

The Unfolding Ballad

Written By

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WGA REG# 1043871
February 8th, 2005

BLACK SCREEN

A winter breeze smoothly introduces itself.

BEGIN TITLES

EXT. LAKESIDE - DAY

FADE IN SLOWLY with a STRONG BLUR. Gradually all things focus. Snowfall, trees, and a handsome YOUNG MAN, 20, sits in the snow dressed for autumn. He is depressed with cold hands seeking warmth inside his pockets.

SUPERIMPOSE - DECEMBER 31ST, 2001

DISSOLVE TO:

EXT. VIBLE RESIDENCE - DAY

New Jersey suburbia. The Young Man enters through the front door.

DISSOLVE TO:

INT. VIBLE RESIDENCE - DAY

The Young Man strolls throughout like a tourist.

DISSOLVE TO:

LIVING ROOM

He discovers a family portrait. We don't see this photo, though the young man studies it thoroughly. Then, someone enters through the front door. The Young Man freezes.

Unseen, the person walks upstairs and returns to the outside shortly, oblivious to the young man's presence. The young man walks to a window to watch the person leave in a car.

DISSOLVE TO:

EXT. LAKESIDE - NIGHT

TYM (The Young Man) slowly falls asleep in the snow.

CUT TO:

EXT. HILLSIDE - DREAMLIKE IMAGERY - DAY

WE SEE two rainbows, flocks of birds, flowers, and sunshine. A unicorn appears from beyond the hillside.

CUT TO:

EXT. LAKESIDE - MORNING

CLOSE - GROUND

A pair of black boots CRUNCH the snow.

WIDE - TYM

fakes sleeping. A MAN dressed in black marches towards him.

CLOSE - TYM

shuts his eyes tight.

THE MAN IN BLACK

a mysterious one, suddenly arrives by Tym standing above him. From inside his black coat, he pulls out a handgun and sets it besides Tym. The man's face is hidden. The man in black walks away, vanishing. Tym opens his eyes. He grabs the gun where he expected it to be.

CUT TO:

EXT. INTERSTATE - DUSK

Tym walks the shoulder lane.

CUT TO:

EXT. DELAWARE MEMORIAL BRIDGE - DAY

Tym paces from New Jersey to Delaware high above the Delaware River.

CUT TO:

EXT. VANDERSLICE HOME - NIGHT

A Lincoln Navigator with Delaware tags pulls into the driveway. BRIAN VANDERSLICE, 38, is about to get out from it.

Tym sneaks up and fires six bullets at close range into Brian.

CUT TO:

INT. VANDERSLICE HOME - NIGHT

HOLLY VANDERSLICE, 38, Brian's wife, has heard the shots, terrified as she approaches her front door.

CUT TO:

EXT. VANDERSLICE HOME - NIGHT

Tym is aiming the gun at the front door. He shoots once.

CLOSE - BLOOD

WE HEAR blood dripping into a puddle already existing.

Snowflakes begin to fall from the sky.

END TITLES

FADE OUT:

INT. TYM'S BEDROOM - MORNING

The season is summer. A phone RINGS. Tym ignores it.

He opens his eyes to 8:46 on a clock radio. An airplane soars above the house ROARING.

CUT TO:

INT. DAMON'S - MORNING

Tym is at a booth in a popular restaurant called Damon's, an upgrade from Denny's. The entire interior is black and white while breakfast is served. It's jammed packed.

He looks around and sees the round, alluring brown eyes of a young woman seated nearby. Her name is LEVITIA, 20. She's with her MOTHER. LEVITIA wears a red top - the only person donning the color. Half Mexican and half white, her long auburn and dark brown hair complements her outfit with perfection.

Then, her eyes meet Tym's. Tym looks away. So does the LEVITIA. They play this game two more times and Tym almost smiles to himself. She does as well.

A WAITRESS delivers two glasses of water.

WAITRESS

And your water has arrived.

She slips him her phone number.

TYM

Thank you... for the water.

The waitress smiles and flees.

ANGLE ON GABRIEL GROOM

sips the hottest cup of coffee. At 49, he's the world's greatest homicide detective with a dark intellect, seated behind Tym in the adjacent booth. Their backs are to each other.

His cell phone RINGS.

SLOW MOTION

Gabriel answers it.

CLOSE - THE PHONE

pressed against Gabriel's ear.

INTERCUT MULTIPLE TIMES TO:

EXT. NORTH PHILLY STREET - MORNING

CLOSE - TY KENT

a thug residing from North Philly, is on the other end of the line.

The SOUND of Damon's is all we hear.

Gabriel says nothing but listens to every syllable.

CUT BACK TO:

Continue INTERCUTS periodically between Gabriel and Ty Kent.

INT. DAMON'S - MORNING

Tym chews some gum briefly and sticks a quarter onto it. Then he stamps it under the table.

ANGELA, the blonde hostess, awaits for Tym's attention. With her is HOPE, a 28-year-old beauty.

ANGELA

Can you do me a favor, old friend?

TYM

Depends.

ANGELA

Do you mind if she sits and eats here with you?

HOPE

I won't bite.

TYM

Sit.

HOPE

Thanks.

ANGELA

(to Hope)

Don't worry. He's really a nice guy. And I'll send the waitress for you as quickly as I can, all right?

HOPE

Thank you.

Angela leaves.

HOPE

You sure you don't mind me sitting
here?

TYM

I'm sure.

Hope gently and smoothly caresses her forehead.

HOPE

Goddamn it.

TYM

Are you cold?

HOPE

No.

A beat.

TYM

I can tell you right now you're not
from around here are you?

HOPE

And how can you tell that?

TYM

Where are you from?

HOPE

Brooklyn.

TYM

Really?

HOPE

Wouldn't wanna be from anywhere else,
so, really. Where'd you think I was
from?

TYM

I picture you as one of those rich
Martha's Vineyard people or from The
Hamptons.

HOPE

That's funny. No, I'm from Brooklyn,
born and raised.

A beat.

TYM

You ever think of time as being a
countdown instead of a progression?

HOPE

(puzzled)

Ummmm, no.

TYM

Where we're not actually going
forward, but backwards.

Hope thinks it over.

HOPE

Were you one of those prodigies of
some sort, on his way to M.I.T.,
trying to discover something as much
as impossible as it is ingenious
like, the speed of darkness?

Tym thinks it over.

At this point, we know Gabriel is furious.

CLING! Hope is startled as Gabriel hammers a fist onto his
table.

GABRIEL

(subtitled thoughts)

Niggers. They must be annihilated.
All of them. But him first.

Gabriel rises and leaves Damon's.

TYM

You have a headache?

HOPE

Yeah, but a migraine it seems like
though.

TYM

Well, congratulations.

HOPE

Excuse me?

TYM

You're newborn. She must be, or he
must be nine, eleven months old by
now.

HOPE

Son of a bitch -- wait -- do I know
you?

TYM

Doubt it.

HOPE

Then how do you know this? Am I
still showing a little?

TYM

Not at all. I remember you from the
hospital

HOPE

You really remember me?

TYM

Really.

HOPE

Wow. That's amazing. You can
remember me, a total stranger, from
such a long time ago.

TYM

Well, I have this, memory thingy.
It's perfect. Everything or anything
of interest just stays with me.

HOPE

I've never heard of that before.

Hope grins and doesn't believe any of it.

TYM

What's that like, being a mother?

HOPE

The greatest. I believe every new
life conquers any new death. Remember
that if you will.

TYM

I will. A boy or girl?

HOPE

Girl.

TYM

Name?

HOPE

Carly.

TYM

And where is he?

HOPE

He is, I-don't-care.

TYM

(carefully asked)

Why?

HOPE

He hit me. He struck me so hard I now have an ongoing dilemma with these sinister headaches.

TYM

These two dummies are lost in the woods. I mean, they're certified dumb. Vivid and blatantly. I mean, these two dumb bastards are the dumbest beings that has ever existed on Earth. So they're walking and walking without a clue of where they are. Then they come across a river. Not a real river. More like a stream you know, a creek, that type of thing. And Dummy Number One asks Dummy Number Two, "How the hell are we gonna get across this river?" Dummy Number Two says, "Why don't you go look for some branches, twigs, sticks, logs, anything to make a bridge?" So he goes and is gone without thinking twice. About three hours later, this dummy returns with enough branches to build another Brooklyn Bridge. But when he gets back he sees his friend, Dummy Number One already across the river. So he's pissed, and he says, "Shit! Now how am I gonna get across the river?"

Tym is about to deliver the greatest punchline ever.

TYM

And Dummy Number One says --

(pause)

-- "You dumb motherfucker! You are across the river!"

Hope CRIES OUT laughing. She attracts much attention.

HOPE

Oh my God!

TYM

You okay?

She calms.

HOPE

Wow. That was so lame. But cute.

TYM

Yeah. My brother told me that joke.

HOPE

(appreciative)

You're a diamond with a pulse.

TYM

What's your name?

HOPE

Hope.

TYM

Without you there's no hope for me.

HOPE

Oh, god.

Tym shivers.

TYM

Are you cold?

CUT TO:

INT. GABRIEL'S HOME - MORNING

BEDROOM

Gabriel loads a clip into a Desert Eagle.

BLAM!

He fires and shoots a pillow on his bed.

KITCHEN

Gabriel stands at the counter and sips on a cup of coffee.
His wife, MARY, enters the home and into the kitchen with
two bags of groceries. She looks to be 30, but in fact is
closer to 45, overwearing her make-up.

