THE PROPHET
(OF MACARTHUR PARK)

ORIGINAL STORY
AND
SCREENPLAY
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FADE IN:

EXT. DAY: AERIAL VIEW:

CITY PARK, 4 BLOCKS LONG (EAST–WEST) BY 2 BLOCKS WIDE (NORTH–SOUTH) CUT INTO 2 OBLONG PARKS BY MIDDLE STREET. PARKS HAVE GRADUAL SLOPE DOWNWARD FROM PERIMETER STREETS, WITH GRASSY AREAS AND CEMENT WALKWAYS.

PERIMETER STREETS VERY BUSY WITH CAR AND FOOT TRAFFIC, LINED WITH BUSINESSES AND A FEW STREET VENDORS. STREET LIGHTS AT EACH CORNER.

GO TO:

CLOSER VIEW OF ONLY SOUTH END PARK: LARGE OBLONG (E/W) CEMENT LAKE IN MIDDLE; IN EAST END IS HUGE SPEWING 20’ GEYSER FOUNTAIN. LAKE IS FILLED WITH DIFFERENT TYPES OF DUCKS, SWANS, GEESE AND SEA GULLS.

AT NORTHEAST END OF LAKE IS SMALL FENCED AREA WITH BOATHOUSE. AT NORTHWEST END IS CEMENT BOAT RAMP FROM WALKWAY INTO LAKE.

TWO PEDESTRIAN TUNNELS, ONE AT EACH END (E/W), RUN (N/S) UNDER MIDDLE STREET TO CONNECT PARKS.

A 16’ WIDE CEMENT WALKWAY RUNS ENTIRE RIM OF LAKE. AT INTERVALS ARE 4 CONCRETE 7’X7’ SQUARE PLATFORMS EXTENDING OVER LAKE AREA FROM WALKWAY, EACH MARKED WITH A PAINTED NUMBER: 1 IS ON THE NORTH SIDE TOWARD THE EAST END (#1); 1 IS AT THE CENTER OF THE WEST END (#2); AND 2 ARE ON THE SOUTH SIDE (#3 TOWARD THE WEST END, #4 TOWARD THE EAST END).

EACH PLATFORM HAS A 4’ HIGH WALLED SQUARE PLANTER AREA WITH SOIL FILLED WITH WEEDS AND GRASS.

AGAINST THE FRONT OF EACH PLANTER FACING THE WATER IS A CONCRETE BENCH WITH SIDE ARM RESTS, WITH ABOUT 3’ OF PLATFORM EXTENDING FROM BENCH OVER THE LAKE. THE WATER COMES RIGHT UP TO THE TOP OF THE CONCRETE PLATFORM.

BETWEEN LAKE AND STREETS ARE GRASSY AREAS WHICH END AT 2’ RETAINING WALLS AT WALKWAY EDGE.

THROUGHOUT THE PARK ARE TABLES WITH BENCHES, TREES, BUSHES, CHAINED TRASH RECEPTACLES AND A WATER FOUNTAIN.
IN PARK CAN BE SEEN A MIX OF PEOPLE: HOMELESS, SLEEPING, WALKING, EATING, READING, PLAYING CHESS AND OTHER GAMES.

CUT TO:

FULL SCREEN: “DAY ONE” IN BOLD STANDS ERECT ON WATER.

CUT TO:

EXT. BREAKING DAWN: STREET CORNER:

MAN, WOMAN STANDING NEXT TO EACH OTHER, WAITING TO CROSS STREET. THEIR BREATH CAN BE SEEN IN THE CHILLY AIR. NO CAR TRAFFIC ON CROSS STREET. COUPLE OF CARS WAITING FOR LIGHT TO CHANGE.

MAN IS BUDDY BLUE RICHARD (PRONOUNCED REE’CHARD) FROM LOUISIANA. TALKS SLOW WITH ACCENT. TALL, WHITE, THIN, 40′S, STARVING MUSICIAN.

CLOTH CAP PULLED DOWN TO EYES, COVERING EARS. BROWN HAIR STICKS OUT AT NECK. HAS A 3″ BROWN BEARD WITH SPECKS OF GRAY. THE ENDS OF A PLAID SHIRT STICK OUT OF OLD WORN DIRTY WAIST LENGTH JACKET.

BLUE stares at the red light across the street. His right foot slowly taps the side walk. His left hand in the front pocket of old khaki cargo pants can be seen tapping in rhythm with his foot.

He moves his head once side to side as if working out the kinks of a stiff neck. He adjusts his right hand on the handle on the beat up brown guitar case he holds and shrugs his shoulder to try and adjust the backpack he wears.

BLUE

Makes no sense.

BLUE shakes head slowly side to side, frowns.

BLUE (CONT’D)
Nope, makes no sense a’ tall.

He looks left, then right, sighs, looks at light.

WOMAN IS SALLY SMITH, CAJUN, 5’4’, WHITE, THIN, 40’S.

A CLOTH CAP TOPS THE BROWN HAIR TO HER SHOULDERS. A SHIRT TAIL STICKS OUT OF A SWEATER. HER OLD WORN JACKET IS HALF ZIPPED. SHE ALSO WEARS CARGO PANTS.

BOTH CLOTH GLOVED HANDS ARE HOLDING ON TO THE HANDLE OF A BLACK METAL INDIVIDUAL SHOPPING CART. CART IS FULL OF CLOTH BUNDLES AND A COUPLE PAPER BAGS.

She looks to her left at the street light, which is a blinking red hand, counting down from 11, to 10, to 9.

BLUE is frowning, still shaking his head, frustrated.

BLUE

Just don’t make no sense.

He continues to tap his foot and hand.

SALLY looks at the same light as BLUE.

SALLY

I’ll tell you what makes no sense.

She lifts hands off cart and rubs hands together.

SALLY

Us being hungry makes no sense.

The cross street light turns yellow as a car on their left races through the intersection. SALLY grabs the cart as both watch the car speed by. Blue steps off curb, shakes head, determined look.

BLUE
Ain’t selling my guitar
woman.

SALLY tilts the cart back on two wheels, pushes it over curb already a step back of BLUE, watching the road.

SALLY
I ain’t said nothing ’bout
you selling your GEE...TAR.

SALLY steers around a small hole in the road and picks up her pace to catch up with BLUE whose long strides has him stepping up on the opposite curb.

A car with an Asian couple pulls up to the crosswalk by SALLY, cups of coffee in hands.

SALLY slows down staring at their coffee cups, a sad longing on her face. Turning back to watch where she was going she mumbles to herself.

SALLY (SIGHING)
Just one cup of coffee. Just one, be so so good.

BLUE slows at the corner in front of the park entrance. He reads out loud the sign in front of him:

BLUE
"MacArthur Park closed 10 p.m
- 5:30 am.”.

Shaking his head BLUE starts down the paved incline.

BLUE
Makes no sense closing a public park.

SALLY slows, leans cart on back wheels lifting front wheels over the curb onto the sidewalk. Looking up for BLUE, mad he had left her, she calls after him.

SALLY
Since you brought it up...

BLUE stops a few paces down the incline, turns his head and over his left shoulder says in a loud stern voice.

BLUE
Woman, I told you 'bout going
on 'bout me and my guitar
now.

SALLY, within two steps of BLUE slows down. BLUE turns his
head forward, starts walking away even faster.

SALLY turns cart following BLUE. BLUE stops at small water
fountain. Pushes button and leans down to drink, frowns
because water barely comes out.

SALLY stops next to him, leaving her cart in the middle of
the paved way. A female jogger moves to her left to get by
cart, mumbling.

Straightening up BLUE smacks his lips as he turns away.

BLUE
Man, that’s good stuff.

SALLY bends over getting a drink as Blue starts to walk
away.

BLUE
Might write me a song ‘bout
cold cold water.

SALLY stands up, wipes a sleeve across her mouth as she
gets behind her cart.

BLUE enters tunnel which runs beneath street to the park on
other side. SALLY pushes after him.

SALLY
That’s what got us in this
mess, you gonna write a song.

SALLY enters tunnel hearing BLUE humming ahead. BLUE lifts
his head and calls back at her.

BLUE
Hush now woman, I got a tune
in my head.

SALLY
You got something in your
head alright...but it ain’t no
tune.
BLUE emerges from tunnel into the light of breaking dawn. The lake is in front of him. He turns to his right onto the cement walkway.

SALLY follows and continues to softly talk to herself.

SALLY
Whatcha got is a loony tune!
(chuckling) Gonna put us both in the loony bin!

SALLY chuckles even louder as she exits the tunnel.

SALLY
Darn, I need to be the one writing the songs.

BLUE walks with the lake to his left and the retainer wall to his right as he hums.

SALLY follows a few steps back pushing her cart down the middle. Neither pay attention to the black woman sitting on the wall staring out at the lake.

WOMAN IS ARISHA, 40’S; HOMELESS.

SHE WEARS A BROWN CLOTH CAP WITH EAR FLAPS AND STRINGS; LOOSE OVERALLS ENDING ABOVE ANKLES WITH BOTTOMS OF JEANS STICKING OUT; TWO PAIRS OF SOCKS; A PAIR OF HIGH TOP SNEAKERS, DIRTY WITH BROKEN LACES IN ONLY HALF THE HOLES; A PULL-OVER HOODIE UNDER A COAT WITH HIGH COLLARS AND TWO POCKETS, ONE OF WHICH IS TORN.

BLUE stops at the opening of the next tunnel which runs to his right. He looks in, sees nothing.

He turns to his right, steps up on the retainer wall and onto the grassy slope. He walks up to a spot in front of a tree and a couple of bushes.

SALLY stops at the spot BLUE stepped up at. She looks at the cart, at the wall, at the back of BLUE.

SALLY
Wouldn’t kill ya to help a lady you know.

BLUE stops, turns around in front of the tree. He places the guitar case on the ground and takes off his back pack. He pulls a blanket from the pack.

SALLY turns the cart around so the handle and big wheels face the wall.

BLUE places the blanket on the ground and begins to sit.

BLUE
If I saw a lady needing help maybe I would.

SALLY shakes her head, irritated. She steps up on the grass, turns around facing her cart. Grabbing the handles she shouts.

SALLY
One day BLUE, you gonna look up and see a trail of dust headed to No’leans.

SALLY starts to pull the cart backwards up the slope.

Sound of high heels clicking on concrete comes from tunnel.

Black woman comes out of tunnel and stops. In each hand is a paper coffee cup with white lid and steam coming from the cups.

WOMAN IS KEYS, LATE 30’S, YOUNGER SISTER OF ARISHA; LOCAL NEWS INVESTIGATIVE REPORTER; WEARS SUNGLASSES; EXTREMELY WELL DRESSED WITH BLACK LEATHERShoulder Purse.

KEYSHA looks left, sees ARISHA sitting on the wall, staring out at the pond. KEYSHA frowns, makes a snorting sound and mumbles:

KEYSHA
Unbelievable, just unbelievable.
KEYSHA turns left, looking mad and begins quickly walking towards ARISHA, shoes making loud clicking noises.

BLUE sits on the blanket, leans back against the tree. The backpack and guitar case to his right, he stretches his legs out, sighs closes his eyes.

SALLY pauses pulling her cart backwards up the grassy slope to watch KEYSHA. She runs her tongue over her lips and sighs.

SALLY
Lookie there BLUE, 2 cups of coffee.

BLUE opens his eyes, spots KEYSHA, slowly shakes his head with a slight frown, closes his eyes.

SALLY calls down to KEYSHA:

SALLY
You looking to give one of them cups away? I sure could use one.

KEYSHA ignores SALLY and continues to walk towards KEYSHA.

SALLY
I’ll trade a worthless ole guitar for a cup!

BLUE, eyes still closed, loudly responds:

BLUE
Woman, you’re getting on my nerves.

SALLY continues to pull her cart backward and up toward BLUE, puffs of air escaping from her mouth.

SALLY
Right now I’d trade YOU in for a cup of chicory coffee.

BLUE
Hell woman, this ain’t No’ Leans, ain’t no chicory coffee out here.
SALLY, stands next to BLUE’s legs, turns her cart sideways so as to prevent it from rolling down the slope, and lays it on the grass.

SALLY
Maybe I’ll go to No’Leans and get me a cup.

SALLY pulls a blanket from the cart, turns and places it on the ground next to the tree BLUE’s leaning against and begins to sit down.

BLUE (SOFTLY)
Maybe you should. Maybe you should.

GO TO:

SOUTHWEST CORNER: COMING DOWN A BLACKTOP PATH FROM THE STREET AND HEADED TOWARD POND ARE TWO TIBETANS, FEMALE AND MALE.

MAN IS CETAN, IN HIS 90’S, 5’6”, THIN, SUNGLASSES, USING A WALKER WHOSE FRONT LEGS EACH HAVE BOTTOM HALVES OF TENNIS BALLS ATTACHED.

FEMALE IS AKAR, IN HER 40’S, 5’6”, THIN, SUNGLASSES, GREAT GRANDAUGHTER OF CETAN.

CETAN tightly grips the side bars of the walker as he takes very small steps: his left foot first, then right foot even with his left foot.

Walking slightly ahead of CETAN, at his pace is AKAR. She takes a small step forward with her head turned slightly to watch the stroller. She stops, patiently waits for CETAN to take a step.

AKAR
Grandfather...

CETAN pushes stroller ahead with left step, head bent watching path. AKAR watches him and smiles.

AKAR (CONT’D)
You must have magic medicine.

They continue toward lake area. CETAN watches the path.

CETAN
Hmmm.

AKAR
Somehow you have more pills than prescription days left.

At bottom of path where lake sidewalk starts they wait as a jogger in shorts and sweatshirt runs by. AKAR places right hand on stroller as she looks left toward bench/planter #2, which is nearest them.

AKAR (CONT’D)
Grandfather.

AKAR frowns with a look of concern.

AKAR (CONT’D)
A person is already sitting on your bench.

CETAN looks at the bench, squinting.

CETAN
Hmmm, then today it is his bench.

CETAN looks to his right, sees next bench, #3, is empty, and starts to move toward it.

CETAN
No matter. We sit there (pointing) today.

AKAR tilts her head to look up into the sun now clearing building tops, smiles and sighs.

AKAR
Of course Grandfather.

They begin moving slowly toward empty bench on right, AKAR constantly looking right and left for joggers. AKAR looks again at person sitting on their usual bench.
MAN ON BENCH IS THE PROPHET: 5’9”, WIDE SHOULDERS; THIN; GRAY AND LIGHT BROWN HAIR TUFTS AT NECK; GRAY/BROWN FACE STUBBLE; MEDIUM NOSE AND LIPS; HIGH CHEEKBONES.

HE WEARS BROWN SANDALS AND SOCKS; LIGHT BROWN TUNIC PANTS; LOOSE BROWN TUNIC WITH LONG SLEEVES AND HIGH COLLAR COVERING NECK; BIG SUN GLASSES; PULL DOWN BROWN CLOTH CAP COVERING EARS; BROWN CLOTH GLOVES WITH ENDS MISSING TO FIRST KNUCKLES.

THE PROPHET SITS WITH LEGS SLIGHTLY APART AND FEET AT SHOULDER WIDTH. WRISTS ARE ON KNEES, PALMS FACING UP, TIPS OF FOREFINGERS UNDER THUMB TIPS FORMING A CIRCLE WITH OTHER FINGERS PRESSED TOGETHER EXTENDED ALL THE WAY OUT. SITS STRAIGHT UP, BACK NOT TOUCHING BENCH.

THE PROPHET tilts head slightly up into the sun with small closed lip smile. He inhales through his nose, chest rising, holds it in for about 5 seconds. He very slowly exhales through his nose as his chest, shoulders, and upper body relax.

He doesn’t move, no sign of breathing. Then, still looking into the sun he repeats the process, twice more, each time the inhale and exhale barely audible.

GO TO: CETAN AND AKAR:

AKAR bends down and locks the wheels of the stroller, stands up holding the stroller side.

CETAN carefully sits down on the concrete bench facing the lake. He sighs with the effort, folds his hands in his lap, and closes his eyes.

AKAR sits down next to CETAN, pulls a paperback book out of her pocket and puts it in her lap. Book is titled: TIBET: CLOUDS OF MYSTERY.

She reaches into her other pocket, then pulls her hand out balled into a fist and rests it on her leg.
She glances over at CETAN to see if he’s watching. His eyes are closed. She smiles to herself.

She turns her fist palm up and opens it to reveal two white life savers individually wrapped in cellophane.

CETAN, his eyes closed, reaches over and gently picks one of the candies from her hand. He begins to unwrap it.

