTHER

MRS. HIGGINS is woman in her mid-forties, with light hair, sad faced

SERIES OF SHOTS:

Focusing on MRS. HIGGINS and JOSH

MRS. HIGGINS

Hello Josh, sorry I startled you. Thank you for

coming. Death is often so harder on the living than the dead. Sara knew that. Can we sit down somewhere?

WIDER ANGLE:

JOSH and MRS. HIGGINS walk over to a nearby bench and sit down. THEY each try to console the other

JOSH

A plant, no flowers,

flowers die…

MRS. HIGGINS

I just wanted to let you know how much Sara loved working with you.

SHE places a hand on JOSH'S shoulder

MRS. HIGGINS

You were her hero, a friend. You made her last

days so happy. She talked about you all the time, and

what a great musician you are. You gave her something to live for. I think she

was a little in love with you. That was wonderful, that she could experience love before she died.

ANGLE ON:

JOSH'S FACE

JOSH, HE is taken aback and embarrassed

JOSH

Thank you, I miss her so much, can’t sleep. I made a

recording of her singing, would you like a copy? When my brother died, my grand-

father used to say that no one really dies when there is someone to remember them in their heart. It’s from a Jewish proverb, A man dies twice, when his heart stops and when no one remembers

him. The only truly dead are those who have been forgotten. He was Jewish, a concentration camp

surviver, Russian, musician kind of romantic and

Continued

spiritual about things. Wise man my grandfather, wish I was like him.

Would you like a copy of her singing?

CLOSE ON:

MRS. HIGGINS

Oh, please, that will help me keep her alive. No one

wants to talk about her, they all think it's too painful for me. But if you

say a person's name, like the ancient Egyptians

believed, they are still alive, in your mind and your heart.

JOSH

Yes, some memories are good, some bad. I want to remember her too, so very much...

MRS. HIGGINS

My husband and I have lived with this for a very long time, knowing that our little girl, our angel, might not live to

adulthood. Sara knew that too. She was prepared for

that possibility, she didn't want to tell you

She felt it would hurt you. She was so very tired of

all the medications, the radiation, the chemo. But

the living have to make a choice too, a decision

Josh, as to what path to take in life. Does a death cripple them for life, or

Continued

does that terrible experience, that tragedy,

be used to help others in their grief and loss? I have to go Josh..., bless

you.... Thank you so much..., goodbye.

JOSH

Shalom…

SHE again puts her hand on JOSH'S shoulder, SHE gets up and walks away, with JOSH looking after HER

CLOSE ON:

JOSH'S FACE

DISSOLVE TO:

EXT: CONCERT HALL - EVENING, A WEEK LATER

CUT TO:

INT: CONCERT HALL AUDIENCE - A Few WEEKENDS LATER

A SERIES OF SHOTS OF AUDIENCE

BETH and MRS. EVANKOWSKI and JOSH, the concert has started, JOSH is sitting in an end seat, so that HE can stretch out HIS leg partially in the aisle so HE does not have to unlock the brace and bend it.

SERIES OF SHOTS:

THE ORCHESTRA, THE SOLOIST, THE SOLOIST'S FINGERING AND BOWING

MUSIC

Tchaikovsky' Violin Concerto in D, played by

Itzhak Perlman, length of selection, approximately 3 minutes

SERIES OF SHOTS:

THE AUDIENCE:

The concert is reaching its conclusion

FOCUS ON:

THE SOLOIST AND SECTIONS OF THE AUDIENCE

The SOLOIST acknowledges the audience, HE gets up and HE is using crutches to leave the stage.

FOCUS ON:

AUDIENCE

THEY are on their feet and applauding wildly.

FOCUS ON:

JOSH

HE is not standing but appears to be in shock as to what HE has Heard and Seen. Then, slowly HE rises to HIS feet and balancing himself against the seat in front of HIM, HE begins to applaud. Again, another blow to his defences, his denial, his hiding, the auduience has come to hear the glorious music, not a handicapped man.