MARY

Hi.

We instantly assume the couple is on the brink of a divorce.

GABRIEL

(quietly)

Hey.

Mary puts away the groceries.

MARY

Bianca called. She's engaged now.
(beat)
Your son called also.
(no answer)
He's doing fine.

Mary stops to declare Gabriel's complete attention.

MARY
Gabriel. Look at me.

He refuses.

MARY
(explosively)
GABRIEL!!

Gabriel, unmoved, gently puts down his cup.

MARY
I want you to retire.

GABRIEL
That is an impossibility.

MARY
I just told you your son called.
He's out there, God knows where
exactly and you stand here showing
not a hint of curiosity. You're
neglecting my son! My son! It's
nothing at all to you.

GABRIEL
He left.

MARY
Listen, he --

GABRIEL
-- He left.

A beat. Mary moves closer and more solemn.

MARY
So he could be starving right this
minute and you wouldn't give a damn?

GABRIEL
He left.

She moves closer.

MARY
He could be dead, God forbid, and
you wouldn't care?

A beat.

GABRIEL

(boldly)

He left.

Mary SMACKS Gabriel across the cheek!

MARY

Goddamn and fuck you, Gabe!

GABRIEL

No, fuck you.

There is absolute silence.

GABRIEL

(subtitled thoughts)

Nobody can understand how I feel.

MARY

Leave. You leave, now.

Everything is still.

MARY

Gabriel I want you TO LEAVE NOW!!
LEAVE!!

Gabriel rushes to the bedroom.

BEDROOM

Gabriel equips himself with a gun.

CUT TO:

EXT. GABRIEL'S HOME - MORNING

Gabriel hurries to his car and speeds off.

CUT TO:

EXT. DOWNTOWN PHILLY - DAY

Gabriel is the sole person standing still within the vast
mobile pedestrian crowd.

CLOSE - GUN

His finger is on the trigger.

CUT TO:

EXT. PHILLY SKYLINE - DAY

Establishing where we are, the City of Brotherly Love never

looked so grand when represented.

CUT TO:

EXT. DOWNTOWN PHILLY - DAY

Gabriel begins to march across the street into oncoming traffic. Cars SWERVE, BRAKE, and SKID, avoiding life threatening collisions.

He's pacing for a group of BLACK TEENAGERS with an intention to shoot and kill.

The group finally spots Gabriel coming from the chaos in the street. They meet.

Gabriel stares at them, and they stare back, startled.

GABRIEL

The only reason you niggers get to
see another day, get to breathe
another breath, is because I chose
not to. Remember me always.

CLOSE - TEENAGERS

We're struck as they are, viewing our personal fear of death and reaction in their own eyes.

CUT TO:

EXT. NORTH PHILLY STREET - DAY

Gabriel's car brakes hard. FOUR YOUNG BLACK MEN, a crew, are hanging out on a corner in front of a deli. Gabriel goes directly after one of them, tackling him to the sidewalk following with a gun to his head.

GABRIEL

Where is he? No. Tell him to come.

The man YELLS in pain. Gabriel reacts almost pulling the trigger.

SLOW MOTION

The three other black men each draw their own pistols simultaneously.

Gabriel looks over realizing his own life is not for trade. He withdrawals.

CUT TO:

INT. GYMNASIUM - NIGHT

The 4th of July party in progress. EVERYBODY in town has

attended. A microcosm of America's population is here. Hip hop music BLARES loud enough to deafen. Four wall-to-wall American flags decorate each side of the gym's interior. There's a bar set up.

Tym enters and it's like a celebrity sighting. Everyone knows him shaking hands as he fights through the crowd like a snake in a grassland. He runs into JEFF, 21.

TYM

You've seen her around?

JEFF

What?

TYM

(louder)

Have you seen her?

JEFF

No!

CUT TO:

RAVEN, 18, sits with Angela, bored.

ANGELA

Look who just stepped in the building.

Raven smiles.

ANGELA

You're in love.

RAVEN

I don't even know him all that well.

CUT TO:

Tym bumps into KAREN, 19, an attractive, short brunette carrying a seductive aura. She gives him a kiss on the cheek.

KAREN

Hey, what's your name?

TYM

Who wants to know?

KAREN

(moves in skin tight)

I do.

TYM

Okay. Listen carefully, cause I'm serious, okay? If you really wanna know, call me, and I'll tell you everything about me you wanna know.

KAREN

Okay, what's your number?

TYM

If you really wanna know, you'll
find that out without my help.

KAREN

Why don't you just tell me?

Tym shakes his head, no.

CUT TO:

ANGELA

Stay here.

Angela heads for Tym.

ANGELA

Raven's over there. She wants to
talk to you.

TYM

Where? Oh, I see.

JUMP CUT TO:

RAVEN

What's up?

TYM

You tell me.

RAVEN

Nothing at all.

TYM

How are you feeling?

RAVEN

I'm fine, thank you.

They both look into the massive crowd. Jay-Z's hit from the
2001 summer, "Izzo (H.O.V.A)" starts an instant buzz. Raven
is into the music. A YOUNG MAN approaches her.

YOUNG MAN

(reaching out for
Raven's hand)
Come on.

She smiles and dances with the young man. Then red, blue,
and white strobe lights begin to flash on and off.

CUT TO:

INT. LEVITIA'S BEDROOM - NIGHT

Levitia reads a novel. Shortly her concentration strays elsewhere thinking of someone. She feels a chill and rubs her arm.

CUT TO:

INT. GYMNASIUM - NIGHT

Tym feels a chill and rubs his arm.

The DEEJAY, black and 26, stops the music. Everyone boos him.

D.J.

Yeah, yeah, yeah... ya' mommas.

The party boos even more. Random taunts are shouted out.

VOICE

Yo! That's D.J. I Ain't Go No Clue.

Laughter.

D.J.

A'yo this is what's up. It's about time for that time. Financed, sponsored, brought to you and all that good stuff by my man who put together this party, no other than --

The mic cuts off. The deejay points to Tym. Tym makes himself known to all and bows.

The deejay taps the mic and sound returns.

D.J.

-- who will now provide you and I with another surprise outside. So we gonna take this party out onto the football field where we got something special set up for this special 4th of July celebration. Knah'mean? Let's go!

A DRUNK yells out.

DRUNK

U.S.A.!!! U.S.A.!! U.S.A.!

The party follows the chant as they exit the gym.

RAVEN

(to Tym)

What's the surprise?

TYM

It's not really a surprise, but I do have one that I have to give to you, personally.

RAVEN

When?

TYM

Give me an hour and a half or two.

Angela comes to pick up Raven.

ANGELA

Come here, I gotta show you something!

She drags her away. Tym is left alone and the gym is nearly vacant. The strobe lights keep flashing, and the gym is emptied. Tym sits in the same spot. He notices not far away a GIRL crying her heart out silently. She's screaming, yet nothing is heard.

CUT TO:

EXT. FOOTBALL STADIUM - NIGHT

The party is set.

D.J.

Okay I'm gonna need a countdown for the surprise, aight? Here we go, 10, 9...

PARTY

8, 7, 6, 5, 4, 3, 2, 1!!!

Tym sits high up in the bleachers, alone. On zero, the music returns with professional red, white, and blue fireworks shooting up into the sky. Tym looks down on what he has created, impressed.

CUT TO:

INT. LEVITIA'S BEDROOM - NIGHT

Levitia is glancing out her window and can see the fireworks. It puts a smile on her face.

CUT TO:

EXT. ROADSIDE - NIGHT

Gabriel leans against his car seeing the fireworks. During each firework he empties a round from his gun into the air. Distraught, he twitches quite often.

GABRIEL
(subtitled thoughts)
Lord Jesus, please warn everyone
about me.

CUT TO:

INT. GABRIEL'S HOME - NIGHT

BEDROOM

Ready for bed, Mary pulls back the covers. She wonders about
a bullet hole in her pillow.

CUT TO:

EXT. FOOTBALL STADIUM - NIGHT

ANGLE CENTERED ON TYM

PAN 180 DEGREES TO SEE a figure in the opposing bleachers.
A MAN, unidentifiable. The fireworks light up everything in
sight except him. It's as if he is a shadow.

CUT TO:

INT. TYM'S BEDROOM - LATER THAT NIGHT

Upper middle class Delaware suburbia. A brand new home.
The room is extremely neat with many symmetrical arrangements.

RAVEN
How did you set up that party tonight?

TYM
Why?

RAVEN
I just wanna know. You know, I don't
even know you and I'm in your bedroom.
That's somewhat of a bad combination.

TYM
You know I'm not gonna do anything
to you.

RAVEN
I'm not assuming anything. I just
wanna know who's bedroom I'm in.

TYM
I understand, but I'm not like other
guys. So, don't worry. I'm cool.

He's by the window now.

RAVEN

Yeah, that's the same thing Michael
Jackson said in the Thriller video.

A beat.

RAVEN

What? What are you looking at?

Tym sees someone walking to the front door. A MAN dressed
in black wearing a ski mask.

TYM

Shhh. Call the cops.

CUT TO:

Tym stands at the top of the stairs looking down into total
darkness. Light from the bedroom contrasts the two floors.

From the darkness below comes flying a sharp and shining
blade! It passes above Tym's shoulder. Running footsteps
are heard downstairs. Tym chases after them.