CETAN
A mint. How wonderful. Thank you.

AKAR smiles as she watches him take the empty wrapper and put it in his front pocket.

AKAR
Grandfather…

AKAR unwraps the candy, puts the wrapper in her pocket. She folds her hands on the booklet in her lap.

AKAR (CONT’D)
Why do you not take your medicine?

CETAN sighs with serious look.

CETAN
My time has come to go.
(sighs)

AKAR bites her lower lip, slightly shaking her head left to right disagreeing as she sighs.

AKAR
Forgive me Grandfather if I respectfully disagree, as do many others who love and honor you.

CETAN
I am ready to join your grandmother and mother.

AKAR turns slightly to her right facing CETAN. CETAN continues to look into the sun, eyes closed.

AKAR
They are patient women.

CETAN smiles, nodding his head up and down. AKAR smiles.

CETAN

True, but death knocks on my door.

AKAR

If he is, he is knocking with a feather and you do not have to answer.

CETAN sighs, opens eyes, turns his head and smiles at AKAR, then turns back toward the sun.

CETAN

I am old.

AKAR

With much wisdom to share.

AKAR smiles, reaches over and gently brushes off an invisible particle from his shoulder. CETAN smiles.

CETAN

My body is weak, and tired.

AKAR

Your spirit is strong, forged in the fire of dragons.

CETAN turns looking at AKAR, smiles, reaches over with his left hand gently patting her knee.

CETAN

You have much wisdom, granddaughter.

AKAR takes off her sunglasses, looks directly at CETAN, smiles.

AKAR

If I am wise, it is only because you have taught me well.

CETAN turns back toward the sun, closes his eyes.

CETAN
Let us enjoy the warmth of
the sun and the taste of our
candy.

AKAR puts sunglasses on, turns on bench, leans back; she
tilts her head up, folds her hands in lap, smiles.

GO TO: THE PROPHET:

THE PROPHET turns his hands over and rests them on his
knees, keeping finger and thumb forming a circle. He
audibly inhales slowly, chest rises, holds his breath for 5
seconds, exhales, his upper body relaxing.

Slowly he stands up, feet not moving. His raises his hands
up until they are perpendicular to his elbows which are
tucked against his sides.

He tilts his head up slightly, audibly inhales deeply,
slowly thru nose, chest and solar plexus moving. He holds
his breath for 5 seconds, slowly, audibly exhales. He waits
5 seconds.

His head still tilted up he slowly steps forward toward
lake edge with left foot. Placing left foot flat on
cement, he brings right foot forward placing it parallel to
the left foot, hands out and arms still against body.

He repeats breathing process.

He picks up right foot and steps forward, stopping with his
toes at very edge of the platform. He brings his left foot
the same distance. Repeats breathing process.

He just stands there, soft small smile, face tilted toward
the sun, no visible body movement at all.

GO TO: TOP OF SAME PATH CETAN/AKAR CAME DOWN:

Coming down path is a man, holding a cup of coffee in his
right hand and a newspaper in his left.

MAN IS CHARLES, BLACK, MUSCULAR;
WEARING SUNGLASSES, JEANS, A
BASEBALL CAP AND A ZIPPER
JACKET.
He veers off the path to his right onto the grassy area headed to a picnic table. He tucks the paper under his right arm and reaches toward his back pocket with his left.

At the table he pulls a wad of folded paper towels from his pocket. He wipes part of the seat and a small area of the table off. He puts the coffee on the table and sits down facing the lake.

He casually reaches up and pretends to scratch his ear as he adjusts a tiny ear bud. He next pretends to scratch his nose.

CHARLES

I’m in position. Got the west end covered.

GO TO: TOP OF SAME PATH CETAN/AKAR CAME DOWN:

Coming down path toward lake are two Hispanic females, mother and daughter, and a boy in a wheelchair. Daughter on left is pushing her 12 year old son in the wheelchair. His arms, legs, and chest are strapped to the chair.

BOY IS TINO, PARALYZED FROM THE NECK DOWN. HE SEEMS TO ALWAYS HAVE A SMILE.

YOUNGER WOMAN IS ELENA, LATE 20’S, MOTHER OF TINO.

OLDER WOMAN IS MARINA, 40’S, MOTHER OF ELENA.

ELENA slowly pushes the wheelchair looking ahead. She shakes her head in anger.

ELENA

How could they mama? How Mama, how? How could they do this to my Tino?

ELENA leans backward slowing the wheelchair down as they approach the lake sidewalk. Bringing the chair to a stop at the intersection, ELENA shakes her head, her jaw and face set in anger.

MARINA
It’ll be okay. You got to pray Ellie, you got to pray.

A lady approaches from their left on the sidewalk.

LADY IS ZELDA: WHITE, 60’S, SHORT UNCOMBED BROWN HAIR, BASEBALL CAP WORN BACKWARDS, HUGE SUNGLASSES, BUTTONED OVERCOAT TO HER KNEES WITH BULGING POCKETS, SCUFFED BIKER CALF-HIGH BOOTS ONLY HALF LACED, PLAID COLORED PANTS LEGS SHOWING TUCKED INTO RED AND WHITE SOCKS.

ZELDA walks slowly towards MARINA/ELENA/TINO holding a cup of coffee chest high.

ELENA starts to push wheelchair onto sidewalk. MARINA grabs chair handle stopping it. MARINA Nods toward ZELDA approaching.

ELENA turns, looks at ZELDA, then at mother.

ELENA
 Why do people with money get away doing wrong? They should do what’s right, not wrong.

ZELDA stops for a second in front of TINO. She looks at him, no expression on her face.

TINO looks up at ZELDA, smiles.

ZELDA moves past group a few feet, stops and sits on the low retainer wall facing the lake. Cocking her head she looks at TINO, then looks away.

ELENA pushes the wheelchair forward and to the right. MARINA gently grabs her arm, nods to the right, smiles at ELENA.

MARINA
 Let’s sit here.

MARINA points at the retainer wall to her right.
MARINA
Come, sit, sit, not good to walk when you’re mad.

MARINA let’s go of ELENA’S arm, turns, takes a few steps to her right, bends down, brushes the wall top with her hand, turns facing the lake, sits down, and looks at ELENA.

ELENA looks out at the lake squinting into the sun.

ELENA
Tino, is this good? Can you see everything? Are you warm?

TINO nods his head vigorously, turning a little to each side.

TINO
I’m okay mom. Sun’s a little in my eyes but I’m okay.

ELENA steps around the side of the chair, turns toward TINO and tugs the cap visor down a little further, smiles.

ELENA
How’s that? Better?

TINO smiles at ELENA

TINO
Yes momma.

ELENA turns the wheels perpendicular to the wall, engages the locks, and lets’ go of the chair. She watches the chair carefully with her hands next to the handles.

ELENA steps around chair, turns to her right grabbing the big wheel. She turns facing the lake and sits on wall next to MARINA.

MARINA moves closer, shoulders touching.

TINO turns his head looking at ELENA

TINO
Momma?

ELENA looks at TINO as MARINA reaches over with one hand and grasps the hand of ELENA.
ELENA
Yes son?

TINO
I didn’t lie.  I was in the walk lines.  My light was green Momma, really!

ELENA slowly shakes her head, sighs, tears forming in her eyes as she reaches over and pats his arm.

ELENA
I know you didn’t lie sweetheart, I know.

TINO
Then why don’t she have to pay Mama?  She lied.

ELENA
She’s rich and famous.  Here, being rich is uh, more better than the truth.

TINO looks away across the lake shaking his head, starts to cry.

TINO
I’m sorry Momma.  I’m sorry.

ELENA jumps up, leans over the wheelchair side, pulls TINOS’ head to her chest, hugs him.

ELENA
No no no my TINO.  You have done nothing wrong.  Don’t be sorry.

ELENA pulls a white handkerchief from back pocket and starts to wipe TINOS’ eyes.  She hugs him again, and sits back down.

ELENA
Enjoy the sun okay?

TINO
Okay, momma.

ELENA turns to MARINA.
ELENA
Momma, what am I going to do?

ZELDA sits on the wall, her elbows on knees, holding coffee with both hands. She watches the ducks in the lake, with her head tilted slightly toward TINO, listening.

ELENA (CONT’D)
I can’t stay in the apartment anymore. It cost too much.

MARINA
Get a job. I told you I would come and take care of Tino.

ELENA
Momma, it’s over an hour bus ride and you’re too small to pick him up.

MARINA
Then move back home.

ELENA
Momma, Lita and her 3 kids are already there. Where would we sleep?

MARINA
Move back home, we’ll make it work somehow.

ZELDA gets slowly up, looks toward TINO, turns to her right and walks away.

GO TO: KEYSHA AND ARISHA

KEYSHA stops in front of ARISHA who is sitting on retainer wall, her eyes closed, arms on legs, bent forward. KEYSHA holds out a cup toward ARISHA.

KEYSHA
Hey, I got hot drinks.

ARISHA, still looking down, shakes head no.

ARISHA
What you doing here?
KEYSHA looks all around, then at ARISHA.

KEYSHA
I’m your sister dammit. Talk to me!

ARISHA looks up, her eyes squinted, jaw set hard.

ARISHA
Sister! I ain’t got no sister!

KEYSHA
Why are you talking like that? Like some dumb street ho. That isn’t who you are.

KEYSHA sips from one cup as she looks around to see if anyone is watching.

ARISHA reaches for a cup.

ARISHA
Gimme that.

KEYSHA hands her a cup.

ARISHA (CONT’D)
What you know about how I talk and who I am?

KEYSHA
I’m your......

ARISHA
My husband’s dead, my homes’ gone cuz of you.

KEYSHA sighs in frustration shaking her head no.

KEYSHA (INTERRUPTS)
That isn’t true and you know it Arisha.

Holding the cup in both hands ARISHA goes to take a sip, stops.

ARISHA
Now what? You gonna talk over me? Thought you asked me to talk to you?

KEYSHA sips from cup, looking down at ARISHA

ARISHA (CONT’D)
See, that’s what’s wrong with you now that you’re the high and mighty in…ves…ti…ga…tive reporter.

Ain’t no one tell Ms. Re… porter anything now.

KEYSHA
You know I DID NOT know he was involved in that scam!

Dammit! It’s not my fault he committed suicide!

ARISHA stands up, cup in right hand, turns toward KEYSHA, who takes a step back.

ARISHA (LOUD)
Really? Really? If you’d known, you kill the story?

Cell phone rings in KEYSHA’s purse. KEYSHA looks at purse.

ARISHA takes a sip, scrunches face in dislike.

ARISHA
What the hell is this? This ain’t coffee.

Cell phone rings again, KEYSHA looks like she wants to answer it.

KEYSHA
It’s green tea, what I drink now.

ARISHA
See girl, this is what I’m talking ’bout. You forgot who you are, where you come from.
We don’t drink no green tea
in the Hood!

GO TO: THE PROPHET:

He steps forward with his left foot and places it gently on
the water, his right foot rising to be balanced on the ball
and toes. There is no splash, the foot does not sink. A
small ripple flows away from the foot. He stands there not
moving for 3 seconds.

He lifts his right foot forward and gently places it on the
water, parallel to his left foot. There is no splash, the
foot does not sink. See a small ripple leading away from
his foot.

He stands on the water perfectly erect, motionless, and
goes through his Breathing Process.

He takes a small step forward with his right foot and
places it gently on the water, his left foot rising to
where only the ball and toes still touch the water. There
is no splash, the foot does not sink. A small ripple flows
away from the foot.

He immediately moves his left foot and gently places it on
the water, parallel to his right foot. There is no splash,
the foot does not sink. A small ripple flows away from the
foot.

THE PROPHET tilts his head slightly toward the sun, a hint
of a smile appears. Motionless, he does another Breathing
Process.

GO BACK TO: ARISHA AND KEYSHA:

KEYSHA opens her purse, pulls phone out just as it stops
ringing. She looks at phone, drops it back into purse.

KEYSHA
I have to go.

KEYSHA looks at ARISHA, shakes her head in frustration.

KEYSHA (CONT’D)
I have to go, I’ll be back.
KEYSHA starts to walk away in the opposite direction she came. ARISHA turns to her left watching KEYSHA go.

ARISHA
Well don’t come back on my account.

ARISHA lifts the cup to her lips with both hands.

ARISHA (CONT’D TO SELF)
At least it’s hot.

KEYSHA stops, opens her purse.

KEYSHA (TO SELF)
Almost forgot.

Using one hand she reaches into her purse, flips open a billfold, and pulls out a $20 bill. She closes billfold, folds the bill in half and presses it into her palm.

KEYSHA looks up, turns around to her left and steps toward ARISHA. She looks slightly to her left across the lake. Her mouth opens in surprise as she leans forward for a closer look.

KEYSHA (CONT’D)
What the...

KEYSHA’S left shoe heel comes down into the slot of a small metal drainage cover. She loses her balance and begins to topple to her left.

She drops the cup and throws her hands in front of her body to brace her fall. She falls to her knees and hands.

KEYSHA
Ouch ouch, dammit!

FLASH TO ARISHA:

ARISHA, cup in both hands watches KEYSHA. ARISHA begins to take a sip, stops, eyes widen.

GO TO KEYSHA:

KEYSHA’S purse bounces on the cement, contents spilling out: among other items is a small notepad and pen.

Her cell phone bounces and skips toward the pond.
KEYSHA sees her cell phone and lunges at it. She barely misses grabbing it as it goes over the side and into the water.

On the water ducks quack and scatter.

KEYSHA (SCREAMS)
Nooooooooooooooooo!

KEYSHA loses her balance and falls on her stomach into the spilled tea, knocking her sunglasses off just one ear.

ARISHA watching KEYSHA opens her mouth in surprise and starts to giggle. Her giggle becomes a laugh. She points at KEYSHA, (flat on her stomach), and starts laughing really hard.

ARISHA puts her cup down on the walkway, laughs and points at KEYSHA.

ARISHA (LAUGHING)
Where’s them t.v. cameras now? Oh My God!

KEYSHA pushes herself to her knees, fixes her sunglasses, and points to her left.

KEYSHA
Look! Look!

ARISHA, still laughing, looks in the direction KEYSHA is pointing. ARISHA stops laughing as she sees THE PROPHET standing on water in front of the platform. She leans forward, mouth wide open for a closer look.

KEYSHA scrambles to push things back in her purse at the same time watching THE PROPHET. She spots the $20 bill, grabs it and stuffs it in her coat pocket.

ARISHA stands up, takes a small step forward knocking over her tea.

ARISHA
Lord have mercy! What am I seeing?

She stops, her right hand going to her chest as she starts breathing fast and heavy. Her eyes well with tears.
ARISHA (CONT’D)

Jesus be praised.

KEYSHA, still on knees reaches behind her, finds her left shoe, looks at the broken off high heel. In anger she slings it across the sidewalk into the lake.

KEYSHA

$200 SHOES! (screams).

KEYSHA looks at THE PROPHET as she takes off her right shoe and stands up. She brushes at the dirt and wet spots on her coat and pants.

KEYSHA (CONT’D)

Dammit!

She looks at the shoe and flings it into the lake. Glancing at THE PROPHET she walks to the edge of the pond and looks into the dark water.

KEYSHA (CONT’D)

Dammit all to hell! I need a camera. Now!

GO TO: BLUE AND SALLY:

BLUE SITS WITH HIS BACK PROPPED AGAINST A TREE, LEGS STRETCHED OUT, ANKLES CROSSED, HIS CAP PULLED DOWN OVER HIS EYES, HIS CHIN ON HIS CHEST.

SALLY sits next to BLUE, knees drawn toward her chest, arms hugging her legs, her hands clasped. She watches KEYSHA get to her knees and ARISHA laughing. SALLY laughs.

SALLY

Blue, you should be watching this. This is better than a movie.

She follows KEYSHA’S pointed arm and finger and looks across the lake.

She sees THE PROPHET standing on water. She shakes her head quickly side to side as if to refocus, and leans forward to see better.

She brings her hands to her face, balls them and rubs both of her eyes. She stops rubbing her eyes, opens them as
wide as possible and pulls down at the skin beneath each eye.

    SALLY
    What in tarnation?

She turns toward BLUE, swings her legs under her, and uses BLUE’S legs to push herself to one knee.

    BLUE
    (Grunts) Woman...

Sally gets to her feet, eyes locked on THE PROPHET, and nudges BLUE’S leg with her foot.

    SALLY
    Blue! Get up, get up now!

BLUE swats at her foot with his hand, pushes his cap above his eyes.

    BLUE (YAWNING)
    Woman! What in the world is wrong with you?