DISSOLVE TO:

EXT: THE KANEKO HOME - LATER THAT NIGHT

CUT TO:

INT: JOSH'S BEDROOM, SAME NIGHT AND TIME

FOCUS ON:

JOSH is lying on HIS bed. HIS stereo is playing softly. It is Ella Fitzgerald's rendition of Cole Porter's "Everytime we say Goodbye"

MUSIC

"Every time we say Goodbye" Everytime we say goodbye, I die a little. Every time we

say goodbye, I cry a little. Why the Gods above

me, who must be in the know, think so little of

me, they allow you to go. When you're near, there's

such an air of spring about it. I can hear a lark somewhere, begin to sing about it. There's no love

song finer, but how the change from major to minor, Everytime we say goodbye.

CLOSE ON:

HOLD ON JOSH'S FACE

HE SLOWLY CLOSES HIS EYES, HE'S at peace for once after a long while

FADE OUT:

FADE IN:

SCHOOL PARKING LOT, LATE AFTERNOON, FOLLOWING WEEK

TONY is leaving school and going to HIS car. HE paases a group of boys; ELLIOTT, TERRY, and PETER, THEY are looking at HIM. One of the boys detaches himself from HIS PEERS and confronts TONY – MUSIC, HOLTS, MARS

CLOSE ON:

ELLIOTT

Hey you, wetback, cross breed, Jap piano boy lover...

TONY is carring his gym bag, and hIS backpack. HE pays no attention to THEM

ELLIOTT

Hey, gimp boy lover, I'm talking to you...

TONY ignores ELLIOTT and keeps walking

The OTHER BOYS start to move menancingly closer

CLOSE ON:

TERRY and TONY

TERRY

What the hell kind of name is Del Gado, it ain't American...

JOSH

It's Spanish, Neanderthal, what's it to you?

The BOYS move closer to TONY who is now at HIS car trying to open the door. One of the boys walks up to HIM and slaps HIM on the back of the head and punches HIM in the shoulder. TONY drops HIS car keys, the gym bag, and HIS backback and HE falls against HIS car door.

TERRY

Then go back to where you came from...

JOSH

I've never been to anyplace except here, asshole. I'm an American, I was born here, where were you born, in a dumpster? Moron…

ELLIOTT, seeing Tony’s things on the ground, stomps on them, crushing them...

CLOSE ON:

ELLIOTT'S stomping FOOT on TONY’S gym bag and backpack, CRUSHING THEM

ELLIOTT

Shut your fuckin' mouth. You think you're so damn smart, you and that faggot, piano boy friend of yours. Did he screw you yet?

JOSH

He's not my boyfriend. He's just my friend. Josh was born here too. He's an American, We both belong here. What are you, an

alien? Where did you aliens get fucked? Closet cases...

CUT TO:

EXT: WALKWAY FROM SCHOOL

JOSH has just exited the high school, HE is walking down the walkway to the parking lot, carrying a violin case, HE sees TONY in the parking lot and the BOYS around HIM. One of the BOYS has TONY up against HIS car, The anger and violence is ramping up and these sociopathic bullies and gay bashing students have been inadvertantly egged on by TONY and by what TONY and JOSH have said and done previously. Behavior has consequences.

JOSH

Hey, knock it off You guys! Leave him alone!

JOSH limpss down to the group of boys

CLOSE ON:

TERRY

TERRY

Here comes the cross breed piano boy to the rescue,

gee I'm scared. Chico, chico, maricon...

SUB TITLE

Faggot

JOSH reaches the BOYS and TONY, TONY starts pushing the BOYS away from JOSH but one of the BOYS grabs TONY and holds HIS arms behind HIS back, another of the BOYS comes over and punches TONY in the stomach.

ELLIOTT

Fucker…

JOSH has dropped the violin case, grabed HIS crutch and begins to try defending TONY and himself with it, by fending off one of the BOYS. TONY tries to defend Josh, but then one of the boys has Tony down on the ground and the BOYS begin kicking HIM in the arms and legs. One of the BOYS, PETER breaks off from the others and goes to HIS car

CLOSE ON:

PETER

HE reaches under the car seat and takes out a small hand gun.