JUMP CUT TO:

EXT. TYM'S HOME - NIGHT

Tym charges out of his house holding a gun ready to shoot
anyone in sight but fails to find a single soul.

INT. GABRIEL'S CAR - NIGHT

He's approaching Tym's house. Two state police cars are
already parked there. Along with Gabe is RICHARD, a very
tall and young novice detective.

RICHARD

What's this about?

GABRIEL

Could be something, or it could be
everything.

CUT TO:

EXT. TYM'S HOME - NIGHT

Tym and Raven sit on the front steps. Raven remains scared.
TWO STATE POLICE OFFICERS are talking things over on the
driveway.

Gabriel arrives and joins the officers. Richard walks to
Tym and Raven.

RICHARD

You two okay?

Raven nods, yes. Tym doesn't notice him, but stares at Gabriel.

RICHARD

All right, can I get your name?

RAVEN

Raven.

RICHARD

And your boyfriend here?

TYM

We're just friends. What's your name?

RICHARD

They call me Dickeys. Detective Richard. Two dicks. Dickeys.

TYM

Okay Dick Dick, you two the back up?

RICHARD

No, we're actually looking for someone and my partner believes this guy that broke into your house tonight could have something to do with that.

TYM

And you don't?

RICHARD

I face facts, but he's supposedly the best. As prime as they come. The highest of the highs in this line of work.

TYM

What makes him so special?

RICHARD

Never has let one murder go unsolved. Never. If his badge pissed all the other cops would need umbrellas for theirs.

(beat)

So, can you briefly describe tonight for me?

RAVEN

I'm gonna go.

CUT TO:

EXT. VANDERSLICE HOME - DAY

Gabriel rings the doorbell. He feels on a bullet hole in the door. Holly Vanderslice opens the door.

HOLLY VANDERSLICE

Thank you for coming.

CUT TO:

INT. VANDERSLICE HOME - DAY

LIVING ROOM

Holly and Gabriel both sip on hot cups of coffee.

HOLLY VANDERSLICE

For so long I've wished that I should have opened that door... just so we could see each other and feel each other just one last time even if it meant my life as well. I was empty. Not to know why my husband was murdered, it's really hard to grasp. And I haven't yet still. And to live without him didn't serve a purpose. But, now I know there's hope. Mr. Groom, I have a request.

GABRIEL

What is your request?

HOLLY VANDERSLICE

I need you to find the person who took my husband from me, and I need you to kill him.

GABRIEL

Mrs. Vanderslice, I swear to you on my son's life, it is done.

(beat)

It's only a short matter of time now.

HOLLY VANDERSLICE

Thank you.

CUT TO:

INT. PUBLIC LIBRARY - DAY

Tym walks down different aisles throwing his arm out, randomly selecting three books.

AT A TABLE he skims through pages.

ANGLE ON BOOK

WE SEE disturbing pictures from The Holocaust of WWII.

Tym chooses the other book.

ANGLE ON OTHER BOOK

WE SEE pictures of blacks lynched in the early 20th century.

Tym returns the two books.

ANGLE ON GABRIEL

He sits at table reading a book on U.F.O.'s.

TYM (O.S.)

E.T. wanted for murder?

Tym comes INTO VIEW sitting across from Gabriel. They finally meet face to face.

GABRIEL

No, he is not.

Gabriel stares at Tym's book.

TYM

Physics and that stuff. Figured I'd finally crack the mystery of time travel.

(beat)

You don't have the slightest clue who I am, do you?

GABRIEL

And you know who I am? A lot of people do.

TYM

Were you abducted before?

GABRIEL

Young man, I'm not in any mood to be taken lightly.

TYM

Detective Groom, I'm gonna look in you the eyes and let you know how serious I am. The future is something I can't see. So, what do I do?

(beat; Tym stares into oblivion, serious thoughts run through his mind)

I'm gonna take somebody's life, and I want you to solve the case since you're the best. That simple.

Gabriel sets aside his book.

GABRIEL

You are serious?

TYM

Swear to God and all I am.

GABRIEL

And you're challenging me?

(spoken in Italian,
English subtitles)

Young and dumb.

TYM

Call it whatever you choose to.
Someone will surely die.

GABRIEL

Well this challenge, I am honored to accept. But, you listen to me and you listen with both right and left ears -- to ask what you're asking for is to ask for death. You said you know me, maybe you knew me. But you don't have a fuckin' clue what I would do to you. I beg you to reflect your intentions.

TYM

(suddenly spoken in
Italian, English
subtitles)

That is an impossibility.

A beat.

GABRIEL

A nigger recently killed my brother.
You're gonna kill someone else. You
and that nigger are the same to me.

(Italian, English
subtitles)

Wherever you will be, I will be.

They both look at each awkwardly.

TYM

(Italian, English
subtitles)

Would you spare my life if I told
you that someone is trying to kill
me and that I am just taking the law
into my own hands?

GABRIEL

(Italian, English
subtitles)

Then you should notify an authority.
Is this the true reason why you are
here?

TYM

(Italian, English
subtitles)

No. My situation is very complicated.
No one can understand what I am going
through.

(beat, Italian, English
subtitles)

That's all I have to say.

GABRIEL

(Italian, English
subtitles)

Then it is done?

Tym rises to leave.

TYM

(back in English)

Much sooner than you'll ever think.

CUT TO:

EXT. SIDEWALK - DAY

THE VIEW is over Gabriel's shoulder, similar to a TV
interview.

RAVEN

He's funny, gentle, yet bold.
Everybody likes him. Very unselfish.
But, I guess you can say he's a little
weird. Not in a bad way though.
He's just probably on another
intellectual level than most of us,
or probably all of us. Like, he
might just say something out of the
blue like --

INTERCUT TO:

EXT. PARK - DAY

Tym is leaning down, feeling the ground.

TYM

I can feel the earth rotating.

CUT BACK TO:

EXT. SIDEWALK - DAY

RAVEN

But, he's harmless. Saved my life
in a way one day not too long ago
and that's how I met him.

CUT TO:

INT. GABRIEL'S OFFICE - DAY

THE VIEW is over Tym's shoulder, similar to a TV interview.

RICHARD

He can be very intimidating. Ever
since his brother was murdered they
say he lost knowledge of himself. I
never knew the real him, but you can
easily tell he's very distant.

(beat)

A couple months back, when we uh...
when I first got assigned to him, we
went to a house to arrest an old man
who had killed his own niece. He
let's us in and confesses, casually
gets ready to go to jail for the
rest of his life, leaves the room
and comes back firing a shotgun from
out of this world. Gabriel takes
him out without fear or hesitation.
It's over within seconds. But, when
I finally realize what had just
happened, Gabe walks up to the old
man who's dead already... and --

INTERCUT TO:

INT. OLD MAN'S HOUSE - DAY

Gabriel approaches the corpse.

RICHARD (V.O.)

He empties a clip into the man's
skull.

Gabriel shoots. Then he calmly walks by Richard and exits
the house.

RICHARD (V.O.)

When he's finished he walks past me
without any eye contact whatsoever.

CUT BACK TO:

INT. GABRIEL'S OFFICE - DAY

RICHARD

Yeah. Killings kill him inside.
Your friend is a dangerous man.

CUT TO:

INT. GABRIEL'S HOME - NIGHT

Gabriel walks into his BEDROOM. Mary's in bed half sleep.
Gabriel sits next to wife and is delicate.

GABRIEL

(subtitled thoughts)

I need you.

(speaks)

Mary, I need you.

(subtitled thoughts)

If we are none, then suicide is my
only option.

(speaks)

Everything will change. I give you
all my heart and apologize for all
their is to take back.

(kisses her)

You just have to understand the
promise I made. This one last case
and it is done. You will have me
back. Bear with me. It won't take
much longer.

CUT TO: LATER

Gabriel and Mary under their covers. Gabriel awakens to a
sense of danger.

CUT TO:

Gabriel peeking through a window downstairs

POV

He sees a YOUNG MAN IN BLACK across the street slowly pacing.

Gabriel has a gun armed ready for anything.

CUT TO:

INT. DAMON'S - NIGHT

Tym and Raven prepare to dine at a table for two. They are
mute at first. Then, their waitress arrives, an Italian
belle, BIANCA, 21, very lively with tons of smiles.

BIANCA

You two ready to order yet?

RAVEN

I'm sorry. I still can't decide.

BIANCA

No problem. Take your time.

(set to leave)

TYM

Wait a sec. By any chance do you
remember me?

BIANCA

(scrutinizes his face)

Can't say I do. Can't say I don't.

TYM

(Italian, English
subtitles)

But, I do look familiar?

BIANCA

(surprised, impressed)

Yes you do.

(Italian, English
subtitles)

Are you fluent?

TYM

(Italian, English
subtitles)

That depends on what we're talking
about.

(gazes into her eyes)

A beat.

BIANCA

(Italian, English
subtitles)

Are you flirting with me?

Tym gazes some more.

BIANCA

(Italian, English
subtitles)

Your date doesn't understand a word
of what we're saying, does she?

TYM

(Italian, English
subtitles)

We're not together. Just friends.

Bianca glances at Raven and doesn't believe it. She then
flaunts her engagement ring. It's priceless.

BIANCA

(Italian, English
subtitles)

What about my fiancée? Nice try
though.

TYM
(Italian, English
subtitles)
Congratulations.

BIANCA
(to Raven)
Think you better keep an eye on him.