BLUE yawns, sits up, bites air a couple of times and looks up at SALLY.

SALLY vigorously jabs her finger toward THE PROPHET.

    SALLY
    Blue, as God is my witness that man is standing on water.

BLUE shakes his head and frowns.

    BLUE
    Woman, I’ve seen 10 foot gators walk across swamp water. Ain’t nothing to get worked up about.

He leans back against the tree and closes his eyes.

    SALLY
    Blue, I’m telling ya......

    BLUE
Hell, your eyes foolin ya
that’s all.

SALLY looks down at BLUE over her raised arm, nudges his leg with her foot.

SALLY
Buddy Blue Richard!

She drops her arm, turns toward him, hands on hips, mad.

SALLY (CONT’D)
Don’t you be telling me what my eyes see and don’t see. I mean it now!

BLUE smiles and sighs as SALLY turns to watch THE PROPHET.

BLUE
Shoot woman…….

He pulls the cap down over his eyes.

BLUE (CONT’D)
10 year olds doing that magic trick down on Bourbon Street.

SALLY starts to walk down the slope towards the lake.

BLUE (CONT’D)
And my name is Ree’Chard, not some yankee sounding Richard.
Don’t make me tell ya again.

GO TO: CETAN AND AKAR:

CETAN sits very still, face turned slightly up toward the sun. AKAR opens her book at the midway marker, starts to read.

CETAN
What have you learned from the book about our home you did not already know?

She closes the book, smiles.

AKAR
I thought you were napping.
She looks over at THE PROPHET as he steps off the platform.

    CETAN
    One can nap with his eyes open.

    AKAR
    The book has more questions than answers Grandfather.

    CETAN
    I am not surprised.

AKAR sits straight up, leans forward watching THE PROPHET.

    AKAR
    Grandfather, the man who was sitting in your usual place...

    CETAN
    Is walking on water.

She jerks in surprise to look at CETAN.

    AKAR
    Are you not surprised Grandfather?

    CETAN
    I have seen such done by Masters in Tibet.

    AKAR
    Yes, but we are not in Tibet.

    CETAN
    That, my granddaughter, is the surprise.

GO TO: TINO, ELENA, AND MARINA:

TINO watches THE PROPHET. His eyes get wide, his mouth opens, he whispers.

    TINO
    Momma.

ELENA is turned toward MARINA, her left hand still on the wheelchair. MARINA has her face turned toward the sun with her eyes closed.
ELENA looks past MARINA watching ZELDA.

ZELDA stands at the edge of the pond talking to herself, or the ducks gathered at the edge in front of her.

TINO (WHISPER)
Momma.

MARINA opens her eyes, looks at ELENA, nods her head toward TINO.

MARINA
Elena, Tino’s saying something.

ELENA acts surprised, turns to TINO.

ELENA
Yes sweetheart, what is it?

MARINA leans forward looking past ELENA and TINO at THE PROPHET.

TINO
Momma, that man……

TINO nods his head toward THE PROPHET.

TINO (CONT’D)
Is walking on water.

MARINA starts making the sign of the cross in front of her face.

MARINA
Holy Mary, mother of Jesus.

ELENA looks past TINO to THE PROPHET. She immediately stands up making the sign of the cross.

MARINA stands up, places her hand on ELENA’S shoulder. She reaches into her coat pocket and pulls out a small cross and rosary beads. She kisses the cross and makes another sign of the cross.

MARINA
In the name of the Father, the Son and the Holy Spirit, amen.
TINO
Momma? I thought only Jesus could walk on water?

ELENA stares at THE PROPHET, bites her lower lip.

TINO (CONT’D)
Momma,

TINO turns to look at THE PROPHET.

TINO (CONT’D)
Is he Jesus?

ELENA
No, he’s not Jesus Tino.

TINO
Then who is he mama?

ELENA
I don’t know Tino, I don’t know. Maybe he’s a magician.

GO TO: ZELDA:

ZELDA is at the edge of a platform, coffee cup in hand, looking down at the ducks swimming in front of her. She reaches into her coat pocket.

ZELDA
Hang on my lil duckies, Zelda’s got food for you. Yes she does.

She brings out of her pocket a clear plastic bag with bread in it. She looks at the cup, then at the bag in confusion. She turns, looks at the bench behind her, smiles.

She looks around to see if anyone is watching, steps over to the bench, bends over and carefully places her cup on the bench. She straightens up, turns around and stops, her eyes glued on THE PROPHET.

She scratches her head, then tilts her head to one side. She bobs her head a little, then tilts her head to the other side with a quizzical expression.
ZELDA
Well flip my wig!

She scratches her neck.

ZELDA (CONT’D)
Don’t recall ever seeing this before.

ZELDA nods her head a couple of times and takes a small step to the edge of the platform. She opens the bag.

ZELDA (CONT’D)
Quaaack! Quack quack quack!

She carefully tears off a piece of bread using thumb and forefinger and puts the bread next to her face.

ZELDA
Quaaack! Quack quack quack!

She tosses the bread at the ducks, her shoulders and head doing little bounces.

GO TO: KEYSHA AND ARISHA:

KEYSHA stands at the edge of the lake watching THE PROPHET take a second step out on the lake.

She turns toward ARISHA. A jogger wearing a cap and ear buds goes by KEYSHA.

KEYSHA (CONT’D)
Hey! You got a phone?

The jogger doesn’t slow down or answer. KEYSHA throws her hands up in frustration.

KEYSHA (CONT’D)
Idiot!

She walks toward ARISHA.

KEYSHA (CONT’D)
Arisha, you got a phone?

ARISHA silently shakes her head no as she stares at THE PROPHET.

KEYSHA (CONT’D)
What am I asking you for?

GO TO: THE PROPHET:

He lifts his right foot and moves it backward, putting only the ball of the foot and his toes on the water. He stands there not moving for 5 seconds.

He lifts his left foot and executes a slow, perfect, graceful 180 degree turn. His left foot gently comes down on the water parallel to his right foot. No splash, a small ripple moving away from both feet.

He stands still, goes through his Breathing Process one time.

He slowly lifts his right foot and steps toward the platform.

GO TO: KEYSHA AND ARISHA:

ARISHA (SOFTLY)
He’s going.

KEYSHA
What?

ARISHA
He’s leaving.

KEYSHA jerks her head around to look at THE PROPHET.

THE PROPHET is back on the platform, stepping by the bench and planter headed toward the walkway.

KEYSHA reaches into her purse and pulls out a small notepad and pen. Shoeless, she starts moving quickly toward THE PROPHET, waving her hand and shouting at him.

KEYSHA
Hey! Don’t go! Wait! Wait!

GO TO: THE PROPHET:

THE PROPHET steps to his left, and stops at the left side of the planter. He glances into the planter.

POV: THE PROPHET:
THE PLANTER HAS NO GROWTH IN IT AT ALL: THE SOIL HAS 4 EVENLY SPACED SHALLOW GROOVES DRAWN IN IT, 2 GOING EACH WAY LIKE A TIC-TAC-TOE BOARD.

POV: SEE THE PROPHET:

THE PROPHET raises his right hand, palm down, and taps the top side of the planter with his index and middle fingers.

He faces forward, and without looking either way, he crosses the walkway. He walks at a moderate pace, body held straight, arms at his sides, and his head looking forward.

He steps over the retainer wall and onto the grassy incline. He heads toward a copse of trees.


GO TO KEYSHA:

KEYSHA
   Hey! Hey! I need to talk to you!

KEYSHA picks up her pace, racing in front of SALLY now on the walkway. She reaches the slow left curve of the walkway, across from the front of the tunnel.

Sounds of roller blades come from the tunnel.

She sees the back of THE PROPHET as he walks between two trees, headed away.

KEYSHA
   Hey!

Not looking to her right KEYSHA darts across the walkway into the path of a woman on roller blades. The woman jerks to her left trying to avoid hitting KEYSHA.

The woman almost trips over the right leg of KEYSHA. The woman stumbles forward, thrusts out her left leg, bends it at the knee and manages to stay upright while moving forward.
KEYSHA stumbles forward toward the retaining wall. She drops the notepad and pen as her legs hit the wall. She falls forward onto the grass.

KEYSHA
Owwwwww.

The woman on roller blades stops, turns around, flips her middle finger up at KEYSHA.

WOMAN
You stupid.... (honk of a goose drowns out the rest).

KEYSHA
Dammnnmmmit! I can’t...

KEYSHA looks up at the trees where THE PROPHET had been heading. He is nowhere to be seen. She pushes herself to an upright position.

She grabs her notepad and pen off the ground, climbs over the retaining wall and onto the grassy slope. She takes a step and slips, falling forward onto her hands and knees.

KEYSHA screams in frustration.

KEYSHA
Gimme a frigging break here!

She turns around, steps off the slope and back onto the walkway. She turns and jogs to the blacktop path leading toward the street. She turns on the path heading toward the street.

Midway up the path she stops and looks at the trees THE PROPHET walked thru. She looks around, does not see THE PROPHET.

KEYSHA hurries up to the street and onto the sidewalk. She stops, looks around, does not see THE PROPHET.

Across the street a couple in their 60’s come out of a tall building in the middle of the block.

MAN IS ROBERT ENTE, RETIRED.
WOMAN IS JOAN, ROBERT'S WIFE; SELF-APPOINTED TO TEND TO THE LAKE PLANTERS.

JOAN is carrying a small plastic pail with round tool handles showing.

ROBERT is carrying a small thermos.

They come down the walkway from the front door to a gated fence at the sidewalk.

As the couple opens the gate and step through it KEYSHA calls out from across the street:

KEYSHA
Hey! Did you see a guy dressed in brown with a baseball cap and sunglasses go in there?

The man looks at his companion, who shakes her head no.

ROBERT
No, he didn’t come in here.

He lets the gate close behind him. They look both ways and then cross the street towards KEYSHA.

KEYSHA
You sure?

MALE
Yeah! Need a key to get in. Gate auto locks.

KEYSHA reaches into her purse, pulls out a business card as they reach her side of the street. She hands the card to him.

KEYSHA
Listen,

They read the card.

JOAN (TO HUSBAND)
I told you it was her.
KEYSHA
You have a phone with you?

ROBERT
Yeah.

KEYSHA puts notepad and pen into her coat pocket.

KEYSHA
I lost mine in the lake. Can I call my office?

ROBERT reaches into his top coat pocket, pulls out a phone.

ROBERT
Yeah, sure.

Hands phone to KEYSHA.

KEYSHA
Thank you.

Starts pressing on phone keypad.

KEYSHA
You come to the park every day?

ROBERT
Pretty much. My wife likes to tend to the planters next to the benches.

KEYSHA looks at the pail, in it can be seen two small garden tools and a pair of cloth gloves.

KEYSHA
Have you ever seen anything really strange in the lake?

The couple look at each other. She smiles, he chuckles.

ROBERT
Well, there are a lot of, um, I guess you’d say odd people in the park.

JOAN
I imagine some think I’m strange with my little pail working on the planters.

KEYSHA holds up her index finger to the couple, points at the phone.

KEYSHA (INTO PHONE)
Hey, who’s this? (pause)

Hey Stu, this is KEYSHA. (pause)

Is Jim in yet? (pause)

Look, I need him and a camera at MacArthur Park now. (pause)

I’m on....

She looks for a street sign, looks at the couple.

ROBERT
Park View Street.

KEYSHA
Park View Street, between Wilshire and 7th. (pause)

Right, west side of the lake. (pause)

Look, this isn’t my phone so you can’t call me back. (pause)

No, just some quick interviews. (pause)

I’ll call as soon as Jim gets here. Ya ain’t gonna believe it. (pause)

Let Jake know as soon as he gets in okay? (pause)

I don’t believe what I saw so let me talk to some others first. (pause)
No. We got a scoop right now. (pause)

Wait wait! I got to go to my car and get shoes. Tell him to meet me on the West side of the lake. (pause)

Bye.

KEYSHA closes the phone, hands it to the male.

KEYSHA
Thank you. How long do you stay in the park?

KEYSHA pulls notepad and pen from coat pocket.

ROBERT
'Bout an hour or so.

KEYSHA
If I can have your name and number, I might want to ask you a few questions about the park and all okay?

CUT TO: KEYSHA STANDING ON #2 PLATFORM: HER BACK TO THE LAKE: SAME CLOTHES: GYM SHOES: MICROPHONE IN HAND WITH HEADSET ON:

AT AN ANGLE TO THE PLATFORM AND FACING KEYSHA IS A MALE. HE WEARS A HEADSET AND ON HIS SHOULDER IS A TV REMOTE CAMERA, WITH “CHANNEL 6 NEWS” WRITTEN ON IT.

MALE IS JIM: EARLY 50’S: WHITE; VETERAN TV NEWS CAMERAMAN.

He nods at KEYSHA, and using his hand to keep tempo, he holds up 3 fingers, then 2, then 1 while counting down.

JIM
3...2...1.

He nods and points at KEYSHA.

POV: CAMERA: KEYSHA looks into the camera and smiles.

KEYSHA
This is KEYSHA BARNES for K.A.L.A. news, channel 6, coming to you from MacArthur Park, downtown Los Angeles.

I’m standing here on bench platform #2 (pause)

Camera view moves slightly downward to show bench, platform and the #2.

KEYSHA (CONT’D)
Which extends over...

She turns slightly and sweeps hand and arm over the lake.

KEYSHA
MacArthur Park lake.

She looks directly into the camera, very serious.

Just about sunrise today early park visitors and I saw a man, who was standing on this platform, take a couple of steps, (pause), and walk on water.

Camera view goes black.

POV: SEE BOTH JIM AND KEYSHA:

JIM
You saw what?

Standing a couple feet away from JIM is a young male intern with a cup holder tray with five cups of coffee in it, staring at KEYSHA, his mouth slightly open in surprise.

MALE IS DOUG; 20’S; INTERN.

KEYSHA
Good! You’re back with the coffee.

She steps around the bench to the back of the planter.

KEYSHA (CONT’D)
Which one is mine?
DOUG walks over to KEYSHA.

INTERN
It has a big K on it ma’am.

She picks up a cup as JIM steps to the planter. He carefully puts the camera on the ground next to him and picks up a cup with a J marked on it.

JIM (QUIETLY)
KEYSHA, you just said you saw a man walk on water.

KEYSHA
I know, and I did. Hang on a moment. You see that couple...

She points with her cup of coffee. Both men turn their heads and see SALLY and BLUE. The wall where ARISHA had been sitting is empty.

KEYSHA (CONT’D)
Against the tree watching us?

DOUG
You mean with the guitar?

KEYSHA
Right. Take the coffees to them. I want to talk to them okay?

DOUG
Yes ma’am.

He turns and walks away.

JIM
You saw a man walk on water?

KEYSHA
Yes! You see about midway on that side?

She points to about where she fell and JIM turns to look at where she’s pointing at.

JIM
Yeah.
KEYSHA
That’s where I was when he walked off of this platform and onto the water. He stood there for a few seconds like he was meditating, turned around and walked back.

JIM
You get a picture?

KEYSHA
No. I slipped and fell and dropped my phone into the lake.

JIM
You don’t want to say that on the air.

POV KEYSHA: DOUG is at the retainer wall at the slope beneath where SALLY and BLUE sit. He points at SALLY, then points at the coffee. She gets up and comes down the slope.

GO TO: KEYSHA AND JIM:

KEYSHA (CONT’D)
Others saw him, I got witnesses too.

JIM
KEYSHA, I’m not saying you didn’t see it. I know you too well. I’m saying you don’t want to say that YOU…

He points at her emphatically.

JIM (CONT’D)
YOU saw him walk on water.

KEYSHA
Dammit Jim, this is huge!

DOUG walks up to them, stops, and sips from the only cup of coffee he has left.

KEYSHA
Well?

DOUG
She said she’ll talk to you in a minute. He won’t.

KEYSHA
Okay. Good. Give us a moment here okay?

DOUG
Yes ma’am.

He turns to walk away.

KEYSHA
Hey! I got a better idea.

DOUG turns back toward KEYSHA.

KEYSHA (CONT’D)
You see the women with the boy in the wheelchair?

He looks over to where TINO is.

DOUG
Yes.

KEYSHA
Go over there, be super nice, and ask them if I can come over and talk to them okay?

DOUG
Yes ma’am.

He starts to walk away.

KEYSHA
Hey!

DOUG stops, comes back.

KEYSHA (CONT’D)
One: knock off this ma’am stuff. Call me Ms. Barnes or even Keysha okay?

DOUG
Yes m..Ms. Barnes.

KEYSHA
Two:
She reaches into her pocket and pulls out a business card.