CUT TO:

PETER walks from HIS car toward the other BOYS

CUT TO:

JOSH has taken out HIS cell phone and begins dialing 911. One of the BOYS comes over to HIM and knocks it out of HIS hand, and stamps on it, and stamps on the violin case. These two visual and physical actions of crushing the cell phone and violin serves as both symbol and metaphor for the crushing of music and communication by ignorant, angry young men.

FOCUS ON:

CELL PHONE on the ground, BOY stamping on it

FOCUS ON:

PETER, HE points the gun back and forth at JOSH and TONY. BOTH ELLIOTT and TERRY are now on top of TONY, punching and kicking HIM

FOCUS ON:

GUN, it fires, hitting TONY in the LEG, TONY screams

FOCUS ON:

TONY, GRABBING HIS LEG

CUT TO:

WALKWAY

The COACH is also exiting the school and walks towards the parking lot. HE sees what's happening in the parking lot.

COACH

Hey, knock it off, leave them alone, knock it off...

The COACH reaches the BOYS and begins to pull THEM off TONY. The COACH then goes to JOSH and checks to see if JOSH is alright. He is still leaning up against HIS car, with HIS crutch in HIS hand. The COACH then sees PETER with HIS gun

COACH

Put that gun down Peter, on the ground! Don't be a damn fool and make things worse

than they already are. What the hell is going on here?

PETER slowly puts his gun down. The COACH picks up the gun, while dialing 911 on HIS cell phone.

FOCUS ON:

COACH

I think you guys need a little attitude adjustment and anger management.

The COACH goes back towards JOSH. He sees a few cuts and bruises on his face.

COACH

Josh, are you alright?

JOSH

Yeah, coach, I quess I'm ok. How's Tony?

COACH

I'll check... I'll be back

The COACH leaves JOSH and walks over towards TONY who is still on the ground

The COACH knells beside TONY

ANGLE ON:

COACH and TONY

COACH

Tony, are you alright?

TONY

No, my arm, my leg, I think they're broken coach. It hurts like hell.

SOUND

The approaching police and then the ambulance

FOCUS ON:

TERRY

TERRY

Oh shit, the cops

FOCUS ON:

COACH and TONY

COACH

Hold on, the police are here, the ambulance will be here soon... Jesus...

TONY

Is Josh ok? Are his arms and hands ok?

COACH

Yes, just a few cuts and bruises, he'll be ok I think

The AMBULANCE now enters the parking lot

WIDER ANGLE:

The POLICE CARS and then the AMBULANCE are now both on the parking lot, EMTs are getting out of the ambulance and begin attending to JOSH and TONY, the COACH is with TONY, and the POLICE are rounding up PETER, ELLIOTT and TERRY and cuffing THEM.

FADE TO:

EXT: WOODED AREA, NIGHT, PARKING LOT

CUT TO:

INT: BETH’S CAR, BETH is at the wheel, JOSH is next to

HER. MUSIC is playing, JOSH is very quiet, finally…

ANGLE ON:

JOSH

JOSH

God, Beth, what have I

done, or not done? Sara’s

dead, Tony hates my guts,

my mother’s not speaking

to me, we were almost

killed. Maybe I feel

lousy because some-

times I don‘t like

myself very much.

ANGLE ON:

BETH

BETH

Josh, stop it. What the

hell does it take to

convince you. Tony doesn’t

hate you, he loves you,

always has, recognize it,

accept it, deal with it.

Sara loved you, your parents

Continued

love you, I love you. Why do

you always think the world

revolves around you, or

you’re always to blame,

Stop it, things happen,

Jesus, give it a rest, you’re

not to blame for everything

that happens. Like in music,

resolution. Idiot. Bloody hell.

Stop being a damn drama queen.

SHE reaches over and puts her ares around JOSH, JOSH

holds HER and begins to laugh…

FADE TO:

INT: JOSH'S BEDROOM - EVENING, SAME DAY

JOSH'S BEDROOM WALLS are partially covered with a few posters of both pop stars, sport stars and classical musicians. HIS room reflects the interests of a semisedentary person, On shelves are models he has made, coin collections, and Americana. Books and musical scores are scattered across the room. HE is sitting on HIS bed. HE has bandages on HIS face and arm and hand, BETH'S broken violin and its case is on the floor in front of HIM. HE has a digital recording on the bed next to HIM, HE is listening to SARA singing. HE has his face in HIS hands. HE puts HIS hands between HIS legs, and HE makes a fist with one hand and slams it into HIS other hand. SARA's recording ends, JOSH gets up and goes to the television and turns it on. On HIS television is a film playing. HE looks at it.