TYM
I just wanna say one more thing --
about Gabriel.
(Italian, English
subtitles)
If you care to save him. I suggest
you call him.

Bianca's smiles disappear. She leaves. Raven wonders about
infinite possibilities.

RAVEN
(slightly giggling)
I don't even wanna know.

CUT TO a DIFFERENT VIEW.

We're looking over the shoulders of a MAN dressed in black.
He is alone. His and our POV show Tym and Raven's table.

CUT TO:

EXT. DAMON'S - NIGHT

Walking to Tym's car, a Lexus GS430.

RAVEN
Okay I lied. I wanna know. What
did you say to the waitress?

TYM
Something personal. Do you wanna
drive?

RAVEN
Sure.

CUT TO:

EXT. ROAD - NIGHT

The Lexus approaches a red light. Raven and Tym are the
only ones around.

CUT TO:

INT. DAMON'S - NIGHT

Bianca returns to the table to collect the bill. She finds at least five hundred dollars cash in tips.

CUT TO:

INT. LEXUS - NIGHT

Complete silence. Tym turns to Raven. She looks at him.

RAVEN

What?

TYM

There's something I need to tell you.

RAVEN

Spit it out.

Tym wants to so bad, but remains unspoken.

Two fire engines with their sirens SCREAMING come speeding fast from behind. They run through the red light in a flash and disappear down the road.

A beat.

Bang. Bang! Gunshots afar. Another one. BANG! Closer. BANG! The shooter can't be found. BANG! The passenger side window cracks. And so quickly, Tym is shot in shoulder.

TYM

AHH!!

(repeatedly)

RAVEN

(at the sight of blood)

OH MY GOD!

Raven reacts.

CUT TO:

EXT. ROAD - NIGHT

Tym's yells are heard. Raven's chaotic reaction as well. Nobody around to help. The Lexus finally takes off.

CUT TO:

INT. GABRIEL'S OFFICE - DAY

At his desk, Gabriel reads a U.F.O. nook. In walks Tym with his arm in a sling, helping himself to a seat.

Gabriel continues to read. A beat.

Tym picks up a photograph of Gabriel and Mary from the desk.

TYM

Is your wife worth living for? They
say ever man grows up to marry his
own mother. That true?

GABRIEL

You married?

TYM

Not even close.

GABRIEL

Car wreck?

TYM

Yeah, something like that. He shot
me.

GABRIEL

Who?

TYM

I need your help. Find out who shot
me.

GABRIEL

And then?

TYM

You remember.

GABRIEL

Yes I do.

CUT TO:

INT. RESTAURANT - NIGHT

Gabriel and Mary out for dinner.

GABRIEL

I asked myself earlier today if you
were worth living for.

MARY

Am I worth living for, Gabe?

GABRIEL

I almost gave up once. My brother
was the only real connection I ever
had growing up. When he was killed,
all things just shut down like that.

(snapped his fingers)

His maker still walks unpunished.

That got to me. But, I hate no more.
Whatever you want, whatever I can
do, all except one, and it's yours.
I'm so sorry for losing knowledge of
us.

MARY

I missed you.

GABRIEL

Missed?

MARY

Reflect. Your son. Your love just
ran. My Gabe, my husband, the one I
know, I missed dearly.

GABRIEL

I'll do my best to keep you from
feeling that ever again.

CUT TO:

INT. GABRIEL'S OFFICE - DAY

Gabriel and Richard consult.

RICHARD

Gabe, I think you should look into
this a little more carefully.

GABRIEL

Call me, Gabriel.

RICHARD

Gabriel?

GABRIEL

Yeah. For now on, you and everybody
else can call me, Gabriel.

RICHARD

He's going to do something to
somebody. We're supposed sit back
and wait for that?

GABRIEL

He's not gonna do a damn thing.

RICHARD

Why isn't he?

GABRIEL

He's not getting paid.

(Richard looks puzzled)

There's no contract. He's no
assassin.

RICHARD

Look, I'm not the novice you make me
and all the rest out to be. That
wasn't my assumption either.

GABRIEL

Calm down.

Gabriel goes to refill a cup from a coffee machine.

GABRIEL

A killer, a murderer, same similarity,
same difference, takes life from
here --

(points to his heart)

-- and not from here.

(points to his brain)

If you're making threats, you're
questioning yourself. If you're a
killer, your mind doesn't talk, but
your heart does. He's not ready
yet.

RICHARD

Let's say you're right --

GABRIEL

-- I am.

RICHARD

He's not ready. And when he is?

A beat.

GABRIEL

Some day that'll be.

CUT TO:

INT. DAMON'S - NIGHT

Tym sitting alone in a booth. His focus is a YOUNG COUPLE
not too far away. It somewhat saddens him.

A WAITRESS drops off the bill. She's gone in a split second.
Tym pulls out a few bills from his pocket. Needing some
more change he reaches under the table and grabs the quarter
he placed there sometime before.

Suddenly, Karen, the girl from the 4th of July party, takes
a seat across from Tym. Her friend, STEPHANIE, 19 and blonde,
sharing the same personality as Karen, squeezes herself next
to Tym.

TYM

(to Stephanie)

Let me see your hand.

Stephanie give him her hand.

TYM

Pay close attention. Listen
carefully. I'm going to touch your
hand, okay?

STEPHANIE

Only my hand?

TYM

Yeah. Just your hand for now. I'm
gonna touch your hand and you tell
me whether you hear me touching your
hand or you feel me touching your
hand.

STEPHANIE

(unsure of what to
expect)

Okay?

Tym takes his index finger and as gently as possible grazes
down onto Stephanie's hand.

TYM

Did you hear that?

STEPHANIE

No, I felt it.

TYM

Okay, okay. Listen real carefully.
Matter of fact close your eyes.

She closes her eyes. Tym touches her hand again the same
way but even more gentle this time.

STEPHANIE

Holy shit!

She opens her eyes.

TYM

Did you hear it?

STEPHANIE

Yeah, that was kinda' freakish. You
have a smooth touch. Why are you
here all alone?

TYM

Why, what's up?

KAREN

What are you doing tonight?

TYM

What I do every night, nothing.

STEPHANIE

Why not do something for a change?

TYM

Something sounds interesting at the present moment. Whatever something may be.

KAREN

Let's go then.

TYM

Where are we going?

STEPHANIE

To our apartment.

TYM

Where's that at?

Karen pushes out her chest. On her tightly fitted t-shirt reads, "Delaware."

KAREN

(smiling as usual)

Just on the U of D campus.

STEPHANIE

Come on.

Stephanie grabs his hand and drags him to the register and then out of the restaurant.

The waitress returns to Tym's table, agitated to find no tip.

CUT TO:

EXT. DAMON'S - NIGHT

Tym releases his hand from Stephanie.

TYM

Wait a sec.

CUT TO:

INT. DAMON'S - NIGHT

IN THE KITCHEN, Tym finds his waitress. She turns around and we see that she's close to crying. He shoves a wad of cash into her hand.

TYM

Thank you. All right?

WAITRESS

(extremely appreciative)

Yes.

Tym leaves. The waitress celebrates the death of her pain.

CUT TO:

INT. APARTMENT - NIGHT

Tym, Karen, and Stephanie have just started smoking weed.

STEPHANIE

Here.

Tym takes the joint. He inhales with pride. Ten seconds later he's coughing constantly. The girls giggle at him.

KAREN

Goddamn.

Tym falls head first on the couch.

STEPHANIE

All guys suck. There's not one guy worth shit out there.

KAREN

What about him? Does he suck?

STEPHANIE

No, not him. Every guy but... hey, you what the fuck is your name?

Tym rises to attention.

TYM

No, I do not suck. I am a true gentleman.

KAREN

Are you high yet?

STEPHANIE

Nope. Are you?

KAREN

I don't know.

Karen starts laughing hysterically. She's high.

STEPHANIE

Yes, you are bitch.

(to Tym)

Yo, you there, why are you guys all
such certified assholes?

TYM

I wouldn't know

At this point, all three have taken their turns inhaling
some effective marijuana. Tym's eyes, red and watery, stare
beyond the walls.

KAREN

Maybe he's the one for us all?

STEPHANIE

If you could choose between one of
us to fuck right now, who would you
choose? Yes or no answer.

KAREN

Bitch, what the fuck are you talking
about?

Stephanie crashes on the floor with laughter.

KAREN

Our names aren't yes or no. Dumb
ass ho.

STEPHANIE

Just answer the question.

A beat. MOVE IN CLOSE on TYM. He has a grim look on his
face. His cheekbones then rise and a smile forms.

TYM

Lovely.

Following is heart pounding laughter.

Tym glances up and sees Karen doing ballet dances.

TYM

Why the fuck is she doing ballet?
(laughing continuously)
Oh my god.

KAREN

Let's take him.

STEPHANIE

Where, the bedroom?

KAREN

No, not yet.

CUT TO:

INT. ROOM - NIGHT

CLOSE - TYM

He's high again, on the floor and facing the wall, inches from it. His eyes are closed ninety percent of the time.

STEPHANIE (O.S.)

When do you wanna go back home?

TYM

(very much out of
focus)

Home? Yeah back home, right? We --

KAREN (O.S.)

My dad said he'll get our tickets
whenever, so whenever. Like that's
anytime soon.