KEYSHA (CONT’D)
Give them this and notice everything okay?

He takes the business card.

DOUG
Yes Ms. Barnes.

KEYSHA
Three: what’s your name?

DOUG
Doug.

KEYSHA
Doug, do you have a notepad and pen with you?

He starts to reach into his coat.

DOUG
Yes.

KEYSHA
No no. I don’t need it. Just always carry them and learn to write down key words if you see or hear something okay?

He nods vigorously and smiles.

DOUG
Yes Ms. Barnes. Thank you.

He turns and walks away. She stands there watching him for a moment. She shakes her head slightly back and forth and turns to face JIM.

KEYSHA
God. Was I like that when I was an intern?
JIM (SMILES)
No comment.

KEYSHA
Really?

JIM
Keysha, if you go on air and say YOU saw a man walk on water, and this guy’s some magician with a new trick, then what?

KEYSHA
What if this guys’ real?

JIM
Anybody talk to him?

KEYSHA
I tried but couldn’t catch him. I slipped and fell.

JIM
Why not just say you’re um, I don’t know, doing a report that PEOPLE saw a man walk on water?

POV: KEYSHA:
She looks at SALLY who is standing next to the tree, sipping coffee, watching JIM and her.

KEYSHA looks to her right and sees JOAN and ROBERT in front of #1 planter. ROBERT watches as JOAN does something with a tool in the planter.

KEYSHA turns and sees the INTERN hand her card to ELENA and point in the direction of KEYSHA.

POV: SEE JIM AND KEYSHA: KEYSHA ON CELL PHONE:

KEYSHA
Jake, I want to go live with this.

JAKE (V.O.)
Right now, what do you have that is Breaking News worthy?

KEYSHA
MacArthur Park Lake, half a dozen good witnesses, and me saw a man walk on water onto the lake, do what looked like a meditation, walk back, up a slope and disappear.

JAKE (V.O.)
You have pictures?

KEYSHA
No.

JAKE (V.O.)
You or anybody talk to him?

KEYSHA (SIGHS)
Nooo!

JAKE (V.O.)
Do a story, bring it in, I’ll look at it. (disconnect).

KEYSHA closes the phone and hands it to JIM shaking her head and looking frustrated.

JIM
Keysha, look where we’re at? Who’s going to believe it without proof?

KEYSHA
I don’t know Jim. My gut’s saying this is real, this is big.

JIM puts his cup down on the planter wall top. He picks up the camera, puts it on his shoulder.

JIM
Look, you’ll break the story. You can always say you saw it too, but being the reporter you are, you wanted to check
it out first. Your call, your career.

KEYSHA
All right, let’s do it.

She puts the coffee down next to JIM’s, turns and steps back onto the platform in front of the bench. She turns around to face JIM.

JIM adjusts the camera. He nods at KEYSHA and holds up 3 fingers, then 2 then 1 while counting down.

JIM
Three, Two, One.

He nods and points at KEYSHA.

POV: CAMERA: KEYSHA looks into the camera and smiles.

KEYSHA
This is KEYSHA BARNES for K.A.L.A. news, channel 6, coming to you from MacArthur Park, downtown Los Angeles.

I’m standing here on bench platform #2 (pause)

KEYSHA points to the #2 on the bench.

KEYSHA (CONT’D)
Which extends over...

She turns slightly and sweeps hand and arm over the lake.

KEYSHA
MacArthur Park lake.

She looks directly into the camera, very serious.

Just about sunrise today early park visitors say they saw a man, who was standing on this platform, take a couple of steps off the platform, ...

KEYSHA steps to the very edge and holds her foot out over the water.
KEYSHA (CONT’D)
And walk out onto the water.

KEYSHA taps the water with the toe of her shoe.

She turns back around and faces the camera.

KEYSHA (CONT’D)
Witnesses say the man stood on the water for a minute or so, then turned around and stepped back onto the platform...(pause)

The camera follows her as she steps around the bench and planter. As she moves across the walkway:

KEYSHA (CONT’D)
Then walked across this walkway...

She points to the retaining wall and slope.

KEYSHA (CONT’D)
Over this small wall, up the slope and thru the trees, where people lost sight of him.

The camera view goes blank.

GO TO: KEYSHA, JIM AND DOUG STAND NEXT TO #2 PLANTER SIPPING COFFEE. CAMERA IS ON GROUND.

Walking around the curve from the north side and toward the trio are ROBERT and JOAN. He carries the thermos, she carries her plastic gardening pail.

DOUG
Boy is Tino, his mom is Elena, and her mom is Marina.

KEYSHA
How long will they be here?

DOUG
Uh, maybe another 20 or 30 minutes that’s all.
KEYSHA
Okay, I’ll talk to them then the couple with the guitar.

ROBERT and JOAN walk up to the trio.

KEYSHA
Good morning again. And thank you for letting me use your phone.

JOAN
Oh that’s quite all right.

KEYSHA
How long do you think you’ll be in the park this morning?

ROBERT
I don’t know. Maybe another 20 or 30 minutes.

JOAN
I’ve got this planter and two others to look at.

KEYSHA
I’m going to talk to the people over there. Then, I’d like to ask the two of you a few questions about the Park okay?

ROBERT
Sure.

JIM picks up the camera. KEYSHA turns to DOUG.

KEYSHA
Doug, I need you to walk around this lake and see if there is a black woman still here.

She’s a few years older than me wearing a brown cap with flaps and a coat with a torn pocket.
DOUG
Okay Ms. Barnes.

KEYSHA
Listen, if you see her just keep on walking and let me know understand?

DOUG
Will do.

KEYSHA hands DOUG her cup.

KEYSHA
Throw this away for me.

JIM holds his cup out to DOUG.

JIM
Mine too. Thanks.

DOUG takes both cups and walks away.

JOAN walks up to the planter, starts to put her pail in on the soil when she stops. She pulls the pail back and rests it on the wall top.

JIM, camera on his shoulder, and KEYSHA take a step toward where TINO is sitting.

JOAN
Well, that is odd!

KEYSHA makes a sudden stop, JIM almost bumps into her.

JOAN (CONT’D)
Robert, look at this.

ROBERT steps up to the planter and stands next to JOAN.

JIM steps out of her way as KEYSHA does a u-turn, and goes over to the planter and stands next to JOAN.

JIM follows and stands next to KEYSHA. He turns on the camera.

ALL FOUR ARE LOOKING IN THE PLANTER. IN THE MIDDLE IS A SINGLE WHITE 9” CARNATION FLOWER IN FULL BLOOM. THERE ARE ALSO 4 VERY SHALLOW EVENLY SPACED GROOVES IN THE SOIL: 2 EACH WAY AS IF SOMEONE WAS GOING TO PLAY TIC-TAC-TOE.
KEYSHA
You said something is odd?

JOAN (POINTING)
You see that flower in the planter?

KEYSHA
Yes?

JOAN
It wasn’t here yesterday.

KEYSHA
Why is that odd?

JOAN
That is a white carnation in full bloom. I grow them. After they bud, it takes weeks to bloom. It’s like this sprung up overnight which is impossible.

KEYSHA
Could someone have planted this here since yesterday?

JOAN
Not really. The flower is rooted and see those lines?

KEYSHA
Yes.

JOAN
I put them there yesterday on all the planters. I do it right before I plant anything.

No. If someone had planted it here, those lines would have been disturbed and the soil wouldn’t look the same.

No, no. This flower, somehow, sprung up overnight.
KEYSHA turns to JIM, gives him the “cut” signal. She turns back toward the planter.

KEYSHA
Listen, I’m sorry, but we really have to go talk to that boy over there before he leaves. If you see anything else odd let me know okay?

JOAN
Okay.

KEYSHA
Thank you.

GO TO:

KEYSHA STANDS NEXT TO TINO IN WHEELCHAIR: MICROPHONE IN HER HAND: BOTH FACE LAKE: JIM WITH CAMERA OFF TO THE SIDE.

JIM, hand raised toward KEYSHA silently counts down with his fingers 3,2,1.

KEYSHA (SMILING)
This is KEYSHA BARNES for K.A.L.A. news, channel 6, coming to you from MacArthur Park, downtown Los Angeles.

I am here with Tino Melez, his mother Elena Melez, and his grandmother, Marina Estes this early morning.

KEYSHA, holding onto the chair, kneels down on one knee, turns and smiles at TINO.

KEYSHA
Tino, you came to the Park early this morning, is that right?

TINO
Yes.

KEYSHA
Tino, was the sun already up?
TINO
Oh yes. My mom brings me here because I like to watch the ducks and the people.

KEYSHA
Tino, did you see anybody do anything unusual this morning?

He turns and looks at his mother.

ELENA
It’s alright Tino.

He looks at KEYSHA.

TINO
Well, I saw a man, over by that bench there.

KEYSHA
By over there you mean the bench right there…

KEYSHA points to #2 bench as JIM sweeps the camera view.

KEYSHA (CONT’D)
Closest to you?

TINO
Yes.

KEYSHA
And what was the man doing?

TINO
Well, at first he was just sitting there. Then he got up and he walked on the water.

KEYSHA
Do you remember how far out he went?

TINO
Oh yes, not far, just a couple of steps.
KEYSHA
Tino, from where we are, can you see the lake water real good.

TINO
Oh yeah! I can see the ducks and everything.

KEYSHA
What did the man do next?

TINO
Well, he stood there like he was looking at the sun. Then he turned around and walked back and left. But I couldn’t see where he went cuz I can’t turn all the way round.

KEYSHA
Tino, can you describe what the man looked like?

TINO
Well, he had a baseball cap on, but it didn’t have a team or anything on it. He had a beard. Oh, he was wearing sunglasses.

KEYSHA stands up, smiles at TINO.

KEYSHA
Thank you very much for talking to us Tino.

TINO
You’re welcome. Who do you think he was?

KEYSHA
Well that’s what we’re trying to figure out right now okay?

TINO
Oh, okay.

KEYSHA steps around TINO and stands next to MARINA.
DOUG walks up to the group, looks at KEYSHA, shakes his head no.

KEYSHA (CONT’D)
Elena and Marina right?

ELENA/MARINA
Yes.

KEYSHA looks at JIM, gives him a nod.

KEYSHA
Is there anything either of you saw or heard besides what Tino said?

They give each other a questioning look, ELENA shakes her head no.

MARINA
Well, I did see something, I think.

KEYSHA
What did you see?

MARINA
He stopped at the, um, the tall thing behind the bench...

KEYSHA
You mean where the flowers grow?

MARINA
Yes. And he looked at it and I think he did something with his hand, like touch it or something.

CUT TO:

KEYSHA DOING INTERVIEW OF SALLY ON CONCRETE WALKWAY JUST RIGHT OF TUNNEL: KEYSHA AND SALLY FACE THE LAKE: DOUG STANDS OFF TO THE SIDE: JIM RECORDS WITH CAMERA:

KEYSHA
Sally, where are you from?
SALLY
My boyfriend and me, his name
is Buddy Blue Ree’chard,
that’s him...

SALLY turns sideways and points at BLUE. JIM follows her
pointing with the camera view and shows a clear picture of
BLUE.

SALLY (CONT’D)
By the tree with the guitar,
we’re from No’leans.

KEYSHA
Do you come to the Park
often?

SALLY
Every day soon as the park
opens. That tree is kinda our
spot.

KEYSHA
This morning, did you see
anything unusual?

SALLY
Well, I saw you...

KEYSHA (INTERRUPTS)
Anything besides me being
here this morning?

SALLY
Well yeah, I saw The Prophet
walk on water. He stood there
for a moment like he was
praying, then walked back and
left.

KEYSHA
Have you seen him before
today?

SALLY
No.

KEYSHA
Sally, why did you call him The Prophet?

SALLY
Well, if he can walk on water, I saw him do that, then he can do miracles. And if he can do miracles, then he’s been sent by God. And that makes him a Prophet.

KEYSHA
Sally, how close were you this morning when you saw him?

SALLY
I started at the tree, but I scooted down to where we are right now.

KEYSHA
Sally, are you sure you saw him walk on water?

SALLY
As sure as I am standing here talking to you right now. I know what my eyes saw.

KEYSHA
Did you see where he went.

SALLY
Well, I watched him walk up over there…

SALLY points toward the slope and trees to her right. JIM moves the camera in the direction she points.

SALLY (CONT’D)
Then he stepped into the trees and I couldn’t see him anymore.

KEYSHA waits for JIM as he swings the camera back to focus on her and SALLY. He nods at her.

KEYSHA
Sally, can you stand there for a moment please?

SALLY
Sure.

KEYSHA
As you can see...

KEYSHA takes a step away from Sally and turns sideways.

KEYSHA (CONT’D)
From where Sally is right now...

KEYSHA points at SALLY, then sweeps her arm toward platform #2.

KEYSHA (CONT’D)
To where the man some are now calling The Prophet, walked on water is a very very short distance indeed.

KEYSHA waits while JIM does a camera sweep to show the distance. He points the camera back at her and nods.

Reporting on The Prophet of MacArthur Park:

This is KEYSHA BARNES for K.A.L.A. news, channel 6, Los Angeles.

KEYSHA gives the “cut” sign to JIM. She lowers the microphone, steps over to and smiles at SALLY.

KEYSHA
Sally, you going to be here rest of the day and tomorrow when the Park opens?

KEYSHA reaches into her left coat pocket and folds the $20 dollar bill in there.

SALLY
Yeah, the Good Lord willing and if the swamp don’t rise.
KEYSHA puts the microphone under her arm and reaches in her right coat pocket and pulls out a business card.

KEYSHA
Do me a favor...

She steps in front of SALLY so DOUG and JIM can’t see her.

KEYSHA (CONT’D)
If you see anything...

KEYSHA deftly moves the money behind the business card and holds them out to SALLY.

KEYSHA (CONT’D)
You call me immediately, okay?

SALLY reaches for the card and money, eyes wide, a big smile.

SALLY
Yes ma’am!

KEYSHA (WHISPER)
Buy some coffee and keep the change.

SALLY (WHISPER)
I surely will. Thank you.

CUT TO: FULL SCREEN: DAY: CAMERA VIEW SWEEPING VERY SLOW ACROSS MacARTHUR PARK AND LAKE:

V.O. (KEYSHA)
This is KEYSHA BARNES for K.A.L.A. news, channel 6, Los Angeles.

What you are seeing is a picture of MacArthur Park in Los Angeles.

Earlier today this reporter was there talking to people who say they saw a man, now called The Prophet by some, standing here on bench platform #2...(pause)
Camera view moves slightly downward to show bench, platform and the #2.

V.O. (CONT’D)
When he stepped off the platform and walked on water.

This is what Sally Smith said she saw.

GO TO: EARLIER CAMERA RECORDING OF KEYSHA INTERVIEWING SALLY AS THEY STAND NEXT TO TUNNEL:

KEYSHA
Sally, where are you from?

SALLY
My boyfriend and me, his name is Buddy Blue Ree’chard, that’s him…

SALLY turns sideways and points at BLUE. JIM follows her pointing with the camera view and shows a clear picture of BLUE.

SALLY (CONT’D)
By the tree with the guitar, we’re from No’leans.

Screen continues to show interview from page 52 but without sound.

An unseen phone rings twice then is picked up.

V.O. (MALE)
Hey Lenny, what’s up?

V.O. (LENNY)
C.Q., you won’t believe who I just saw on the news!

V.O. (C.Q.)
Okay, I’ll bite, who?

V.O. (LENNY)
Buddy Blue Ree’chard! And, and, he’s in L.A.

V.O. (C.Q.)
I’ll be damned. You said you’d find him.

CUT TO:

FULL SCREEN: “DAY TWO” IN BOLD STANDS ERECT ON WATER.

GO TO:

FIRST LIGHT OF DAWN: TINO FACES LAKE, STRAPPED INTO HIS WHEELCHAIR WHICH IS BACKED AGAINST THE SOUTHWEST RETAINING WALL: SITTING ON WALL NEXT TO HIM ON HIS RIGHT IS ELENA: NEXT TO HER SITS MARINA.

TINO
Momma?

ELENA
Yes Tino?

TINO
He’s already there.

ELENA and MARINA both lean forward trying to see better.

ELENA
You sure it’s him?

TINO
Yes momma.

Walking from their right, and toward them on the concrete is ZELDA with a cup of coffee in her hand, and wearing a French beret.

She glances to her left at bench #2 as she slowly walks by.

ZELDA (TO SELF)
Well starch my socks, he’s back. (pause) Must be why so many people here today.

She looks at TINO as she walks by. He looks at her, smiles. She goes over to #3 bench, sits down and scans the park.