FOCUS ON:

TELEVISION SCREEN

INSERT

Television screen, the film "The Best Years of Our Lives" is playing. It is the scene where Wilmer visits Homer and tells him

Continued

that her parents want her to leave Boone City for an

extended period of time for her to forget him. Homer

bruntly demonstrates to her how difficult life will be for her with him with his

artificial hands. When Wilma is undaunted, Homer

gives in and agrees to marry him.

ANGLE ON:

JOSH returns to HIS bed and sits down, HE looks up at the screen occasionally

SOUND

Knock on the door

JOSH

What is it?

O.C.

It's me, mother, Josh, are you alright? Can I come in?

JOSH

Yes.

CUT TO:

BEDROOM DOORWAY

JOSH'S MOTHER is standing in the doorway, SHE doesn't come in. SHE has a drink in her hand. SHE’S a little high

SERIES OF SHOTS:

BETWEEN MOTHER and SON, but this time it is not a confrontation, but supportive and understanding

MOTHER

Are you sure you're alright

JOSH

Yeah, sort of...

ANGLE ON:

MOTHER

MOTHER

I’m so sorry about Sara.I

owe you an apology, I've

been selfish, blindly

involved emotionally, a mother's perogative I suppose, lost my perspective. You, my beautiful, perfect, talented child, a mystery, a child to replace the poor child we lost. Oh god, grief, guilt and love can sometimes do teriible

things and I should know better.

Josh

Yes, I know, mother, but

I’m not exactly the perfect child, but who the hell is?

MOTHER

I'd forgotten, that although you're a mature,

disciplined musician, you're only 17 and under

tremendous pressure with huge decisions to make, so forgive me Josh.

ANGLE ON:

JOSH

JOSH

Sure, of vourse, I know, you felt you had my best interests at heart,

ANGLE ON:

MOTHER

MOTHER crosses over to JOSH and sits down on the bed next to HIM, taking HIS hand in HERS

MOTHER

Josh, don’t punish yourself. I know these have been rough weeks for you,

but you're stronger than you think you are. We can only do what we can, with what we have, no more.

You're intelligent, talented, and blessed in many ways. You have many friends and people who love you. Use your talent if you want. Yes, it's your

decision. Your father's right, I lost my objectivity regarding a decision only you can make, so please...

FOCUS ON:

JOSH

JOSH

Yes, my decisions. Damn! I'm

so damn tired of hearing how

talented and what a genius

I’m supposed to be, a

freakin' child prodigy. Damm

it, what about me mother?

Josh, just Josh, the person?

I’m more than just a musical

wind-up toy. My genius

couldn't help Tony. I

couldn't defend myself. If

it weren't for Tony holding

them off for awhile, and

the coach, seeing us, we

could have been dead meat,

those morons, the damn

Neanderthals could have

killed us. Tony's right, I'm

pathetic. Look, where has my

so-called genius gotten me?

Beaten up in my own school

Parking lot, by my so-called

peers, and Tony almost

Continued

killed, great, just great.

FOCUS ON:

MOTHER

MOTHER

One thing has nothing to do with the others. Do what you can do. Go see him now, the rest later. It's been said before, no greater love hath a man than to lay down his life for his brother. If he’s experiencing PTSD, have him get in touch with me. If you're sure you're ok hon, go, do it. Do what you have to do. You’re beholdin’, don’t forget. Love you.

JOSH

Me too…

THEY EMBRACE

FADE TO:

EXT: HOSPITAL FACADE - NEXT DAY, EVENING

INSERT SIGN

Clifton Heights Memorial Hospital

CUT TO:

INT: HOSPITAL HALLWAY

JOSH is walking down the hospital hallway towards the nurse's station. HE stops at the station and talks to the NURSE

JOSH

Hi, I want to see Tony Delgado please. Is he ok? Can he have visitors?