TYM

-- don't have any sales tax, I mean
oh shit, sales tax in Delaware. So
you go and get a apple pie from Burger
King for 99 cent, that's all you
gotta pay. No dollar and eight cents
or whatever the fuck you pay anywhere
else. Yeah none of that shit, right?
Yeah so I collect a lot of pennies.

STEPHANIE (O.S.)

What the hell is he talkin' about?

KAREN (O.S.)

I don't know.

TYM

Yes you do ladies. You just said
that --

(finally realizes
he's been talking to
himself)

Oh, shit they're not even talkin' to
me.

(laughs harder than
ever)

STEPHANIE (O.S.)

You're not in Kansas anymore, or
Delaware either. We're in New Orleans
sweetie.

KAREN (O.S.)

Come on, let's get him up and at it.
Take him out on the balcony.

PULL BACK and we actually are in New Orleans, Bourbon St.
Karen and Stephanie help Tym out on the balcony.

STEPHANIE

With that weed he won't be able to
walk straight.

TYM

Shit, I can see red and purple and
all those colors.

Tym's legs are extremely numb. It takes a while to get out
on the balcony. We see Karen and Stephanie wearing dozens
of beads around their necks.

OUT ON THE BALCONY

A busy Friday night on Bourbon Street. Not like Mardi Gras,
yet still noisy and crazy.

KAREN

You see, we're in New Orleans.

STEPHANIE

The Big Easy.

TYM

Get the fuck outta here, we are!
Then I gotta greet the south.
(shouts down to the
street)

ALL CONFEDERATES CAN GO TO HELL!

In return, several "fuck you's" are tossed back up at him.
A beer bottle SMASHES the wall too close to Tym. Karen and
Stephanie quickly retreat with Tym.

CUT TO:

INT. HOTEL ROOM - NIGHT

Tym is curled up on the bed, PARANOID. He's dropped acid.
Stephanie and Karen attend to him like nurses.

TYM

Are you mad at me?

Tym looks as if he's chewing his own tongue. His eyes bulge
a little. And he sweats like a marathon runner.

KAREN

No.

STEPHANIE

That acid fucked him up.

KAREN

How much longer do we have of this?

STEPHANIE

When did he first trip?

TYM

Are the cops after me?

KAREN

No. There are no cops.

STEPHANIE

It was like, one o'clock, right?

KAREN

Yeah. So we got until midnight of this shit?

TYM

Are you mad at me?

STEPHANIE

Nobody is fuckin' mad at you.

Stephanie and Karen finds the situation a bit humorous. A beat.

TYM

Are the cops after me?

KAREN

No.

A beat.

TYM

Are you mad at me?

KAREN AND STEPHANIE

No!

A beat.

TYM

Are the cops after me?

STEPHANIE

Nope.

A beat.

TYM

Are you mad at me?

KAREN

No, I'm not.

STEPHANIE

You think he's just fuckin' with us?

Karen takes off her top and in her bra, she directs her chest in front of Tym's eyes.

KAREN

See if he gets hard.

TYM

Are the cops after me?

STEPHANIE

Yes they are. We better run.

TYM

(frightened)

Are they?!

KAREN

No, they're not. Nobody is after you or us. Okay?

TYM

They're not?

STEPHANIE

No, they're not.

KAREN

What's it look like Steph?

STEPHANIE

Nothing. Wait. Kiss me.

KAREN

Parisian?

STEPHANIE

Hell yes. French kiss for the French Quarter.

They kiss. A beat.

TYM

Are you mad at me?

KAREN

Jesus Christ!

STEPHANIE

No, we're not mad at you.

A long beat. There is silence.

TYM

Did she call yet?

KAREN

Did who call?

STEPHANIE

Think it's time for him to leave New Orleans now.

CUT TO:

INT. LOUIS ARMSTRONG INT'L AIRPORT (NEW ORLEANS) - DAY

Tym sits alone in the BOARDING AREA.

INTERCOM

Gabriel Groom please report to Gate D7. Gabriel Groom please report to Gate D7. Departure for B.W.I. is preparing for take off. Gabriel Groom please report to Gate D7.

Tym, stunned, looks to the right, then looks to the left, and back to the right. He continues to search for the detective.

A small crowd is approaching Tym. Ending his search is AMANDA BYRD, 20, a gorgeous tall black girl with the smoothest caramel complexioned skin. She drags along a large suitcase and a backpack. She wears small shirt, exposing her belly ring, and wears tight blue jeans revealing every sexy curve in her figure. She's the finest thing in all of New Orleans.

Amanda moves against the crowd at an angle no one else walks. She is headed for Tym's area. There, she sets her things down three seats away from Tym.

AMANDA BYRD

Can you watch my things while I go grab a bite to eat?

Tym is stunned by her beauty and elegant voice and presence. He finally nods, yes, slowly.

AMANDA BYRD

Nevermind. It's okay.

TYM

You don't trust me?

They instantly act like they've known each other since grade school.

AMANDA BYRD

Well, you didn't look like you cared. You'll watch them for me though?

Tym politely nods, yes.

AMANDA BYRD

Thanks.

She retreats. Tym begins looking around in search of Gabriel Groom. No sign of him. Tym then stares at Amanda's luggage, wondering who she is and where she came from.

JUMP CUT TO:

Amanda returns with a value meal from Popeye's. She says nothing as she puts her wallet in her backpack. Then she starts to dine.

An AIRPORT EMPLOYEE walks past pushing an OLD WOMAN in a wheelchair. He's eyeing Amanda down.

AIRPORT EMPLOYEE

Mmph. Lookin' good, are we not?

OLD WOMAN

Oh, thank you kindly.

Amanda, after seeing the man once for a brief second, never looks at him again. She hates the attention.

TYM

Not your type?

AMANDA BYRD

Nope.

TYM

The food good?

AMANDA BYRD

Yup.

A beat.

TYM

Can I ask you a question?

AMANDA BYRD

Yup.

TYM

Does that bother you when we look at you in that five to ten, sex offender way?

AMANDA BYRD

I wouldn't know, cause those kind don't exist to me.

TYM

And which kind does?

AMANDA BYRD

I guess your kind.

TYM

Is that why you asked me to watch
your stuff out of all the people
around here?

AMANDA BYRD

(obviously lying)

Un uh.

(confesses)

Okay, I took my chances.

TYM

What do you think the odds are against
you?

AMANDA BYRD

You're asking me what I think you're
thinking about me? Something like
that?

TYM

Exactly like that.

AMANDA BYRD

(puzzled, she stares
into his eyes)

I don't know.

TYM

A few months back, they would be
certain.

AMANDA BYRD

What are you engaged now?

TYM

No, I'm just -- are you?

AMANDA BYRD

Not even close.

TYM

I have to say this. I just have to.
I must say that you're the second
most amazingly beautiful young lady
I have ever seen. I know that's
coming from nowhere and a little too
aggressive but, it's true.

AMANDA BYRD

I don't really care for those comments
but I should say thank you anyway I
guess.

TYM

No, you don't have to. It just came out. That's the way I am.

AMANDA BYRD

But only second? Who's the first?

TYM

I have no idea.

AMANDA BYRD

You don't know who she is?

TYM

I only saw her once.

AMANDA BYRD

Kinda' like Nessy or Big Foot sighting or the unicorn.

TYM

Unicorn? What do you mean?

AMANDA BYRD

A unicorn. The one thing you might seek but never find. I wish all the luck for you though. But I get it now. When we land there's no living happily ever after for us?

TYM

Well, if you weren't going to Frisco.

AMANDA BYRD

You're not going to San Francisco?

TYM

B.W.I.

Amanda Byrd rises, collects her things.

AMANDA BYRD

I might miss my flight.

TYM

It's okay. I already missed mine.

AMANDA BYRD

(risen)

Hold on. You went through my things didn't you?

TYM

Guilty.

AMANDA BYRD

(smiling)
I should whip your ass right now,
you know that?

With anyone else she would do exactly that. But Tym has earned her respect. She grins at him, thinking of a farewell. Tym looks down feeling some guilt.

Amanda Byrd walks to a help desk. Tym looks up to watch her walk every step.

CUT TO:

INT. GABRIEL'S HOME - DAY

Gabriel enters and sees Mary sitting together with their SON, 18 years of age, and very uncertain of what Gabriel's reaction is to be.

Gabriel goes to stand next to his son. He puts a hand on his shoulder.

GABRIEL
All I have love for resides in this
room, right here and right now.

Gabriel wraps an arm around his son.

MARY
(cannot stop grinning)
Just like old times.

GABRIEL'S SON
(smiles)
Just like old times.

GABRIEL
Like old times.
(subtitled thoughts)
The depression has finally arisen.

CUT TO: LATER

BEDROOM

Gabriel prays alone on his knees.

GABRIEL
(whispering)
I beg you Lord, please forgive me
for all I have done. Please, Lord.
Please, Lord. Pleas, Lord. Please,
Lord.

FADE OUT:

FADE IN:

EXT. PARK - DAY

CLOSE UP of a tree. The leaves have turned into a scheme of oranges, yellows, and reds with some falling to the ground. It is autumn.

Tym sits on a bench drawing a most precise portrait of the most beautiful girl he's ever seen. LEVITIA.

CLOSE - THE DRAWING

INTERCUT TO visions of the Unicorn in the dreamlike imagery on the hillside.

BIANCA (O.S.)

You got a lot of talent. Who is she?

Walking her dog in the park, she's stopped to take a seat.

TYM

Someone I saw and caught an endless glimpse of.