ZELDA (TO SELF)
Too many people. Not good.
She sits a moment sipping coffee and watching the water. She puts her coffee down and brings both hands to her mouth forming a megaphone.

ZELDA
Quaaaack, quack quack quack.

Ducks and such begin to swim over to the front of the platform she’s at.

She gets up and steps to the edge.

ZELDA
There you are my duckies.

She pulls a baggie of bread pieces out of her pocket and begins to throw pieces onto the water. She quickly runs out of pieces to throw.

She holds the empty baggie over the water. She turns it inside out, shaking crumbs onto the water and tilts her head to the side.

ZELDA
All gone my duckies.

Quaaaaaack, quack quack.

She straightens her head, neatly folds the baggie over twice and puts it into one of her coat pockets. She turns to the bench behind her and picks up her cup of coffee.

She takes a sip, then turns to her right.

POV ZELDA: ELENA pulls out a handkerchief and wipes at her eyes, then sniffles.

MARINA puts her arm over ELENA’S shoulders and gives her a hug, saying something ZELDA can’t hear.

TINO looks down at his legs, a sad look on his face.

ZELDA looks beyond them and up the slope. She sees CHARLES sitting at a table with a newspaper and cup. She tilts her head to the right and smiles, still looking at CHARLES.

She looks at the ducks still gathered in front of the platform. She smiles and does a finger wave at them.

ZELDA
Quack quack quack.

She straightens her head, adjusts her hat and walks around the bench. She turns on the walkway and slowly heads toward where TINO sits.

FLASH TO: CHARLES:

CHARLES (SOFTLY)
We have movement.

As ZELDA passes TINO she tilts her head slightly to the right and glances to her left at him.

She stops at the walkway intersection and stands there. She turns to her left, tilts her head and looks at CHARLES.

She starts to walk up the blacktop path. When she is directly to the right of CHARLES she does a military 90 degree left turn and heads toward him.

CHARLES scratches his nose as he whispers into his lapel.

CHARLES
I am being approached.
(pause) Ten-four.

ZELDA stops at the table on the other side of CHARLES facing him. He stands up. Before he has a chance to say anything she asks him.

ZELDA
Do you have a phone?

CHARLES
Yes ma’am.

ZELDA
Please call my son, I need to talk to him.

CHARLES
Uh, Ma’am..., I don’t know who your son is.

ZELDA
Sure you do, (smiles) he’s the one who hired you.

CHARLES
Actually, I work for a firm and I really don’t know who hires us. Really.

ZELDA starts looking through her pockets.

CHARLES (CONT’D TO HIS LAPEL)
Yes sir. I understand.

He pulls a cell phone out from a case on his hip belt.

CHARLES
Ma’am, I am to help you in any way I can.

ZELDA opens her coat, starts to look in her pants pockets.

ZELDA
What a dear man you are.
I know I have his number here somewhere.

ZELDA stops looking in her pockets for a moment, looks at CHARLES.

ZELDA
Do you have a name young man?
Well of course you have name, how silly of me.

ZELDA starts to look through her pockets again.

CHARLES
My name is Charles ma’am. Do you want me to get the number for you?

She pulls out a folded piece of paper from her back pocket. She smiles at CHARLES as she unfolds it.

ZELDA
I always keep his number. And please, call me Zelda.

CHARLES offers his phone to ZELDA. She looks at the phone, puzzled, she looks at CHARLES.

ZELDA (CONT’D)
Oh dear, what I am suppose to do with that?

CHARLES (CONFUSED)
It’s my phone so you can call your son.

ZELDA
Oh dear, (chuckles), I don’t know how to use that. Here.

She offers him the piece of paper. He takes it, looks at it.

ZELDA (CONT’D)
Charles, be a dear and dial it for me.

CHARLES (SMILES)
Yes, Zelda. Um, there’s three numbers here. Do you want me to call his cell phone?

ZELDA
Oh no, they cost too much.

CHARLES looks at her not too sure if he had heard her right. He looks at the paper.

ZELDA (CONT’D)
He’ll be at the office.

CHARLES starts pressing phone keys.

ZELDA (CONT’D)
As soon as it rings you might want to let me talk. His secretary won’t let you talk to him.

CHARLES
Of course Zelda.

CHARLES hands the phone to ZELDA.

CHARLES
Just like a regular phone, just smaller.
ZELDA (SMILES)
Thank you Charles.

She puts phone next to her ear.

ZELDA
Hello? Oh, there you are.
(pause)

Be a dear and get my son on the phone. (pause)

My son is Zachary. (pause)

Yes, that Zachary. (pause)

Oh, he won’t mind, just tell him it’s his mother needing to talk to him. (pause)

Thank you dear. (pause)

ZACHARY (UNSEEN)
Mother! What a nice surprise.

ZELDA
Good morning Son.

ZACHARY
How are you doing?

CHARLES picks up his coffee and begins to step away from the table.

ZELDA
Hang on just a moment okay?

ZACHARY
Of course Mother.

ZELDA
Charles, where are you going?

CHARLES (SMILES)
Oh, I was stepping over here to give you some privacy, that’s all.

He steps away from the table.
ZACHARY
Mother, where are you and who is CHARLES?

ZELDA
Oh, I’m in the park and he’s one of the men you hired to watch me.
They’re very good but sometimes I feel like a rabbit being watched by hawks.

ZACHARY (CHUCKLES)
Now mother, I’m just making sure nothing happens to you.

ZELDA
Zachary, how much money do I have left?

ZACHARY
Well, um, mother, you are still one of the wealthiest people in the country. Why?
I hope you don’t want to buy the Park again.

ZELDA
No no no, nothing like that.

ZACHARY
Okay. Mother, what are you thinking about?

GO TO:

ARISHA SITTING ON NORTHSIDE RETAINING WALL: KEYSHA STANDING NEXT TO HER HOLDING TWO PAPER CUPS WITH LIDS ON:

KEYSHA holds a cup out toward ARISHA.

KEYSHA
I got you coffee if you want it.

ARISHA looks up, reaches for the cup.
ARISHA

No tea?

KEYSHA reaches into her coat pocket, pulls out packets of sugar and cream, and a stir stick. Hands them to ARISHA.

KEYSHA

Hey listen...

She sits down next to ARISHA.

KEYSHA (CONT’D)

I would really like the chance to sit down and talk to you today. I want to show you something okay?

ARISHA

Why?

KEYSHA

Because you’re my sister and I love you. If after I’ve said my piece you don’t want me to bother you again, I’ll go my way.

ARISHA

When today?

KEYSHA starts to answer.

ARISHA (CONT’D)

I might be busy.

KEYSHA looks at ARISHA to see if she’s joking. ARISHA looks very serious. KEYSHA starts to smile despite her efforts not too.

KEYSHA (SMILES)

You should play poker.

Anyway, as soon as he leaves and everything quiets down.

ARISHA

All right, I’ll be here.

KEYSHA stands up to go.
KEYSHA
Gotta find my camera man.
Thank you, I mean it. Thank you, sis.

KEYSHA turns to walk away, stops, looks at ARISHA.

KEYSHA (CONT’D)
Hey, you want a donut? They got donuts in the van. I’ll have the intern bring you a couple.

ARISHA
What kind?

KEYSHA shakes her head in disbelief and smiles.

KEYSHA
I don’t know. The kind you eat.

KEYSHA turns and takes a step.

ARISHA
Hey Keysha!

She stops and turns to look at ARISHA.

KEYSHA
Yeah?

ARISHA
What do you think about all this, about him?

KEYSHA
I don’t know. You’re the religious one in the family. I was hoping you’d tell me.

ARISHA shakes her head showing she doesn’t know.

ARISHA
I don’t know. I really don’t know.

KEYSHA
I’ll see you later.
She turns and starts walking toward the West End.

ARISHA
Hey, don’t send me any those powdery white donuts!

KEYSHA starts laughing and shakes her head in disbelief.

KEYSHA
Only Arisha!

GO TO:

SAME TIME: SALLY AND BLUE SITTING ON BLANKET ON GRASS LEANING AGAINST THEIR TREE: CART NEXT TO SALLY: GUITAR NEXT TO BLUE: BOTH HOLDING COFFEE IN PAPER CUPS WITH LIDS.

BLUE
Thank you.

Sally looks at BLUE with a puzzled look on her face.

SALLY
What for?

BLUE
For getting me coffee too.

SALLY
What? You think I’d go get just myself coffee and not you?

BLUE
Couldn’t rightly blame ya you know.

SALLY turns toward him, swinging her feet across his feet.

SALLY
Blue Ree’chard. What kinda talk is this? You got a fever?

BLUE shakes his head “no”, takes a deep sigh.

BLUE
Nah. Just been thinking that’s all.
SALLY
Uh huh. Whatcha been thinking 'bout?

They sit quietly for a moment. He looks at her.

BLUE
Been thinking you were right way back in Arizona. We should have went home, started over. Wouldn’t be in this mess ‘cept my heads’ as hard as a gators’ back.

She scoots even closer to him.

SALLY
Blue. I don’t care about who was right or wrong. I told you way back in school I was with you as long as you wanted me to be.

BLUE
I know you did...

He reaches over and pulls her into a hug.

BLUE (CONT’D)
And I know I ain’t said it often enough, but I’m mighty thankful you stuck with me all this time. I really am.

SALLY
I am too, Blue. I am too.

BLUE
Woman, lets’ go home.

She leans back from the hug, looks real hard at him.

SALLY
You mean it Blue? Really mean it?

BLUE
Yeah, I mean it.
They sit, sipping coffee quietly for a moment.

SALLY
Blue, I’m sorry it didn’t work out. I really am.

He pulls his lips inward, nods his head up and down, and looks toward the water.

BLUE
Aahh hell, I know you are. I am too.

She puts one arm through his arm.

SALLY
It’ll be good to get home BLUE. Last time I talked to Ma she said she’d have a whole pot of jambalaya waiting for us whenever we came home.

BLUE smiles, takes a sip of coffee.

BLUE (SMILING)
Woman, don’t be getting my stomach all riled up ‘bout home cooking and all now.

CUT TO:

SUNRISE OVER EAST SIDE BUILDINGS: JIM, KEYSHA AND DOUG STAND ON CONCRETE WALKWAY BEHIND AND TO THE NORTH OF BENCH #2: KEYSHA AND JIM HOLD PAPER CUPS WITH LIDS.

KEYSHA
Doug, you see that woman I was talking to a moment ago sitting on the wall?

DOUG
Yes, Ms. Barnes.

KEYSHA
Go and take her two donuts okay.

Doug starts to turn and walk away.
DOUG
Okay.

KEYSHA
Hang on, I’m not finished.

DOUG stops and turns to face KEYSHA.

KEYSHA
This is real important now okay?

DOUG
Okay.

KEYSHA
One: don’t give her any white powdered donuts, she’ll throw them at you.

JIM cuts his eyes at KEYSHA, smiles. DOUG looks over at ARISHA.

KEYSHA (CONT’D)
Two: only address her as “your highness” understand?

DOUG
As “your highness”?

KEYSHA
Right. It’s very very important otherwise she’ll have a fit.

DOUG looks at KEYSHA wide-eyed, looks over at ARISHA.

KEYSHA (CONT’D)
Don’t worry, she’s harmless. Hurry up and come straight back here okay?

DOUG
Yes Ms. Barnes. Uh, you sure she’s harmless?

KEYSHA
Yes. Now go go. We’re going live this morning.
DOUG turns and speeds away.

JIM
Keysha! He just stood up.

GO TO:

THE PROPHET STANDS AT EDGE OF PLATFORM FACING THE LAKE IN MEDITATIVE POSE: WEARS SAME CLOTHES AS BEFORE.

He tilts his head up very slightly; his mouth closed he inhales deeply, slowly thru nose; his chest and solar plexus moving. He holds his breath for 5 seconds, slowly, exhales. He waits 5 seconds.

GO TO:

CONCRETE WALKWAY A FEW FEET AWAY FROM THE PROPHET: KEYSHA WITH HEADSET AND MICROPHONE: JIM WITH CAMERA ON SHOULDERS:

JIM points his hand and nods his head at KEYSHA.

CAMERA POV: KEYSHA:

V.O.
This is Channel 6 news with Live Breaking News from MacArthur Park with our investigative reporter: Keysha Barnes!

KEYSHA (SOFTLY)
Yesterday I reported that witnesses saw a man, now called The Prophet, walk on the water of the MacArthur Park Lake.

I am standing next to the lake...

She turns at an angle to the lake.

KEYSHA (CONT’D)
A few feet away from the #2 platform...(she points) where The Prophet stands facing the lake in a meditative pose.
FROM INSIDE THE CAMERA VIEW LENS THE PROPHET IS PART OF THE PICTURE:

KEYSHA (CONT’D)
Will he step onto the water?

V.O. (JAKE)
(INSIDE HEADSETS OF JIM AND KEYSHA)
Where’s the man?

KEYSHA turns to JIM, a questioning look on her face.

JIM (CONFUSED)
What?

V.O. (JAKE IN HEADSET)
We see water, ducks, bench, everything but NO man!

FLASH TO:

THE PROPHET slowly steps forward and places a foot gently on the water. There is no splash, the foot does not sink. A small ripple flows away from the foot. He pauses for a second.

FLASH TO: KEYSHA

KEYSHA looks at THE PROPHET who has one foot on the water.

KEYSHA
This very moment, The Prophet has stepped onto the water.

FLASH TO: JIM:

JIM (INTO HEADSET)
I see him in the view finder!

V.O. (JAKE)
We see a glare of light above the water ripple where he should be. Not him!

FLASH TO: THE PROPHET:
He gently places his other foot on the water, parallel to the first. There is no splash, the foot does not sink. A small ripple leads away from his foot.

V.O. (JAKE)
Show the water ripples!

He stands on the water perfectly erect, motionless, and goes through his Breathing Process.

FLASH TO: KEYSHA:

She points at DOUG and motions with her hand and two fingers upright for him to come to her.

DOUG rushes to her side.

V.O. (JAKE)
Roll, roll with it we’re staying LIVE!

KEYSHA (TO DOUG)
Cell phone video NOW!

DOUG pulls his cell phone out and flips it open.

She extends her arm and hand toward THE PROPHET:

KEYSHA
I understand we have visual problems showing The Prophet right now.

What we, and many others...

JIM follows the motion of KEYSHA’s arm with the camera as she sweeps her arm toward the many people who have gathered on the cement walkway and grassy area to watch THE PROPHET.

KEYSHA (CONT’D)
Are witnessing right now is The Prophet standing on the Lake,

She extends her arm and hand toward THE PROPHET.

KEYSHA (CONT’D)
A full step from the platform.
V.O. (JAKE)
The glare.

KEYSHA (CONT’D)
Those of us here are seeing
The Prophet. What you are
seeing on your t.v. is a
glare where he actually is.

FLASH TO: THE PROPHET:

He takes a small step forward and places it gently on the
water. There is no splash, the foot does not sink. A small
ripple flows away from the foot.

FLASH TO: KEYSHA:

KEYSHA (CONT’D)
As I speak, he has taken
another step further out onto
the water.

Do you see the ripple from
his step? Yes?

I have just been told that if
you look at the water beneath
the glare you will in fact
see the ripple his step has
caused.

FLASH TO: THE PROPHET:

He moves his other foot and gently places it on the water
next to the first. A small ripple flows away from the foot.

THE PROPHET tilts his head slightly toward the sun, a hint
of a smile appears. Motionless, he does another Breathing
Process.

FLASH TO: KEYSHA HOLDS CELL PHONE SHOWING VIDEO OF LAKE
WITH OBLONG GLARE WHERE THE PROPHET STANDS:

KEYSHA
As you can hopefully see, the
screen of this cell phone
shows the same picture you
see: the platform, lake, and
an oblong glare.
For some unknown reason, pictures of The Prophet cannot be taken.

You can see how far from the platform the glare is, which shows how far out onto the water The Prophet is.

She hands the cell phone back to DOUG.

FLASH TO: THE PROPHET:

He lifts one foot and moves it backward, putting only the ball of the foot and his toes on the water. He then does a slow, perfect, graceful 180 degree turn placing the other foot gently down on the water next to the first foot. A small ripple moves away from both feet.

He stands still for a moment then lifts one foot and steps toward the platform.

FLASH TO: KEYSHA:

KEYSHA tilts her head “follow me” at JIM. She starts to move toward the #2 platform and bench.

JIM follows with the camera focused on KEYSHA.

KEYSHA
The Prophet is now stepping back onto the platform.