ANGLE ON:

NURSE, An older, middle-aged Black woman

NURSE

Yes dear, he can, but he lost a lot of blood, and tires easily, so please

don't stay too long. He's in room 610, down this hallway on the left. Do you need any help?

FOCUS ON:

JOSH

JOSH

No thanks, I'll be fine.

CUT TO:

HALLWAY

JOSH walks down the hospital hallway, checking room numbers, HE stops at one and enters

CUT TO:

INT: TONY'S ROOM

TONY is lying in bed, hooked up to many monitors, one arm and one leg are in casts and slings, HE has bandages on HIS head. HE has HIS eyes closed. JOSH walks over to HIM, takes a chair and puts it near HIS bed. JOSH stares at TONY whose eyes are still closed. JOSH says nothing and just waits looking at HIS friend. Then, TONY opens HIS eyes and sees JOSH and looks at HIS arms and hands

SERIES OF SHOTS:

BETWEEN JOSH and TONY. TONY is very TIRED and SLEEPY. HE SPEAKS SLOWLY and HALTINGLY

TONY

Hi Josh, your arms and hands ok, those assholes didn't do anything to them?

JOSH

Hi Tone, they're ok, how's it going? Stupid, fuckin'

question, dumb. What can I say? I'm sorry, so very

sorry? Thanks for always helping me. I didn’t understand

TONY

You’re too much. Sorry about what? Not your fault.

I should have kept my mouth shut too. It's ok. But you too, you're your own worse

enemy, never know when to keep your damn mouth shut, just like me, hell,

especially around those screwed up clowns. Those bastards are always with us...

JOSH

Ya, I reported those bastards, shoulda done it a

long time ago.

Angle On:

TONY

TONY

Good, everyone needs

to learn how to love

each other, or we’ll be

history. I know that.

Even my father is

Beginning to talk to me.

ANGLE ON:

JOSH

JOSH just sits there, saying nothing. TONY reaches out with HIS good hand and puts it on JOSH'S arm

SERIES OF SHOTS:

BETWEEN JOSH and TONY, it is an honest and affectionate interchange between two friends who discover they love each other as long-time friends. TONY, in his own 19 year old way, is wise and perceptive. Being a gay man, an immigrant, HE knows what it's like to be different, to be an outsider, being able to view the world from the outside and therefore HE understands HIS friend JOSH who is also different and vulnerable, no matter how much JOSH wants to deny it. Although THEY are different in many ways, THEY are also very similar. They are outliers.

TONY

But you're always too hard on yourself, love yourself. Sorry about Sara, sweet kid, it's tough, you and her were tight...

JOSH

Yeah, she was, you and she, street smart friends, she

taught me a lot about myself, didn’t understand

at first. ‘have a lot to learn...

TONY

No shit Sherlock. Ya gotta go with what you got and can... Well, I guess for a while, I'll know what it's like being a crip, with a gympy leg like yours.

JOSH

Copy cat, don't recommend it. (Laughs) I’ll put you in touch with my doc, she’s good

FOCUS ON:

TONY, HE laughs

TONY

We'll have that in common.

JOSH

In common? Not just that, much more. Know what my last name means in

Japanese? Golden Child or doubly accomplished child.

Some Golden Child I've been, a selfish, tight ass, damn fool. Shit, I'm not sure just what I am...

TONY

Can't argue with you about that but there you go again with the self-blame. Shit, forget it, it's past history. Sorry about what I said about you.

JOSH

Ahh..., it was right on...

TONY grabs JOSH'S arm tighter

TONY

Shit man, give yourself some slack, a break pal, We are what we are. Me, I'm an

18 year old, Hispanic, gay jock. Sports, that's my

thing. Maybe a professional sometime, very competive,

but my leg might be a problem, but there’s sports

medicine, sports psych, coaching, being a trainer,

teacher, or a physical therapist, who knows,

decisions, me too, all of us. And you? Hell, you hide

your feelings, you're human too not just a bloody music machine. Promise, you won't

Continued

trash your music gig, use it. That's who you are man,

you are your music, even I know that...

ANGLE ON:

JOSH

There are tears in JOSH'S eyes. HE reaches over to TONY, puts his arm around TONY and kisses him on the cheek.