BIANCA

How long have you been into art?

TYM

A half hour, forty five minutes tops.

BIANCA

Yeah right.

TYM

I'm serious. This is my first ever. I'm working off my memory.

BIANCA

You're that quick?

TYM

As quick as the speed of darkness.

BIANCA

Speed of darkness? What the hell does that mean?

TYM

It's simple, yet complicated.

BIANCA

It's like physics stuff?

TYM

Yeah. How the hell do you know?

BIANCA

My dad's a physics professor.

A beat.

TYM

You have no clue at all about who I
am, do you?

BIANCA

(laughs)

No. Not at all. Are you famous?

TYM

(speaks in Italian,
English subtitles)

What's your father's name?

A beat. Bianca recollects Tym very well now, smiling.

BIANCA

(Italian, English
subtitles)

Professor Sianni.

She waves her engagement ring.

TYM

You do remember.

BIANCA

How's your girlfriend?

TYM

I told you then we weren't together.

BIANCA

Why not?

TYM

Because we met under awkward
circumstances. I just could never
see myself going there. It was the
same with her.

(beat)

I saved her from being raped.

Tym broke the news very nonchalantly, perhaps lying.

TYM

When's your wedding?

BIANCA

New Year's Eve.

TYM

Oh. Get your own fireworks show

during your own wedding night. Smart.
Do you love him?

BIANCA
Of course I do.

TYM
Enough for a marriage?

BIANCA
Enough for a marriage.

TYM
How do you know if you love someone?

BIANCA
When you feel it. When I take
whoever's voted Sexiest Man Alive or
whoever has the most potent mojo
formula or whatever and can't see
myself with them and only my fiancée,
then I know I love him. You in love?

TYM
Love is anything I am willing to die
for. To take away my life and
someone's agony during the same
moment. That's love.

BIANCA
You in love?

TYM
I'm in love with myself. They call
it being cocky.

BIANCA
Why did you say those things about
Gabriel?

TYM
You remember that too?

BIANCA
Yeah and I went to see him with your
words. And he told me not to worry.
That it was a joke.

Tym almost smiles.

TYM
It was a joke.

BIANCA
Think I should go now. I miss my
fiancée.

TYM
Before you go,
(Italian, English
subtitles)
where can I find your father?

CUT TO:

INT. PROFESSOR SIANNI'S OFFICE - DAY

Tym enters, glancing around at the many physics postings on the walls.

TYM
Mister Sianni?

PROFESSOR SIANNI
Professor.

A bearded man of 50, who speaks with an Italian accent.

TYM
You know some things about physics,
huh?

PROFESSOR SIANNI
Everything there is to know.

TYM
Not everything. You interested in
time travel?

PROFESSOR SIANNI
Are you from the future?

TYM
I don't think so. Are you from the
past?

PROFESSOR SIANNI
Everyone is.

TYM
You sure?

Tym goes into his pocket and takes out a crumbled and folded piece of notebook paper.

TYM
I can take you faster than the speed
of light.

PROFESSOR SIANNI
How?

TYM
With the speed of darkness.

Sianni explodes in a wicked sounding laugh. Tym expected it.

TYM

You take a box, sealed shut. Inside we have darkness, total. If I punch a hole in the box, what's inside? Light now.

Sianni is beginning to understand and take it seriously.

TYM

The darkness has, must, always will leave before the light enters. Therefore, it is faster.

PROFESSOR SIANNI

But darkness is nothing. It is only the absence of light.

TYM

There is something I found in darkness that no one else who has ever lived even thought about. It's all on this sheet of paper.

PROFESSOR SIANNI

Where does this darkness travel to when exiting the box?

Tym unfolds the paper and tries to smoothen the creases. He then hands it over to the Professor and simply leaves.

TYM

You're welcome.

At the door.

TYM

Oh and remember --
(Italian, English
subtitles)
-- use salt. It works best with salt.

CUT TO:

INT. PHILADELPHIA INT'L AIRPORT (BAGGAGE CLAIM) - DAY

CLOSE UP of Tym sitting and waiting so patiently, also enjoying the sight of traveling strangers.

GABRIEL (O.S.)

I haven't forgotten you.

REVEAL AT LIGHT SPEED, Gabriel seated with his back to Tym.

Tym, shocked, remains silent.

GABRIEL

What do we do? What do we do? If you ever were serious about murdering another man or woman, let it be the past. I don't have much to say, but trust that I know how you must have felt.

TYM

Feel. How I always feel.

GABRIEL

Enough! You're nothin', my friend. Death is foreign to you.

TYM

Would you like a countdown for the challenge?

A beat.

GABRIEL

Sitting here in an airport, thinking about murder. You know what you bring to me? The soul of September the eleventh in the year two thousand one Anno Domini. If you wanna add to those storm of murders, I'll fuckin' kill you and join as well.

TYM

What do you know about that day?

GABRIEL

First hand horror is what I know.

TYM

I was there. I was down there.

GABRIEL

Then why add to the killing?

(beat)

This nation will never forget.

TYM

Yes they will. I won't.

GABRIEL

If I ever see you again, that'll be another day, my friend.

Gabriel rises to leave.

TYM

Detective.

He turns around.

TYM

I haven't any friends.

CUT TO: LATER

GABRIELLE VANDERSLICE, very witty and sarcastic at 10,
approaches Tym.

GABRIELLE

Who are you waiting for?

TYM

The only person I love.

GABRIELLE

What's her name?

TYM

His name is Galileo.

GABRIELLE

You love a boy. My uncle loves a
boy too.

TYM

No, no. Galileo is my brother.
He's flying in from a place far far
away. Who are you waiting for?

GABRIELLE

My aunt. She's flying in from Los
Angeles. She's my mother's sister.
My mother doesn't have any brothers,
so my uncle who has a boyfriend is
my daddy's brother.

TYM

And where's your mother and father
now?

GABRIELLE

My mother's in the ladies room and
my daddy died.

Her mother appears. She is Holly Vanderslice. Tym is unaware
of who she is.

HOLLY VANDERSLICE

(to Tym)

Hi. Sweetie, leave the young man
alone.

TYM

She's okay.

GABRIELLE

Do you wanna hear something scary?

TYM

Yeah.

GABRIELLE

My friend told me that there's this star in the sky, right? And during a certain time of the night on one day of the year, if you look at the star, you die.

TYM

(grinning)

That's not true.

GABRIELLE

Yes it is! It's true.

TYM

I don't believe it.

GABRIELLE

I swear to you it's true. It's true.

TYM

When I can I see this star?

GABRIELLE

It happens every winter.

TYM

I won't believe it until bin Laden looks at it.

GABRIELLE

It's true.

(beat)

It's true.

CUT TO:

INT. GABRIEL'S OFFICE - NIGHT

Gabriel sips on a cup of coffee reading the obituaries in the newspaper. Richard walks in and interrupts.

RICHARD

Mister Kent just called.

Gabriel pays full attention.

RICHARD

The son of a bitch used his cell like you said he would. His cell,

Gabriel. And I got him on G.P.S.,
right here in New Castle County,
Delaware.

Gabriel focuses and as soon as the news registers, he and
Richard are on the pursuit of Gabriel's brother's killer.

GABRIEL
You can call me, Gabe.

CUT TO:

INT. DAMON'S - NIGHT

CLOSE UP on Tym. We've never seen him any happier as he
laughs. He sits in a booth with his brother, GALILEO, 22,
who wears a stylish pair of prescribed glasses.

TYM
That little girl scared the shit
outta me.

CUT TO:

INT. GABRIEL'S CAR - NIGHT

Speeding on the highway.

GABRIEL
I know he has two cousins that live
in Wilmington. That's where we're
going.

RICHARD
Should I expect gunfire?

GABRIEL
Always.

CUT TO:

EXT. ROW-HOME (WILMINGTON, DE) - NIGHT

Gabriel and Richard walk to the front door. Their guns drawn.
Richard knocks.

A TEENAGE BLACK KID answers. He has freshly bruised eye.

RICHARD
Get your hand up! Get your hands
up! Now!

The boy raises them.

RICHARD
What's up? Yes or no, is Ty here?

TEENAGE BOY

No.

RICHARD

Listen to me. Don't lie, all right?

The boy understands.

RICHARD

Where is he?

The boy knows the cops are asking him to rat.

TEENAGE BOY

Damon's.

RICHARD

Thank you.

GABRIEL

Get some ice on that eye.

CUT TO:

INT. DAMON'S - NIGHT

CLOSE UP - TY KENT

His face hides inside the hood of a black sweatshirt.

GABRIEL walks in then stops to search for his target. It doesn't take long to spot him.

FULL ANGLE

shows GABRIEL directly between TY KENT and TYM'S TABLE.

INTERCUT to a BACK ENTRANCE where Richard makes his approach to the scene.

GABRIEL finally greets the eyes of TY KENT. His intentions are to make the arrest.

FULL ANGLE

KENT pulls out two alarming guns at his table and fires without questioning.

GABRIEL reacts dodging death.

The bullet zips past and hits TYM'S BROTHER in the back of his head.

Everyone ducks and reacts instantly. All except TYM. His brother fell to the ground with blood flowing everywhere.

RICHARD hunts down KENT, shooting him to his demise.

TYM has accompanied the BLOOD and his brother. His hands cover the wound at the rear of the head.

TYM
GOD, NO! OH, GOD, NO!
(repeatedly)

He hugs his dead brother tight.