FLASH TO: PROPHET:

He steps onto the platform and pauses. His back is straight, shoulders are squared, and he looks forward, not down or to the side.

FLASH TO: KEYSHA STILL MOVING:

KEYSHA
We are working our way through what seems to be a growing crowd so we can try and to talk to The Prophet.

FLASH TO: SMALL CROWD 2 AND 3 DEEP IN PLACES: STANDING ON WALKWAY, ON TOP OF RETAINING WALL, AND ON GRASSY AREAS.
FLASH TO: TINO, ELENA AND MARINA AT RETAINING WALL.

ELENA and MARINA stand up. ELENA starts to move the wheelchair out from against the wall as MARINA starts tapping people on their shoulders.

MARINA
Excuse me, excuse me. Hey, you want to let us by?

TINO
Where we going momma?

ELENA
There’s an empty table close to the top.

FLASH TO: THE PROPHET:

He turns to his right so as to step around the bench and planter.

An unseen voice calls out from crowd:

V.O. (UNKNOWN)
Who are you?

THE PROPHET pauses for a second, still looks forward. He answers with perfect enunciation, no accent, a baritone voice range.

Each time he starts to say something, everything is quiet.

THE PROPHET
Who would you have me be?

FLASH TO: KEYSHA, SURROUNDED BY PEOPLE, NEXT TO PLANTER WITH MICROPHONE EXTENDED TOWARD THE PROPHET: DOUG NEXT TO HER TRYING TO ACT AS A BODYGUARD.

KEYSHA
You just heard the voice of The Prophet as he answered a question from the crowd.

V.O. (JAKE)
(FROM HEADSET OF KEYSHA)No! No we didn’t! Heard the question, then static!
KEYSHA
I have just been told that the answer of The Prophet was not heard. He was asked: “who are you” and he answered: “Who would you have me be”?

She turns to DOUG:

KEYSHA
Forget your phone! Write anything he says down verbatim!

DOUG nods he understands, puts away his phone and pulls out notepad and pen.

DOUG (SMILES)
This is great!

KEYSHA smiles, rolls her eyes and shakes her head in amusement at his excitement.

FLASH TO: THE PROPHET STANDS NEXT TO THE SIDE OF THE BENCH AND PLANTER:

He steps toward the walkway. As he moves people make a path for him as if they are gently moved backward by an unseen force.

GO TO: SEE BOTH KEYSHA, WITH MICROPHONE EXTENDED, AND THE PROPHET:

KEYSHA
Why are you here in this Park?

THE PROPHET pauses for a moment. Everything becomes quiet.

THE PROPHET
Where would you rather I be?

KEYSHA
His answer: “Where would you rather I be”?

He is now walking toward the grassy area.
He continues to slowly make his way across the walkway to the retaining wall.

KEYSHA follows him but at arms’ length. She talks into the microphone.

KEYSHA
What is your purpose for being here?

She extends the microphone toward him.

THE PROPHET
Why are all of us here?

KEYSHA
His answer: “Why are all of us here”?

Unseen voice from the crowd calls out:

V.O. (UNSEEN FROM CROWD)
Where are you from?

THE PROPHET steps up onto the retaining wall and pauses.

KEYSHA is still on the walkway next to the wall. She extends the microphone up toward him.

THE PROPHET
Where do we all come from?

KEYSHA
His answer: Where do we all come from.

THE PROPHET walks slowly onto the grass.

KEYSHA steps onto the wall, stumbles.

DOUG reaches out and takes her by her arm stopping her from falling. He helps her step up and over the wall and onto the grass.

JIM, camera on shoulder steps up next to DOUG.

KEYSHA steadies herself and turns to DOUG:

KEYSHA
Thanks! You see those trees up ahead?

DOUG nods his head “yes”.

DOUG

Yes.

KEYSHA, DOUG and JIM follow THE PROPHET but now a few people have gotten in between them and him.

KEYSHA (INTO MIKE)

He’s headed there. Circle round and see where he goes on the other side.

DOUG

Okay!

DOUG leaves.

V.O. (FROM CROWD)

Are you here to save the world?

THE PROPHET, walking up the grassy incline pauses, and everything becomes quiet.

THE PROPHET

Why would I save the world?

KEYSHA (INTO MIKE)

His answer: Why would I save the world?

He is slowly making his way up the slope toward a copse of trees. He is followed by a growing number of people.

V.O. (FROM CROWD)

What religion are you?

THE PROPHET stops a couple of feet in front of the trees. All becomes quiet.

THE PROPHET

Is there more than one God?
THE PROPHET steps into the space between the two foremost trees which is just wide enough for him.

KEYSHA (INTO MIKE)
His answer: Is there more than one God?

He has stepped into the copse of trees. I am going to try and follow him.

POV: KEYSHA:

A couple of people step in front of her and stop in front of the trees. KEYSHA quickly pushes her way to the trees.

JIM (UNSEEN)
I’ve lost him!

KEYSHA (INTO MIKE)
It seems we have lost sight of The Prophet at this time.

V.O. (JAKE)
Cut to studio! Keysha, let me know if you find him.

KEYSHA steps in between the first two trees to come face-to-face with another tree.

She looks to her left: there’s another tree and then open space. THE PROPHET is nowhere to be seen.

She steps to the right and around the tree in front of her. She comes to a small space between two more trees in front of her.

Through the space she can see a grassy area, the street and the condo building Robert and Joan had come out of yesterday.

THE PROPHET is nowhere to be seen.

All of a sudden she sees DOUG coming from her right between the other side of the trees and the street.

She steps through the narrow space between the two trees in front of her:

GO TO: SEE ALL:
KEYSHA
Hey!

DOUG is startled and reacts with a little jump.

KEYSHA
Where’d he go?

Other people start to appear from both right and left.

DOUG
He didn’t come this way.

KEYSHA
You sure?

DOUG
I’ve been going back and forth watching this side since I left you and Jim.

V.O. (CROWD MURMURS)
He’s gone. Where’d he go? Just disappeared. No way. In the trees. How?

JIM steps out from between the trees, camera on shoulder.

JIM
How did we lose him?

KEYSHA (TO DOUG)
Go over there...

She points to South of the trees.

KEYSHA (CONT’D)
And see if anybody saw him.

DOUG starts to go.

DOUG
Yes ma’am, I mean Ms. Barnes.

KEYSHA (TO HEADSET)
Jake?

V.O. (JAKE)
Yeah?
KEYSHA
He’s gone, just like yesterday.

V.O. (JAKE)
You telling me he just up and disappeared?

KEYSHA
We were almost on top of him when he walked into the trees and he never came out. Nobody has seen him come out.

V.O. (JAKE)
You telling me he’s some sort of squirrel? He’s up in the trees?

KEYSHA looks at JIM as she rolls her eyes and shakes her head to say “what am I to do”?

KEYSHA
He disappeared. I told you yesterday this was big.

V.O. (JAKE)
Yeah yeah. Okay listen. Get ready to do a live walk through the trees, end up facing the lake, and give me your wrap on this. Then get me some interviews okay?

KEYSHA
Let’s do it.

V.O. (JAKE)
Jim, you on?

JIM
Yep!

V.O. (JAKE)
Here we go...wait, wait, wait, go! And you are live.

GO TO: SOUTHWEST CORNER OF PARK: AT PICNIC TABLE: TINO IN WHEELCHAIR AGAINST FAR END OF TABLE FACING LAKE: ELENA AND
MARINA SIT ON SAME SIDE TURNED SLIGHTLY AWAY FROM TINO SO THEY CAN WATCH THE LAKE BETTER.

TINO sits staring down at his right hand. His arm is strapped across his wrist to the chair arm rest. He watches his index finger quiver ever so slightly.

His mouth open, his eyes squinting from the effort, he focuses all of his energy on his index finger. It stops quivering and comes to rest next to his other fingers.

Very slowly his index finger raises just enough to break contact with the armrest and then stops.

TINO (WHISPER)
Momma?

Neither woman hears TINO.

ELENA
You think he’ll be back tomorrow?

MARINA
I don’t know.

TINO watches his index finger drop back down to the armrest. He clenches his teeth and stares at the finger. Slowly it again raises from the armrest.

TINO (LOUDER)
Momma! Momma!

ELENA turns on the bench to look at TINO. MARINA leans forward across the table and looks at TINO past ELENA.

ELENA
Yes son?

TINO continues to stare at his finger.

TINO
(VOICE BREAKING WITH EMOTION)
Momma, I can move my finger!

GO TO: SOUTH END OF TREES: DOUG EMERGES GOING SOUTH TOWARD THE BLACKTOP PATH: ON THE OTHER SIDE OF THE PATH IS THE PICNIC TABLE WITH TINO.
POV: DOUG:

TINO sits staring down at his hand.

ELENA spins around in a hurry and straddles the bench seat so she can face TINO in his wheelchair. She leans forward looking down at his hand.

MARINA jumps up off of the bench seat and quickly steps to the side of TINO. She drops to her knees holding onto the big wheel and looks down at hand of TINO.

Both women make the sign of the cross.

ELENA covers her mouth with one hand. Her body starts to shake as she begins to cry.

MARINA
It’s a miracle! It’s a miracle!

FLASH TO: DOUG pulls out his cell phone and begins to run toward TINO and the women.

GO TO: PLANTER #2: KEYSHA, JIM AND DOUG STAND NEXT TO IT.

JIM puts the camera on the ground and rubs his shoulder. KEYSHA takes the headset off. She hands it and her microphone to DOUG.

KEYSHA
Great job Doug!

DOUG
Thank you Ms. Barnes.

KEYSHA
That piece I did on TINO is a big scoop! When you get to the station get me all the info you can on him okay?

DOUG
I think I’m suppose to check with Ms......

KEYSHA (INTERRUPTS)
Don’t worry about that. Go with Jim and check in with
Jake first. He’ll be expecting you okay?

DOUG (SMILES)
Yes Ms. Barnes.

JIM
You’re not going to the station?

KEYSHA
I am, just have to talk to somebody first. I’ll be right behind you okay?

KEYSHA starts to turn and walk away.

JIM (TO KEYSHA)
Hey.....

KEYSHA looks at JIM who is pointing at the planter.

JIM (CONT’D)
Did you see this?

POV JIM/KEYSHA/DOUG ON PLANTER:

See inside the planter the same single stem white carnation as seen the day before.

JIM (UNSEEN)
It’s still here. Can’t believe nobody took it.

CUT TO:

KEYSHA AND ARISHA SITTING ON RETAINING WALL FACING THE LAKE: BOTH HAVE PAPER COFFEE CUPS: KEYSHA HAS A TEA BAG TAG COMING FROM UNDER HER CUP LID:

KEYSHA
Thank you for waiting.

ARISHA
Good coffee. What? No “your highness”?

KEYSHA smiles.

KEYSHA
C’mon, that was funny!

ARISHA (SMALL SMILE)
At least he got me chocolate donuts.

KEYSHA turns slightly on the wall so as to face ARISHA.

KEYSHA
Arisha, please, just, please hear me out for a moment okay?

ARISHA glances at KEYSHA, sighs.

ARISHA
Your dime.

ARISHA looks back at the lake and sips her coffee.

KEYSHA
Sister, as God is my witness I would never do anything to hurt you. How many times was I there for you when you needed me?

ARISHA
Went both ways.

KEYSHA nods her head “yes” and smiles.

KEYSHA
Yes, it sure did and many a time I was glad you were there for me.

KEYSHA reaches into her purse.

KEYSHA (CONT’D)
Here, I want you to read this.

She pulls out a folded over group of writing papers stapled together at the corner. She offers them to ARISHA.

ARISHA looks at the papers.

ARISHA
What is it?
KEYSHA
My notes from the interviews with Paul. Nobody has EVER seen this except you right now. What I gave the D.A. came from this.

ARISHA puts her coffee down and takes the notes.

ARISHA
You talking 'bout Paul the rat?

She unfolds the papers, starts to read.

KEYSHA (SMILES)
Well, yeah, but now they call his type a Whistle Blower.

ARISHA
A rats' a rat, don't matter what you dress him in. What am I suppose to be reading?

KEYSHA
He never mentioned your husband at all. Look at the names he gave me. They’re only the top three in the company.

When the D.A. went after the company, the only evidence he had was the top 3 men, and Paul, were running a scam.

By the way, you know why Paul gave this story to me?

ARISHA shakes her head no.

ARISHA
Why?

KEYSHA
Because I’m a black female, that’s why! He was going elsewhere but changed his mind.
If I don’t take that story, someone else gets it. Either way, that company was going down.

KEYSHA reaches over and places her hand on ARISHA’s arm.

KEYSHA
Arisha, look at me.

ARISHA, confused, looks at KEYSHA.

KEYSHA
I DID NOT know Howard worked there. Think about it. All you ever told me was he worked for an investment firm. Nothing more.

ARISHA
That’s all he ever told me.

KEYSHA
I know. I hate to say this but I think he was keeping stuff from you.

ARISHA
What they come after Howard for then?

KEYSHA
They went after ALL the investment consultants. They always do.

Damn Sis, you know how the game’s played. They squeeze everybody and see what drips out.

None of the consultants went down. If Howard had played dumb he walks as well.

ARISHA starts to cry. KEYSHA gets misty eyed, moves close to ARISHA and puts her arm around her.

ARISHA
It don’t make sense. It just don’t make sense. Why’d the banks come after us and who were those other people?

Why’d we lose our home and everything? Why’d he commit suicide?

KEYSHA
Sister, I don’t know. Maybe he lost a lot of money in the market.

ARISHA jumps up, letting the papers fall to the ground. She starts to walk away as she wipes at her eyes.

KEYSHA is startled. She jumps to her feet.

KEYSHA (CONT’D)
Hey! Where ya going?

A breeze moves the papers a little bit. KEYSHA purposely steps on them.

ARISHA
I gotta go. I just have to be alone right now okay?

KEYSHA
Wait, I’ll drive you or, what do you want me to do? Arisha let me help!

ARISHA speeds up, waves her hand, doesn’t look back.

ARISHA
Just leave me alone right now. Please.

KEYSHA stands there watching ARISHA hurry away. She shakes her head in frustration, frowns, and bends down to pick up the papers.

CUT TO:

MID-MORNING: SUNNY AND BRIGHT: CROWD HAS LEFT: SOUTHWEST BLACKTOP PATH: CETAN, WITH WALKER, AND AKAR NEXT TO HIM ARE STOPPED HALFWAY DOWN PATH FACING TOWARD THE LAKE.
TO THEIR NEAR RIGHT ON THE GRASSY AREA IS A PICNIC TABLE COVERED WITH A TABLE CLOTH AND FOOD CONTAINERS. A DOZEN RELATIVES OF CETAN ARE NEXT TO THE TABLE.

A WOMAN STANDS NEXT TO AKAR, FACING HER AND CETAN.

WOMAN IS CHODEN, NIECE OF CETAN; 60’S.

CHODEN HOLDS A COVERED CASSEROLE DISH.

CHODEN (SMILING)
Everyone else will be here in a few minutes.

AKAR
Not to worry Aunt. We will not be too long will we Grandfather?

CETAN
Not long at all.

CHODEN
Thank you.

CHODEN smiles at CETAN and touches his hand for a moment. SHE smiles at AKAR, turns and heads toward the table.

GO TO:

CETAN SITTING ON #2 BENCH WITH HIS EYES CLOSED, FACE TILTED SLIGHTLY TOWARD THE SUN; AKAR SITTING TO HIS LEFT.

AKAR, looks forward as she holds out her right hand balled into a fist next to CETAN. She opens her fist palm up to reveal two white lifesaver candies, individually wrapped in cellophane.

CETAN only moves his arm and hand and deftly takes one of the mints from her hand. He smiles as he unwraps the candy and puts it in his mouth. He carefully puts the wrapper in his pocket.

CETAN
Thank you Granddaughter.

AKAR unwraps her piece.
AKAR (SMILING)
You are most welcome
Grandfather.

They sit silently for a moment.

AKAR
Grandfather, may I ask you a question?

CETAN (SMILES)
Only if I have the answer.

AKAR (SMILES)
Why did he, The Prophet, answer the questions with questions of his own?

CETAN
What is your purpose in asking this question?

AKAR
To get information, to learn.

CETAN
What is your purpose in getting the information?

She looks at CETAN, thinks for a moment and smiles.

AKAR
To better understand.

CETAN
What is it you wish to DO with your understanding?

They sit silently facing the sun for a moment. She nods her head and smiles in understanding and turns slightly toward him.

AKAR
To hopefully make better decisions.

CETAN
And how is it you came to this conclusion?
AKAR (SMILING)
By answering your questions Grandfather.

