

THE PROPHET  
(OF MACARTHUR PARK)

ORIGINAL STORY  
AND  
SCREENPLAY  
BY

Shawn Wilkinson  
Northridge, Ca.  
818-836-1600

[pleasemailshawn@gmail.com](mailto:pleasemailshawn@gmail.com)

WGA Register #1628520

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 CONNECET 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 RECEPCTACLES 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 KEYSHA, LATE 30'S,  
YOUNGER SISTER OF ARISHA; LOCAL  
NEWS INVESTIGATIVE REPORTER;  
WEARS SUNGLASSES; EXTREMELY WELL  
DRESSED WITH BLACK LEATHER  
SHOULDER 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  
GRANDDAUGHTER 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. He 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. Reporter 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)

Nooooooooooooooooooooo!

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.

THE TREES ARE CLOSE ENOUGH TOGETHER TO BLOCK OUT A CLEAR VIEW OF THE TOP OF THE SLOPE, THE STREET RUNNING NORTH SOUTH WHICH FORMS THE WEST PARK PERIMETER, AND THE BUILDINGS ON THE OTHER SIDE OF THE STREET FACING THE PARK.

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

Owwwwwww.

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

Dammmmmmit! 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 7<sup>th</sup>. (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  
scouted 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 sidewaye.

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.

Quaaaack, 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 snuffles.

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:

MAN ON LEFT IS LENNY: LATE 30'S;  
WHITE; LONG HAIR; FROM  
LOUISIANA; LEATHER JACKET AND  
EAR RING.

MAN ON RIGHT IS C.Q.: LATE 30'S;  
WHITE; SHAVED HEAD; BEARD; FROM  
LOUISIANA; JEAN JACKET AND EAR  
RING.

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 in 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 1st 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 PROPHEET 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 2<sup>nd</sup> 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.