GABRIEL
(yells to Richard)
Is he dead?!

RICHARD
Kent is gone.

TYM
I did it I did it I did it I did it
I did it I did it...

GABRIEL attends, placing a hand over Tym's shoulder. Tym silences. He understands death and knows there is nothing he could possibly do.

TYM looks up and WE SEE the emptiest expression on his face. A beat. He takes a finger coated with his brother's blood and wipes a tear track running down one of his eyes.

His soul has abandoned him.

FADE OUT:

FADE IN:

EXT. HILLSIDE - DREAMLIKE IMAGERY - DAY

The unicorn sprints across the frame.

CUT TO:

EXT. TREES - MORNING

Naked trees. Leafless. We're getting very close to winter.

CUT TO:

INT. TYM'S BEDROOM - MORNING

In bed, Tym looks at LEVITIA'S portrait posted on the wall.

CUT TO:

INT. GABRIEL'S HOME - MORNING

BEDROOM

Gabriel stands to his feet for the first time of the day.
He has a slight smirk on his face. Mary, in the bed, makes
a move, she turns to see Gabriel.

GABRIEL

Mornin'.

MARY

Good morning.

KITCHEN

Gabriel's son is cooking eggs. Gabriel walks in.

GABRIEL

Eggs. Wanna make me some?

GABRIEL'S SON

How many?

Gabriel picks up a newspaper nearby.

GABRIEL

You can make it three. Scrambled.

CUT TO:

INT. LEVITIA'S BEDROOM - NIGHT

LEVITIA brushes her beautiful and shining hair in front of a
mirror. She is dressed casually in BLUE for a party.

From a look of disappointment, she tries to smile but the
happiness is false and expires quickly.

Her SISTER bombards through the door.

SISTER

Come on, we're ready!

CUT TO:

INT. GABRIEL'S HOME - NIGHT

Gabriel is making coffee. His son walks in, dressed for a
party.

GABRIEL

Going out?

GABRIEL'S SON

Yeah.

GABRIEL

Need some dough?

GABRIEL'S SON

Nah, I don't need anything.

GABRIEL
(offers a hundred
dollars)
Here. Take it.

GABRIEL'S SON
Nah, I don't need it. Really.

GABRIEL
(softer)
Take it.

He takes it.

GABRIEL
Be careful driving.

His leaves and is on his way. Mary walks in. She grabs a mug and stares into Gabriel's eyes. They both are waiting for the coffee.

MARY
He just left?

GABRIEL
Yeah.

MARY
Do you know where he was going?

GABRIEL
Nope.

A beat. Smiles.

Suddenly they clash into the most passionate kissing. Gabriel ends up lifting her close to the sink. She breaks the faucet and a fountain sprays on them both. They ignore it with a giggle. Their newlywed days make a return.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym remains under covers. He slowly rises and takes a deep breath. YOUNG PEOPLE are heard outside. Then, the phone RINGS. Tym peeks through the blinds and sees a party nearing across the street. The phone continues to ring.

CUT TO:

INT. HOUSE - ACROSS STREET - NIGHT

The party inside is a zoo. LEVITIA is with Raven on a cell phone.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

The phone is ringing.

CLOSE - TYM'S EYES

He watches everything that moves outside.

CUT TO:

INT. HOUSE - ACROSS STREET - NIGHT

LEVITIA finally disconnects. She is close to tearing up.

RAVEN

He never picked up?

She shakes her head, no, saddened.

RAVEN

I promise when I see him, I'll tell
him you were looking for him.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym backs away from the window and returns to bed.

CUT TO:

EXT. HOUSE - ACROSS STREET - NIGHT

LEVITIA exits. She's the only one outside.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym puts on a pair of in-ear headphones to listen to his
discman.

CUT TO:

EXT. TYM'S HOME - NIGHT

LEVITIA rings the doorbell. As time progresses without an
answer, she knocks.

CUT TO:

INT. TYM'S HOME - NIGHT

BEDROOM

Tym opens his eyes to the last knock.

FRONT DOOR

He comes downstairs to open the door. No one is there.
Gabriel slams the door shut.

CUT TO:

INT. GABRIEL'S KITCHEN - NIGHT

Gabriel and Mary fuck. On the sink. Soaking wet. Mary climaxes.

CLOSE - MARY'S FACE

She's in ecstasy after an orgasm.

MARY

(soft whisper, slowly)

Fuck. My heart could explode.

GABRIEL

I'm sorry for everything.

MARY

Shhh. Right now if we went any
further down, we would be in Elysium.

(beat)

You're still inside of me.

GABRIEL

Hold me.

She hugs him tight.

GABRIEL

We are forever.

MARY

And ever.

CUT TO:

INT. TYM'S BEDROOM - DAY

Tym sits completely still on his bed. He is depressed. His left arm twitches with a balled fist.

CUT TO:

INT. TYM'S BEDROOM - DAY

Tym eats two slices of potato bread.

CUT TO:

INT. TYM'S BEDROOM - DAY

Tym in bed listening to his discman.

CUT TO:

INT. TYM'S BEDROOM - DAY

Tym stands looking out the window.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

In the dark Tym draws a portrait of HOPE smiling.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym has a long stare to the floor. He then begins to cry.

INTERCUT TO:

INT. GABRIEL'S BEDROOM - DAY

SLOW MOTION

Gabriel and Mary make love under their sheets.

CUT BACK TO:

INT. TYM'S BEDROOM - NIGHT

Tym punches a hole in the wall.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym sits on the bed.

TYM
(subtitled thoughts)
I haven't spoken a word in five days.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym draws a portrait of AMANDA BYRD. His artwork is perfect.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym draws a portrait of KAREN.

CUT TO:

INT. TYM'S BEDROOM - SUNRISE

Tym draws a portrait of STEPHANIE.

CUT TO:

INT. TYM'S BEDROOM - MORNING

Tym finishes a portrait of BIANCA. Then he posts it on the wall where the others are on display.

CLOSE - BIANCA'S PORTRAIT

CUT TO:

INT. GABRIEL'S BEDROOM - MORNING

Gabriel and Mary cuddle. They have just had sex.

MARY

I'm anxious to see Bianca in her wedding gown. She's grown to be so beautiful. You're still going, right?

GABRIEL

Of course! I'm there before you are. I wouldn't miss it for an Eagles Super Bowl. What made you think I would?

MARY

I don't know, I just wasn't so sure.

GABRIEL

Mary, it's over. For good.

MARY

Forever?

GABRIEL

And ever.

MARY

Kiss me.

They kiss and are at it again.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym rests on the bed. He doesn't blink.

TYM
(subtitled thoughts)
Loneliness is a cold feeling.

FLASHCUT TO:

EXT. STREET - MORNING

We are looking down on the street from a few feet up. A cloud of dust swallows everything.

CUT BACK TO:

INT. TYM'S BEDROOM - NIGHT

Tym takes a deep breath.

CUT TO:

EXT. VANDERSLICE HOME - DAY

Gabriel rings the bell. Holly Vanderslice answers with a fresh hot cup of coffee for Gabriel.

HOLLY VANDERSLICE
Come on in.

GABRIEL
Thank you.

CUT TO:

INT. VANDERSLICE HOME - DAY

They sit in the living room.

HOLLY VANDERSLICE
So?

GABRIEL
I need to ask you a question.

HOLLY VANDERSLICE
Please do so.

GABRIEL
Is there anything at all you can remember that was somehow overlooked?

A beat.

HOLLY VANDERSLICE
My memory isn't so good. But, fault us for being human and whoever killed my husband walks free.

GABRIEL

No. That's not going to ever happen.

HOLLY VANDERSLICE

How can you be so sure if you're still looking for leads at this point in time?

A beat.

HOLLY VANDERSLICE

(frustrated)

He kills my husband and there isn't shit anyone can do about it?! I've been trying to be so strong for my daughter, for me.

Gabriel stands to give her a hug of comfort.

GABRIEL

I will not break my promise. I beg you to trust me.

HOLLY VANDERSLICE

Okay.

GABRIEL

Okay?

HOLLY VANDERSLICE

Okay.

GABRIEL

Do you need anything? Anything?

HOLLY VANDERSLICE

No.

GABRIEL

I apologize. I've avenged my brother and now I will make sure your wounds too are healed as well.

She looks at him surprisingly. The phone RINGS.

HOLLY VANDERSLICE

Excuse me.

She leaves the room. Gabriel looks at the family photos nearby. He takes out his gun just to familiarize himself with it again. In walks in GABRIELLE.

GABRIELLE

Are you gonna find my daddy's killer?

GABRIEL

(turns around a bit shocked)

Yes I will.

GABRIELLE

I used to hear her crying a lot when
I go to sleep.

GABRIEL

You won't hear that soon. If you do
they'll be cries of joy.

GABRIELLE

Have you ever shot anyone before?

GABRIEL

(hesitant)
Many people.

GABRIELLE

And you killed them?

GABRIEL

Most.

GABRIELLE

You don't believe in second chances
very much, do you detective?

GABRIEL

No, I guess not.

GABRIELLE

And you're a firm believer in the
death penalty?

GABRIEL

Loyally.

GABRIELLE

I think you're very shallow. No
offense.

GABRIEL

You're a special little girl.

GABRIELLE

I know, but when you do catch my
daddy's killer I don't want you to
kill him too. Any man sad enough to
kill another man, must not care for
his own life, so why give him what
he wants? I'd rather see him suffer,
forever.