CETAN
The answers to the questions HE asked, (pause) will answer the very questions asked of him.

AKAR
But a simple answer by him would have made it easier for everybody to know what the answer is, not just some.

CETAN
How does a baby ever learn to walk if the mother always carries him?

They sit in silence, CETAN enjoying the warmth of the sun; AKAR deep in thought.

AKAR
Thank you Grandfather.

CETAN
Thank YOU, Granddaughter.

She turns sideways on the bench and faces him.

AKAR
Grandfather, I have something I wish to say to you and I am not sure how to say it.

CETAN
What is your intent in telling me?

AKAR
So you may know what is in my heart and mind. That I do listen and understand.

CETAN
Then you should have no difficulty in telling me.
He turns slightly to face her. She folds her hands in her lap and takes a deep sigh.

   AKAR
   Grandfather, I love you. I love our talks. I love your wisdom, your patience. I love the simple joy of sharing a piece of candy with you.

She smiles and unfolds her hand, palm up to reveal two more pieces of lifesaver candy. She lifts her hand up and outward toward him.

   CETAN (SMILES)
   Ah, a mint. Thank you.

He smiles and picks up a piece of candy.

   AKAR
   You are most welcome Grandfather.

They silently unwrap their candy, put it in their mouths and place the empty wrappers in one of their own pockets.

   AKAR
   Grandfather, I finally do understand your desire to leave, to pass on to a higher realm. I really do.

Her eyes begin to mist. She takes a very deep sigh and composes herself.

   AKAR (CONT’D)
   As such, I want you to know you have my understanding, my acceptance of your desire to leave. I only pray when the time comes it will be quick and without pain.

He smiles, reaches over and pats her on her hand.

   CETAN
   Your understanding and strength will be needed for others.
She wipes at her eyes, smiles impishly.

AKAR
Grandfather, I do have one request though, if I may.

CETAN (SMILING)
Of course you do.

AKAR
Promise you will visit.

CETAN
I look forward to it.

She moves his walker to the side, leans over and hugs him. He pats her on her back.

AKAR
I love you grandfather. I will miss you, yet be happy for you.

CETAN
As I will you, Granddaughter.

She breaks off the hug, leans back, moves the walker back to in front of him.

AKAR (SMILES)
Thank you grandfather.

A phone ring comes from her pocket. She pulls out a cell phone from her pocket, opens it. He turns toward the sun.

AKAR (CONT’D)
Hello? (pause) Hello? (pause) Hello?

She looks at the phone, shakes her head in frustration. She stands, smiles at CETAN.

AKAR (CONT’D)
Excuse me Grandfather. Let me step over here for a moment. I’m sure that was Choden

He smiles at her, leans back against the bench.

CETAN
The sun is warm.

AKAR closes the phone. She steps to the right of the bench, and slightly behind it. She looks up at the picnic table where CHODEN stands with a couple dozen adults and children around the table as well.

AKAR waves at CHODEN and points to the closed phone in her hand.

CHODEN, phone next to her ear, looks at AKAR, waves back and closes her phone. She nods her head “yes”, points to the table and gives a thumb-up signal.

AKAR smiles, nods her head “yes” and gives a thumb-up.

AKAR turns and steps back around to the front of the bench as she puts the phone into her pocket.

AKAR
Everybody is here
Grandfather.

She looks at CETAN: his head is bowed down, his chin resting on his collar bone.

AKAR
Grandfather?

She steps up to him and gently touches him on the shoulder. No response. She very gently shakes him.

AKAR (CONT’D)
Grandfather?

Her hand flies to her mouth, her eyes get wide, tears form as her chest begins to heave up and down.

GO TO: LATE MORNING: CROWD IS GONE: SALLY AND BLUE SIT ON THE GRASS AT “THEIR” TREE, FACING THE LAKE, DRINKING COFFEE: HER CART IS ON ITS’ SIDE NEXT TO HER: NEXT TO BLUE IS HIS GUITAR CASE.

GO TO: AT TOP OF THE SLOPE JUST ABOVE AND TO THE LEFT OF SALLY AND BLUE STAND TWO MEN NEXT TO EACH OTHER LOOKING DOWN AT BLUE AND SALLY:
LENNY nudges C.Q. with his elbow, puts his finger to his lips to indicate silence. C.Q. smiles and nods in agreement.

LENNY leads as both men make their way slowly, stepping softly toward SALLY and BLUE. Within two feet of SALLY and BLUE LENNY holds up his hand and stops.

Sounding as official as possible LENNY loudly states:

LENNY (UNSEEN)
Buddy Blue Ree’shard, Sally Smith, you both are under arrest.

SALLY jerks upward to her right. Her coffee cup goes flying from her hand and across the grass, the top coming off and coffee spilling out as she tries to untangle her arm from BLUE’S.

BLUE calmly lifts his right arm to make it easier for SALLY to remove her arm from his. He lifts his coffee cup, calmly takes a sip, shakes his head in disbelief, sighs, and continues to look toward the lake.

SALLY scrambles to her knees, sitting back on her haunches, and looks up to see LENNY and C.Q. laughing. She looks startled, scared. Then she recognizes LENNY and gets mad.

SALLY
Dammit Lenny!

At the mention of “LENNY” BLUE reacts with surprise, jerking his head around to look.

SALLY (CONT’D)
I’m gonna kill ya.
She starts to get up. LENNY offers his hand to help her. She takes the hand and rises. She lets go of his hand and self-consciously brushes and pulls at her clothes.

BLUE rises to his feet.

SALLY (CONT’D)
That was a good cup of coffee!

LENNY (SMILING)
You know I didn’t mean to make you jump now.

SALLY
Yes you did!

LENNY turns to BLUE who is standing next to SALLY. LENNY holds out his hand to shake.

LENNY (SMILES)
Blue, I’d ask how the hell are ya, but ya don’t look too good so I won’t.

They shake hands.

BLUE
We kinda hit a rough patch.

LENNY turns a little toward C.Q.

LENNY
Sally, Blue, this here...

LENNY grabs the shoulder of C.Q.

LENNY (CONT’D)
Is C.Q., the meanest man with sticks you’ll ever see or hear. We call him C.Q. cuz he’s got one of those long swamp names no one can pronounce.

C.Q. smiles and nods at both SALLY and BLUE.

LENNY (CONT’D)
C.Q., this once lovely lady...
SALLY (INTERRUPTS)

Hey!

LENNY (CONT’D)

Is Sally my ex sister-in-law.

C.Q. and SALLY shake hands.

LENNY (CONT’D)

And this sorry looking...

LENNY shakes his head in disbelief, smiles, points at BLUE.

LENNY (CONT’D)

Man is the, Buddy BLUE
Ree’chard.

C.Q. steps toward BLUE with his hand stretched out. They shake hands.

C.Q.

Heard a lot ‘bout you.

BLUE

Don’t believe half what ya hear, and ignore the rest.

LENNY

I thought I could pick a string or two, until one day I was sitting in a dive in Whiskey Creek and heard ole Blue here pick a tune.

Damn! I am glad to see the two of you! I really am!

SALLY (SMILING)

How did you know we were here?

LENNY

Saw ya on the news being interviewed. Couldn’t believe my eyes.

Listen, there’s an empty table over there...
LENNY points to an empty picnic table on the grassy slope.

GO TO:

PICNIC TABLE ON GRASSY SLOPE: SALLY AND BLUE SIT ON ONE SIDE: LENNY AND C.Q. ON THE OTHER SIDE: PAPER COFFEE CUPS IN FRONT OF EACH: BIG THERMOS ON TABLE: CART NEXT TO SALLY: GUITAR CASE NEXT TO BLUE AT HIS FEET.

LENNY unscrews the thermos top.

LENNY
Hope ya don’t mind but I thought ya might want a little coffee.

SALLY (SMILES)
We thank you.

He picks up the cup in front of SALLY, carefully pours coffee into it.

LENNY
Blue, gotta ask ya.

He places the coffee cup in front of SALLY who picks it up.

LENNY picks up the cup if front of BLUE, starts pouring.

LENNY (CONT’D)
If it ain’t none of my business I understand...but...

SALLY (INTERRUPTS)
Oh... my... God!

She holds cup in both hands, rolls her eyes upward.

SALLY (CONT’D)
This is chicory coffee!

LENNY and C.Q. both smile as LENNY hands BLUE his cup.

SALLY
Lenny Davis, I take back every bad thing I ever said ‘bout you. I truly do.

SALLY takes another sip.
LENNY
Well, can’t take all the credit. The chicory idea was C.Q.’s.

SALLY
Well thank ya, thank ya kindly indeed!

C.Q. (BEAMING)
Right glad ya like it.

LENNY picks up cup in front of C.Q. and pours coffee into it as BLUE tastes his.

BLUE
That is good coffee. Thank the both of you for it.

LENNY holds his own cup as he pours coffee into it.

LENNY (SERIOUS)
Blue, how the hell did the two of you end up here in this mess?

BLUE and SALLY look at each other. SALLY looks away and down at her coffee.

BLUE puts his coffee down on the table, looks at it for a moment. He sighs, looks up directly at LENNY.

BLUE
It kinda started with that lil ole storm they called Katrina. Same story as most.

Had no insurance, lost everything.

Everybody nods in understanding. BLUE takes a sip.

BLUE (CONT’D)
Of course, it wiped out the clubs we had gigs at.

Thought we could make a go of it and work our way out to
San Diego for their yearly music fest.

LENNY
Playing Zydeco and Blues?

BLUE
Yeah. After a coupla months on the road living out of the van, the other guys went home.

Sally wanted us to go back too, said we should start over.

BLUE looks at SALLY, shakes his head in regret. SALLY reaches over and hugs his shoulder.

BLUE (SMILE)
But you know me, gator stubborn. I just knew we’d make it big if we got to California.

LENNY
Never made San Diego?

BLUE
Got there too late.

LENNY
Damn Blue, as good as you pick why didn’t you get a gig or two as a backup?

BLUE
Well by then... (pause)

BLUE perks up and smiles as he remembers the past.

BLUE (CONT’D)
I kinda became that old song Sally and I wrote. You probably don’t remember it Lenny, but we called it the “BOOZE BOTTLE BLUES”? 
LENNY glances over to C.Q., shakes his head “yes” and smiles.

LENNY (LAUGHS)
Not remember it? Hell, I’ve sang that chorus so many times even C.Q. knows it.

LENNY starts singing in a slow, bluesy rhythm.

LENNY (CONT’D)
The more I drink...

SALLY
Oh God no!

C.Q. starts tapping the table as a drum and joins in.

LENNY/C.Q.
The less I think...
The less I think...
The more I drink.

Sally starts laughing and applauds.

SALLY
I can’t believe this!

BLUE
I guess you remember.

LENNY (SERIOUS)
Blue, gotta ask ya for a really good reason: are ya dry now?

BLUE nods his head “yes”.

BLUE
Yeah. Probably the only good thing outta this whole mess. When I almost sold my guitar so I could drink, it scared me sober. Ain’t had a drink since.

SALLY shakes her head “yes” and proudly looks at BLUE.
SALLY
Been over 4 months now.

LENNY looks at C.Q. Both men nod their head “yes”.

LENNY
Sally, Blue, we got an offer for ya. We need 3 more songs to finish our lst album. We want to do a cover of the BOOZE BOTTLE BLUES.

SALLY, her mouth open and eyes wide looks at BLUE.

LENNY
You still got the rights?

BLUE
We both do.

SALLY
Music and lyrics.

LENNY (CONT’D)
Good. Also, we just lost our rhythm player for 3 months or so. We need a rhythm guitar to finish the album, and do gigs with us.

It’d be a lot of hard work in a short period of time to catch up but if anyone can do it, you can.

You interested?

CUT TO:

FULL SCREEN: “DAY THREE” IN BOLD STANDS ERECT ON WATER.

CUT TO: FIRST MOMENTS OF SUNRISE:

LAKE AREA, ESPECIALLY AROUND AND BEHIND #2 BENCH IS PACKED WITH ALL TYPES OF PEOPLE: IN WHEELCHAIRS, ON CRUTCHES, WITH BANDAGES; PRIETS; NUNS; ORTHODOX JEWS; ROBED MONKS; HARE KRISHNA; “DOOMSDAY IS HERE” SIGN HOLDER; BOZO THE CLOWN AND BATMAN; A COUPLE OF PROSTITUTES; ETC.
THERE IS NEWS MEDIA FROM ALL OVER THE WORLD: REPORTERS AND CAMERA MEN IN THE CROWD: VANS AND TRUCKS WITH SATELLITE DISHES PARKED ON THE PERIMETER STREETS.

FLASH TOO: PICNIC TABLE AT SOUTHWEST TOP GRASSY AREA:

Two uniformed L.A.P.D. cops, one with Sgt. Stripes, the other with Captain Bars, stand next to each other looking at the crowd. The Captain is on his radio:

   CAPTAIN
   There's already hundreds.
   More are pouring in. We need to get control of this now!
   (pause)

   Pull in everybody and close all perimeter streets to all traffic and I mean now!

   We're at the Southwest lake corner. Put me through to the chief.

FLASH TO: THE PROPHET stands on the water about 2 steps out from the platform. He wears the same clothes as before. His head is slightly tilted toward the sunrise.

FLASH TO: Ducks, swans, geese, etc. are in a loosely formed semi-circle facing THE PROPHET. They are all quiet.

GO TO: KEYSHA WITH HEADSET ON AND MICROPHONE IN HAND: JIM NEXT TO HER WITH CAMERA ON SHOULDER: THEY STAND A FEW FEET NORTH OF PLANTER #2 ON THE WALKWAY.

   KEYSHA
   As you can see,...

JIM nods at KEYSHA and sweeps the crowd with the camera.

   KEYSHA (CONT’D)
   The crowd is huge and represents people from every walk of life imaginable.

   There is also news media from all over the world covering these unexplainable events.
DOUG works his way up next to KEYSHA and hands her a note. She reads it and looks into the camera.

KEYSHA (CONT’D)
I have just been informed the L.A.P.D. are blocking off all the streets next to the Park, and are NOT going to let anyone else enter the Park.

I repeat, the L.A.P.D. is not going to let anyone else into the Park at this time.

If you are seeing this for the first time do not worry that you cannot see a picture of The Prophet, and there is a glare where he should be.

Pictures of him will not transmit. Also, his voice will not transmit. If he does say anything, I will repeat all that he says.

Hear a loud murmur from the crowd.

FLASH TO: THE PROPHET has turned around and now faces the platform.

GO TO: KEYSHA:

KEYSHA
He has just turned around and now faces the platform and the crowd.

He is about 5’9” or 10” tall, thin. Light brown hair, maybe some gray sticks out from a brown cloth pull down cap. There is also brown and gray face stubble.

He wears a brown tunic with long sleeves and high collar, and loose brown tunic pants.
The pull down cap covers his ears and he has on big sun glasses. He wears brown cloth gloves with the ends missing.

FLASH TO: THE PROPHET:

He stands still for a moment then lifts one foot and steps toward the platform.

FLASH TO: KEYSHA:

KEYSHA
The Prophet is now stepping back onto the platform.

KEYSHA looks at DOUG, motions with her fingers for him to come to her. He steps next to her as she lowers the microphone.

KEYSHA
Get on the other side and follow him. If he heads toward the tress get there first.

DOUG nods his head “yes” and leaves. KEYSHA raises the microphone to in front of her mouth.

FLASH TO: THE PROPHET:

He stands on the platform and pauses. His back is straight, shoulders are squared, and he looks forward, not down or to the side.

FLASH TO: SOUTH WALKWAY: WOMAN IN WHEELCHAIR TURNED TOWARD THE PROPHET: MAN BEHIND CHAIR HOLDING HANDLES CALLS OUT:

MAN
Will you heal us?

The Park becomes quiet. THE PROPHET continues to look forward.

THE PROPHET
For what purpose would I heal?

FLASH TO: KEYSHA:
KEYSHA

Question: Will you heal us?
His answer: For what purpose would I heal?

Again, as yesterday, he answers a question with a question.

FLASH TO: THE PROPHET turns to his right, steps pass the bench and turns left facing the crowd.

An unseen voice calls out from the crowd:

V.O. (UNKNOWN)
Is there a God?

Each time he starts to say something, there is quiet.

THE PROPHET
From where does eternal light emanate?

FLASH TO: KEYSHA:

KEYSHA
Question: Is there a God?

His answer: From where does eternal light emanate?

FLASH TO: THE PROPHET: He steps toward the walkway. As he moves people make a path for him as if they are gently moved backward by an unseen force.