JOSH

Gracias bro'

TONY

De nada heo

SUB TITLE

Thank you, hero

FADE OUT.

FADE UP:

EXT: AERIAL VIEW of NEW YOK CITY

CUT TO:

EXT: JUllIARD SCHOOL OF MUSIC, NYC, EVENING

CUT TO:

INT: AUDITION ROOM

FOCUS ON:

JOSH is at the piano, the audition has begun.

FOCUS ON:

The JUDGES are watching and listening to HIM play, THEY have clip boards and are taking notes. JOSH'S crutches are on the floor near the piano bench

MUSIC

Chopin's "Heroic" Polonaise Opu 53, A Flat Major, Approximately 5 Minutes

SERIES OF SHOTS:

The JUDGES, JOSH, and JOSH'S HANDS

The music is a virtuoso piece, and requires strong arms, hands and wrists. FOCUS ON: JOSH’S BODY LANHUAGE

MONTAGE:

PAGES of THE COMPLEX PIANO SCORE of THE CHOPIN JOSH is PERFORMING

FOCUS ON:

JOSH is sitting at the piano, HIS audition finished, HE sits, and then moves around and looks at HIS JUDGES

FOCUS ON:

JUDGE

JUDGE

Thank you son, the committee will meet and

we'll be in touch with you shortly

DISSOLVE TO:

EXT: THE CLIFTON HEIGHTS HIGH SCHOOL - EVENING, TWO MONTH LATER

INT: CLIFTON HEIGHTS HIGH SCHOOL AUDITORIUM - EVENING, SAME TIME

INSERT

A Few Months Later

CUT TO:

THE LOBBY OF THE AUDITORIUM

FOCUS ON:

POSTER

INSERT

Clifton Heights High School Presents its Annual Summer

Student/Faculty Concert featuring our school's orchestra, performing All American Music, featuring

Aaron Copelands Fanfare for the Common Man, and Leonard Bernstein’s’Make Our Garden Grow, on Saturday July 27th. All Box Office Admission Revenues

and Donations will go to the support of our Arts and Music Programs. Thank you for your support.

ANGLE ON:

THE AUDIENCE

It is the night of the student and faculty concert and the audience has assembled.It is composed of parents, teachers, friends, relatives, veterans from the hospital and others including: JOSH'S PARENTS sitting together, the COACH and his WIFE, SARA'S PARENTS and TONY is sitting next to his MALE FRIEND, with his crutches beside HIM, and HIS PARENTS and SISTERS, and ANNA and HER BOY FRIEND, MRS KENDRICKS ETC.

CLOSE ON:

AN OPEN PROGRAM

In the HANDS of SARA'S MOTHER

INSERT

Spring Concert, in loving memory, dedicated to Sara Higgins etc.

CUT TO:

THE STAGE

The orchestra, piano and chorus are on stage, as MRS. EVANKOWSKI enters, taking her position in front of the orchestra. SHE turns to the audience.

MRS. EVANKOWSKI

Good evening ladies, gentlemen. Again, thank you for coming to our annual student faculty concert. Many of you know my student Josh Kaneko. This week he received word that he has been accepted by the Julliard School of Music. Let's all welcome and congratulate him.

SHE motions to the wings

ANGLE ON:

THE WINGS

JOSH enters, HE is not using a crutch, but has a cane. HE crosses slowly to Mrs. Evankowski. HE acknowledges the audience by raising HIS hand. HE faces the audience

Focus On

AUDIENCE APPLAUSE

JOSH

Thanks all of you so much, mom and dad, and coach, I owe you my life, and you

the veterans in our audience, my friends, our American heros (tearing).

JOSH pulls up pants leg

FOCUS ON:

JOSH’S ARTIFICIAL LEG

JOSH

Wear it with pride. A badge

of honor. And Sara, this is

for you, bless you little

Sis, and Mrs. Evankowski

and Tony, what can I say,

except, love ya bro'

CUT TO:

TONY in the audience. HE gives JOSH another two thumbs up

CUT TO:

STAGE

MRS. EVANKOWSKI gives JOSH the baton SHE is holding

MRS. EVANKOWSKI

Maestro, your baton, your orchestra and chorus...