FLASH TO: JIM POV: Through his camera JIM follows the movement of THE PROPHET as THE PROPHET steps from the platform and by the planter.

For just a moment JIM focuses on the white carnation in the planter.

FLASH TO: KEYSHA a few feet from THE PROPHET extends her microphone toward him.

KEYSHA
If there is a God, why is there so much suffering in this world?
There is quiet as he pauses. He continues to look forward.

THE PROPHET
Why have you created this darkness?

THE PROPHET slowly makes his way across the walkway to the retaining wall.

KEYSHA
His answer: “Why have you created this darkness”?

He is now walking toward the grassy area. As before, the crowd steps back and makes room for him to pass.

FLASH TO: a small group of women dressed in their Sunday best as if to go to Church, all holding bibles in the air.

WOMAN WITH A BIBLE
Praise the Lord! Are you Jesus returned to save us?

FLASH TO THE PROPHET: he steps onto the wall and grassy area. He pauses as the crowd quiets.

THE PROPHET
Why would Jesus choose to return?

FLASH TO: KEYSHA:

KEYSHA
Question: Are you Jesus returned to save us?

The Prophet’s answer: “Why would Jesus choose to return’?”

He is now walking up the grassy incline just as he did both days before.

Will he again reach the trees and disappear?
FLASH TO: group of orthodox Jews with “peyos”:

ORTHODOX JEW
When will our Messiah come forth?

FLASH TO THE PROPHET: he stops walking. The crowd stops moving and becomes quiet.

THE PROPHET
Why do you need a Messiah?

FLASH TO: KEYSHA:

KEYSHA
Question: “When will our Messiah come forth”?

His answer: “Why do you need a Messiah”?

FLASH TO: the back of THE PROPHET as he begins to slowly head for the trees. The crowd falls in behind him.

KEYSHA, with JIM right behind her, are nudged by the crowd to being slightly to the left of THE PROPHET.

FLASH TO: Catholic priest with a couple of nuns.

PRIEST
Why did God create the world?

FLASH TO: THE PROPHET stops walking. The crowd stops moving and becomes quiet.

THE PROPHET
Who said God created this world?

FLASH TO: KEYSHA:

KEYSHA
Question: “Why did God create the world”?

His answer: “Who said God created this World”?

GO TO:
THE PROPHET, just before the trees, takes a step past a young girl on his right.

THE GIRL IS RAFAELA; 13; WEARS A CLOTH PULL DOWN HAT, JEANS, AND JACKET; ON CHEMOTHERAPY.

The park becomes quiet and the voice of RAFAELA is clearly heard.

RAFAELA
Master, may I please ask you a question?

THE PROPHET stops, still looking forward. The crowd stops moving.

KEYSHA nudges her way closer to THE PROPHET. JIM is right behind her.

THE PROPHET takes a step backward turning slightly to his right at the same time, and stops. He looks down at RAFAELA: a tiny smile on his face.

THE PROPHET
What would you ask of me?

FLASH TO: KEYSHA whispers into her microphone.

KEYSHA
He has stopped in front of the little girl who asked if she could ask him a question.

He answered: “What would you ask of me”?

KEYSHA moves her microphone toward THE PROPHET and RAFAELA. KEYSHA looks over her shoulder at JIM who is next to her.

JIM points at the camera, nods and gives her a thumb up.

GO TO: THE PROPHET AND RAFAELA:

She removes her cloth cap to reveal a bald head. She looks downward.

RAFAELA
Thank you Master.
I feel, (pause) I know, I can do more to help my family not suffer so much.

She shakes her head back and forth, bites her lower lip. She raises her head, tears forming.

RAFAELA (CONT’D)
I am sorry Master, but I feel lost with so many, (pause) decisions to make.

Master, how do I decide what path is best to take?

Complete silence.

THE PROPHET
Do you examine your true intent?

RAFAELA
Sometimes. Sometimes (shyly) I act without thinking first. When I do think first, how do I know which path will allow me to be of service?

He stands there for a moment, the beginning of a smile on his face, looking at her.

THE PROPHET
Which path exemplifies: (pause)

LIVE...IN...LIGHT?

There is silence as RAFAELA squints her eyes from the effort of thinking. A smile of understanding forms on her face. She bows her head, then looks back up at him.

RAFAELA
Thank you Master.

THE PROPHET turns to continue up the slope. He stops, turns back toward RAFAELA. His hand suddenly appears in front of her holding in his palm a single stem white carnation.

She looks at the flower, then at him with questioning eyes.
He smiles and moves his hand slightly toward her.

She slowly, carefully reaches out and touching only the stem, she takes the carnation as tears run down her face.

RAFAELA (VOICE BREAKS)
Thank, thank you Master.

He turns and continues to walk up the slope. RAFAELA is lost from sight as people hurry to follow him from behind and from both sides.

FLASH TO: KEYSHA:

KEYSHA
The girl told him she felt lost with so many decisions to make and asked him: “How do I decide what path is best to take”?

His answer: “Do you examine your true intent”.

She answered “Sometimes”. Then she asked him again: “how do I know which path will allow me to be of service”?

He answered: “Which path exemplifies: (pause)

LIVE...IN...LIGHT”?

He started to walk away. But he stopped, turned back toward her and offered her a white carnation that suddenly appeared in his hand. Which she took.

CROWD VOICE
Where are you going?

FLASH TO: THE PROPHET doesn’t answer as he steps in between the trees and begins to fade from view.

FLASH TO: KEYSHA:
KEYSHA
He was just asked another question, but did not answer it as he walked again into the copse of trees you see.

KEYSHA struggles amid the crowd to keep close to THE PROPHET and follow him into the trees. By the time she reaches the trees others have gone in before her.

V.O.’S (FROM IN THE TREES)
He’s gone! Where’d he go? He just disappeared.

KEYSHA stops at the trees without going in. She turns and spots JIM a couple of feet behind her. She brushes through people as she starts back down the path they just came up.

KEYSHA (TO JIM)
C’mon, lets’ see if we can find that girl.

JIM turns and follows her.

GO TO:

KEYSHA AND JIM STAND NEXT TO PLANTER #2.

V.O. (JAKE) (VIA HEADSETS)
We’ll come back for a live wrap in 5, okay?

KEYSHA
Got it.

JIM takes his camera off of his shoulder and carefully puts it down on the top of the planter wall, holding it for balance.

JIM
Hey! The carnations’ gone.

KEYSHA
Yeah, he gave it to the girl remember?

JIM
Well, when he passed here it was still here.
KEYSHA
You sure he didn’t pick it?

JIM
I got it on camera. And look...

KEYSHA turns to the planter and sees the soil smooth and even, with the same lines drawn in it as before.

JIM (CONT’D)
Why isn’t there a hole or the dirt disturbed where it was?

KEYSHA
Let’s do a recorded shot with date and time.

CUT TO:

TINO, ELENA AND MARINA ARE AT A PICNIC TABLE ON THE SOUTH WEST GRASSY AREA OF THE PARK, LEFT OF THE BLACKTOP PATH.

TINO SITS IN HIS WHEELCHAIR FACING THE LAKE WITH THE WHEELS RESTING AGAINST THE END OF THE TABLE. ELENA AND MARINA SIT OPPOSITE OF EACH OTHER, NEAR TINO.

GO TO: CHARLES, stands at the top of the southwest path and watches a man approach him from the sidewalk.

MAN IS JACOB; DRESSED IN SUIT AND TIE; 50’S; LAWYER; CARRYING A LEATHER FLIPTOP ATTACHE.

JACOB stops in front of CHARLES. They nod at each other as they shake hands.

CHARLES turns to his right facing the lake, nods toward where TINO is sitting.

JACOB heads down the path and then onto the grass and over to where TINO, ELENA and MARINA sit.

He stops at the table on the opposite side of TINO.

JACOB (SMILES)
Good Morning!

He hands a business card to ELENA and MARINA. They take the cards, look at them.
JACOB
My name is Jacob Kravins, I am an attorney.

I’m looking for Tino and Elena Melez.

ELENA looks at her mother. Her mother shrugs a why not?

ELENA
Well, this is my son Tino...

JACOB (NODS AT)
Tino...

ELENA
I’m Elena Melez...

JACOB (NODS AT)
Ms. Melez...

ELENA
And this is my mother Marina Estes.

JACOB (NODS AT)
Ms. Estes.

ELENA
What is this about?

JACOB
I have been hired to help you and Tino. Do you mind if I sit down?

ELENA reaches over and places her hand on TINO’s arm.

MARINA
No, please, please sit.

JACOB brushes off a spot on the bench MARINA is sitting on and sits down. He brushes off the table and puts his case on it. He turns to face the three of them.

ELENA
You said someone hired you to help us?

JACOB
Yes Ms. Melez.

ELENA
Who?

JACOB
My client, your benefactor, has insisted upon anonymity.

TINO
What does that mean?

ELENA
He can’t tell us who it is.

JACOB
However, I am allowed to assure you your benefactor is NOT the lady who hit Tino, or her family.

TINO
What does this all mean?

JACOB (SMILES)
Excellent question young man. To start with...

JACOB opens up his attaché and pulls out a folder with documents in it.

JACOB (CONT’D)
First, any and all help from my client is free. Okay?

MARINA reaches across and clasps ELENA’s hand.

ELENA
Okay.

JACOB gives ELENA a document.

JACOB
That is a copy of the offer being made so can look at it and make your decision. Okay?

ELENA
Okay.
MARINA gets up, goes over and sits next to ELENA.

JACOB
In a nutshell: #1: your rent
for a 2 bedroom place and for
all utilities, will be paid
for up to the monthly figure
you see next to rent.

ELENA looks at JACOB. She starts to cry. MARINA pulls out a
handkerchief and hands it to her.

JACOB (CONT’D)
#2: An in-home health care
specialist will be provided
for Tino for up to 44 hours a
week from Monday through
Friday, except holidays.

ELENA
Oh my God!

ELENA leans over and hugs TINO.

JACOB
As such, my client expects
you to either get a job, or,
go to a tech or vocational
school. If you go to school,
my office will help you file
for a grant.

ELENA
A grant?

JACOB
You qualify. If you are not
given a grant, your school
costs will be paid for up to
2 years.

ELENA
You’ll pay for my college?

JACOB
Or you can work. Your choice.

ELENA (SHAKING HER HEAD)
I, I don’t know what to say.
JACOB looks at his watch.

JACOB
Is it correct your lawyer is appealing Tino’s case?

ELENA and MARINA become very concerned.

ELENA
Yes. Is that a problem?

JACOB
No. However, if, and only if he should quit the case, my client’s interest would best be served if you allow my office to handle the case, and any other legal matters you, or Tino may have. Okay?

ELENA
Of course.

JACOB starts putting the folder in the case.

JACOB
Of course, if you should win the case you won’t need the help of my client any more.

I would ask you to consider letting my office help you handle any award you receive from the case.

If you should accept the offer, please call my office and my secretary will set an appointment for you.

He stands up.

TINO
Can I ask you something?

JACOB
Yes, of course.

TINO
Why is someone doing this for us?

JACOB (SMILES)
Well Tino, your benefactor is wealthy; very generous; and believes in trying to help good people who face severe hardship through no fault of their own.

Tino, it might be hard for you to believe after what has happened to you, but there are good people in the world.

TINO
Will you please say thanks for me and my mom?

JACOB
I will.

ELENA
Mr. Kravins?

JACOB
Yes Ms. Melez.

ELENA
Can we accept the offer now?

JACOB
I’ll accept that as a verbal agreement. Please call the office and ask for Stacey.

Do you have means to get to the office?

ELENA/MARINA
Yes!

JACOB
Good, good.

He reaches across the table and shakes hands.

JACOB (CONT’D)
Ms. Melez, Ms. Estes.

Both women rise as JACOB steps next to TINO, taps him on the shoulder.

JACOB (CONT’D)
Tino, a pleasure meeting all of you and I look forward to seeing you in my office.

ELENA steps around TINO and up to JACOB with tears running down her face.

ELENA
Thank you thank you, God bless you and, and whoever our benefactor is for helping my son and me. God bless you.

Please tell, (crying) how much we really... how much... thank you.

JACOB
I will definitely pass on your heartfelt sentiments.

CUT TO: FULL SCREEN: “DAY FOUR” IN BOLD STANDS ERECT ON WATER.

CUT TO: A.M. SUNNY: PARK IS BACK TO NORMAL ACTIVITY.

GO TO: NORTH SIDE RETAINING WALL: KEYSHA AND ARISHA SIT WITH PAPER COFFEE CUPS:

KEYSHA
Thanks for hanging around.

ARISHA
Hard to pass up free coffee.

KEYSHA
Didn’t see you yesterday.

ARISHA
Had something I needed to do. Today was crazy with all the people. What a zoo.
KEYSHA
Same as yesterday. The police were ready today though.

ARISHA
This place cleared out quick when he no showed. You think he’ll be back?

KEYSHA
I don’t know, I really don’t know.

They sit in silence for a moment looking at the lake.

KEYSHA
How you doing today?

ARISHA
Better I guess.

They sit in silence sipping coffee. KEYSHA puts her coffee down on the wall, reaches into her purse, and pulls out a key ring with two keys on it.

She offers them to ARISHA.

KEYSHA
Here, we had these made for you.

ARISHA looks at the keys but doesn’t take them.

ARISHA
What are they for?

KEYSHA
They go to our townhouse.

ARISHA
Your townhouse?

KEYSHA
Ronnie and I want you to consider moving in with us. No obligations, for as long as you want to.
KEYSHA puts the keys on the wall. They sit in silence.

ARISHA
Why you doing this?

KEYSHA looks at her surprised. She shakes her head in disbelief.

KEYSHA
I swear Arisha! You’re one of the smartest people I know but sometimes you’re dumber than a box of donuts!

ARISHA
What the hell is that suppose to mean?

KEYSHA turns and faces ARISHA.

KEYSHA
Look at me, please?

ARISHA turns and looks at her.

KEYSHA
You! Are my sister... and I love you. That will never change. That’s the only WHY there has to be. Period! Okay?

ARISHA nods her head “yes”.

ARISHA
He’s alright with it?

KEYSHA (GRINS)
Actually, it was kind of his idea. I was thinking about it but he said it first.

ARISHA looks surprised.

ARISHA
Why would he be willing to do it?

KEYSHA
Because he loves me and knows how important you are to me, and he happens to be a good man. A really good man.

It tears me up the way your living. I’m always worried something will happen to you.

Just listen for a moment okay?

ARISHA nods her head “yes”.

KEYSHA
Look, our bedroom is on the first floor. We use one room as an office on the 2nd floor. You can have the other two, turn one into a den if you want.

Stay as long as you want.

You don’t have to do a thing but I know you. You can’t stand sitting around doing nothing for long so you’ll end up finding something you want to do.

The only thing we ask is not to have strangers over but not for the reason you might think.

ARISHA looks at her questioning.

ARISHA
Why then?

KEYSHA
Because of our work and there’s guns in the house. Ronnie’s even taught me how to shoot.

Cell phone rings in KEYSHA’s purse. She pulls the phone out, looks at the screen and shakes her head irritated.
KEYSHA (CONT’D)
Sorry. Work.

She flips the phone open.

KEYSHA (CONT’D)
Hello! (pause). Great! I’ll be there in about 15 to 20. (pause)

Hey, keep Jim and that intern Doug there if you can okay? (pause)

I’m on my way.

She closes the phone, puts it in her purse.

KEYSHA (CONT’D)
I have to put together a special on The Prophet and of course, they want it now.

She stands up to go, leaving the keys on the wall. She pulls out a folded $20 bill from her purse and offers it to ARISHA.

ARISHA
I’ve got money, but thank you.

KEYSHA looks puzzled.

ARISHA (CONT’D)
Just started getting spousal benefits from SS. Ain’t much but it’s something.

KEYSHA smiles at her, leans over and gives her a hug.

KEYSHA
I love you sis. At least think about our offer okay?

ARISHA hugs her back, nods her head “yes”.

ARISHA
Okay.

KEYSHA turns and begins walking away.
ARISHA looks at the keys, picks them up. She stands up watching KEYSHA walk away. She calls to KEYSHA.

                     ARISHA (CONT’D)
                     Hey!

KEYSHA stops, turns to look at ARISHA who is walking toward her.

                     ARISHA (CONT’D)
                     They got something to eat at that news room?

FULL SCREEN: “THE END” IN BOLD STANDS ERECT ON WATER.

NOTE:

The sequel: THE PROPHET RETURNS, will take place in L.A. at various locations. KEYSHA BARNES returns in her quest to interview THE PROPHET.