SHE motions to the Orchestra and Chorus

JOSH takes the baton and walks to the piano, looking at the orchestra, HE places HIS cane on the edge of the piano. HE crosses over to the CONCERT MASTER, without using HIS cane, and shakes BETH’S hand. HE strikes a note on the piano to tune the orchestra. Sitting at the piano, and sometimes standing and partially supported by the piano, HE begins to conduct from the piano, STRAUSS THUS SPAKE ZARTHUSTRA (Beginning only). HE is totally in control, focused, sure of himself. HE is finally leading, organized and in charge of himself and his music, which HE shares with others.

MUSIC

Approximately 3-4 minutes

CLOSE ON:

JOSH'S FACE

HE is smiling, a joyous expression on HIS face and is conducting with passion

SERIES OF SHOTS:

INT: THE AUDIENCE

Various members of the audience, TONY with his crutches, HIS PARENTS and SISTERS, JOSH'S PARENTS sitting together, SARA'S PARENTS, VETERANS, the COACH and his WIFE, and ANNA and HER BOYFRIEND. The Strauss comes to an end, and the audience applauds.

CUT TO:

THE ORCHESTRA, JOSH then conducts COPELAND’S FANFARE FOR THE COMMON MAN featuring Brass and Percussion, as the GRADUATES file on stage.

FOCUS ON

SECTIONS of the of the ORCHESTRA

FOCUS ON:

THE BRASS and the PERCUSSION SECTIONS

ANGLE ON:

A CRASH of CYMBALS, BRASS and DRUMS

ANGLE ON:

AUDIENCE: SARA'S PARENTS, holding hands, JOSH'S PARENTS, sitting together, smiling, TONY with his friend, smiling, and the COMMON MAN etc.

CLOSE ON:

JOSH'S FACE

Smiling, and nodding to the music, to its conclusion

CUT TO:

AUDIENCE

THEY are standing and applauding

SERIES OF SHOTS:

TONY (standing, with a thumbs up and whistling), JOSH'S PARENTS, VETERANS, SARA'S PARENTS, MRS EVANKOWSKI, THE COACH AND HIS WIFE, ALL APPLAUDING

FOCUS ON:

STAGE AND JOSH

JOSH turns around and is acknowledging the ORCHESTRA, now augmented by the CHORUS, TWO SOLOISTS, and a BLACK and WHITE SOLOIST. At the piano, JOSH plays and conducts.

MUSIC

Make Our Garden Grow

Male

You've been a fool

And so have I,

But come and be my wife.

And let us try,

before we die,

to make some sense of life.

We're neither pure, nor wise, nor good

We'll do the best we know.

We'll build our house and chop our wood

And make our garden grow...

And make our garden grow.

Female

I thought the world

was sugar cake

for so our master said.

But, now I'll teach

my hands to bake

our loaf of daily bread.

Both

We're neither pure, nor wise, nor good

we'll do the best we know.

We'll build our house and chop our wood

and make our garden grow...

and make our garden grow.

CLOSE ON:

The TWO SOLOISTS, THEY HOLD HANDS

CLOSE ON

TONY and HIS FRIEND, HIS FRIEND leans over and kisses HIM.

SERIES OF SHOTS

THE STAGE, ORCHESTRA, CHORUS, SOLOISTS and JOSH

MUSIC

Let dreamers dream

what worlds they please

those Edens can't be found.

The sweetest flowers,

the fairest trees

are grown in solid ground.

ORCHESTRA STOPS

ENSEMBLE (a cappella)

We're neither pure, nor wise, nor good

We'll do the best we know.

We'll build our house and chop our wood

And make our garden grow

And make our garden grow.

When they are finished, JOSH finished, raises HIS arms over HIS head, in a gesture of victory.

JOSH

Yes!

(FREEZE FRAME).

FADE TO BLACK:

MUSIC OVER

If we only have love. Jacques Brel etc.

INSERT

Love does not consist of gazing at each other. But

looking outward together in the same direction. Saint Exupery

THE END

INSERT

Every year the number of homeless veterans increases so please don't forget our Wounded Warriors, and also support your local Arts and Music Programs. Thank You.