GABRIEL

And ever?

GABRIELLE

Yup.

They smile in agreement.

CUT TO:

INT. DAMON'S - DAY

Gabriel taps Bianca, who's working, on the shoulder from behind.

BIANCA

Hey! How are you?!

GABRIEL

I'm good, I'm good. I'm doing good.
And yourself?

BIANCA

I'm excited.

GABRIEL

Well, I'm excited for you.

BIANCA

Want your coffee?

GABRIEL

No, I just stopped by to ask you
something real quick.

BIANCA

About?

GABRIEL

The kid. The young man, that dropped
my name before, you haven't seen him
in here lately, have you?

BIANCA

Can't say I have. I don't really
remember his face. I see so many
almost everyday.

GABRIEL

You're sure?

BIANCA

Afraid so. Is something wrong?

GABRIEL

No! Nothing like that. Just needed
to discuss a matter with him. No
biggie.

BIANCA

How's Mary?

GABRIEL

She is better than ever.
Congratulations again. I'm so proud
to see you grow up out of harm's
way.

BIANCA

Thanks.

GABRIEL

New Year's Eve?

BIANCA

Yup. New Year's Eve it is.

CUT TO:

INT. TYM'S HOME - NIGHT

Bedroom... messy now. Weeks have past and Tym's facial hair is visible. He scratches the itchy little hairs that are growing. Then, he goes into the hallway where it is pitch black. He now always walks with his head tilt down. We are following him.

TYM

(subtitled thoughts)

I can see in the dark.

He reaches the kitchen, opening the fridge. Light. He drinks orange juice straight from the carton. The door on the fridge closes and it is pitch black again.

TYM

(subtitled thoughts)

My memory permits it.

He returns to his bedroom and listens to his discman.

CUT TO:

INT. TYM'S BEDROOM - MORNING

Tym looks at himself in the mirror.

TYM

(subtitled thoughts)

Fuck you.

FLASHCUT TO:

EXT. STREET (MANHATTAN) - MORNING

A row of PEOPLE are staring at us with exhausted faces.
They are all coated with a grayish dust from head to toe.

CUT TO:

INT. TYM'S BEDROOM - MORNING

In the mirror, he reveals a knife. He scratches his itchy beard with it.

CUT TO:

INT. TYM'S BEDROOM - DAY

Under his covers he's alarmed and his full attention is locked on the door that is open about a foot wide.

A beat.

CLOSE - DOOR

No one is there.

Suddenly, a MAN coated in the grayish dust glides through the opening to peak through. Terrifying.

Tym shuts his eyelids as tight as possible and PANTS.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym walking back and forth on the same path.

TYM

(subtitled thoughts)

I haven't been outside in two months.
61 days. Fuck them. Nobody ever
gave a fuck about me so why should I
give a fuck about them? I now know
what hate is. I should use my
knowledge. If I step into the world
you all should thank me for not taking
your lives. Because I don't give a
fuck about anything at all. Pain is
pleasure.

He finally speaks. His voice has changed into a raspy whisper.

TYM

I don't give a fuck. I don't give a
fuck about anything at all.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

The phone rings. Tym looks over his portraits on the wall.

TYM
(subtitled thoughts)
I'm never going to see her again.
Nothing else to live for.

CUT TO:

EXT. STREET (MANHATTAN) - MORNING

A FIRE FIGHTER rests on a curb, covered in dust. He has a blank stare that never varies.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym sits on his bed.

TYM
(subtitled thoughts)
They are incapable to grasp how I
feel.

CUT TO:

INT. TYM'S KITCHEN - NIGHT

In the dark.

SAMMY (V.O.)
Yo ... you tryin' to come out wit'
us tonight?!

TYM
(into phone, raspy)
Yeah.

SAMMY (V.O.)
Aight ... I'll come pick you up in
about fifteen.

FADE OUT:

FADE IN:

EXT. TYM'S HOUSE - NIGHT

SAMMY'S black 1997 Acura pulls up. Sammy, 22, is a short Laotian. Americanized and hip hop. Sammy cracks his door open, but fails to shut it completely. Tym opens the passenger side.

SAMMY
Yo, can you shut my door for me?

Tym walks around the car, closes Sammy's door, and walks back around and gets into the car.

CUT TO:

INT. ACURA - NIGHT

SAMMY

It's cold out there, ain't it?

TYM

Yeah.

SAMMY

Sup, G? I ain't seen you in a minute,
G?

TYM

I'm all right.

CUT TO:

INT. ACURA - LATER

Traffic is pretty heavy. The night seems to move too fast
for Tym. He's sightseeing like a tourist in his own town.

CUT TO:

EXT. BANK - NIGHT

Sammy stops to use the ATM machine outside. A state police
car parks nearby shutting off its lights.

CUT TO:

INT. ACURA - NIGHT

Tym can't help but to notice the cop's presence. Sammy
returns.

SAMMY

Yo, tell me why the machine don't
work! That's crazy, yo! Let me
call Jeff.

Sammy makes a call on his cell.

SAMMY

(into phone)

Yo, where you at?

(beat)

Aight, I'm almost my sister's house,
so where you wanna meet up at?

(beat)

Salem Woods? What street?

(beat)

Aight. I should be there in like,
half hour.

(beat)
Aight.

CUT TO:

EXT. APARTMENT COMPLEX - NIGHT

Sammy parks the Acura. They get out.

SAMMY
Damn, it's cold!

Sammy enters a code on the box outside of the apartments.

SAMMY
Yo, why it's not workin'?

He repeats the code over and over. Then he makes a call.

SAMMY
(into phone)
Yo, what's the code to get in?
(beat)
I been pressin' that!
(to Tym)
Yo, G, hit the code. 3-0-6-7-8.

Tym punches it in and the door opens. He wants to smile.

SAMMY
Oh shit.

CUT TO:

INT. APARTMENT - NIGHT

LINDA, 24, opens a knocking door. She's gorgeous with blonde streaks, and a bit taller than her brother, Sammy.

LINDA
What's up, y'all?

Tym sits on a sofa in front of the tv. He's hypnotized by a steaming meal of steak and macaroni & cheese in a chair next to him. Sammy and Linda head for the kitchen. Linda hands him a bag full of weed.

SAMMY
Where's --

LINDA
Sleeping.

Sammy sits down at the table, opens the bag, and smells the weed. Linda tosses two more bags on the table.

SAMMY

Let me get another bag.

LINDA

No! Just one.

Sammy transfers portions of the weed into his own bag. Linda takes the seat next to Tym, returning to her meal.

LINDA

Your dad is so nice. Every time I see him he gives a dollar to my kids.

TYM

(raspy)

He never gave me a dollar.

Linda smiles. Sammy's done.

SAMMY

Aight, let's go.

Sammy tosses a ten dollar bill next to Linda.

CUT TO:

INT. ACURA - NIGHT

On the road, driving.

SAMMY

What's your driving record like?

TYM

Okay.

SAMMY

Cause mine got suspended, man. I can't get pulled over.

CUT TO:

EXT. ROAD - NIGHT

A state police car pulls out of a coffee shop onto the road, tailgating the Acura.

The police car switches lanes to the right and all stop for the oncoming red light.

CUT TO:

INT. ACURA - NIGHT

SAMMY

Aw, shit. Don't look at him, yo!

Sammy's cell rings.

SAMMY
(into phone)
Yeah, I'm almost at 7-Eleven now.

CUT TO:

EXT. 7-ELEVEN - NIGHT

A state police car is parked in the lot. Sammy's Acura drives by the store on the road.

CUT TO:

INT. ACURA - NIGHT

SAMMY
Damn, yo! This shit is crazy!

CUT TO:

EXT. STREET - SALEM WOODS - NIGHT

CLOSE - SALEM WOODS WELCOMING SIGN

We're in a middle-class housing development. Sammy's Acura parks behind a black Mazda. They get out and get into the back of the Mazda.

CUT TO:

INT. MAZDA - NIGHT

Inside is Jeff and RON, 21, funny, and a rapper. Jeff on the passenger side.

RON
You got the blunt, right Sammy?

SAMMY
Yeah, man. Had to go to Exxon to get one.

RON
Why?

SAMMY
Fuckin' cops were just sittin' there at 7-Eleven.

JEFF
Damn. I haven't seen you since --

TYM
-- Fourth of July.

JEFF

Yeah! That party was fuckin' perfect.
I never got a chance to thank you
for that.

TYM
You're welcome.

RON
That shit was hot, wasn't it?

SAMMY
Who gonna roll this?
(in his hand is a
Phillies Blunt)
Ron, you can roll.

RON
Nah, Jeff roll the best blunts.

JEFF
Yeah I got it.
(takes the cigar and
begins to roll a
weeded blunt)
Ron, let them here those rhymes.

RON
Nah, wait 'til we start blowin'.

ANGLE ON JEFF

rolling the blunt.

JEFF
This is a science.

CUT TO:

CLOSE - CIGARETTE LITER - LATER

The flame ignites the the blunt. Someone inhales it.

ANGLE ON RON

RON
(rapping)
Yo, as I smoke this weed it's like
I'm dreaming/ I call it treason when
I be leanin' in the Lex wit' demons
pullin' me left to right like the
winds in the snowy season/ don't go
believin' everything you hear about
me/ I'm iced out wit' bling on one
hand wit' four rings like an Audi/
right now we about to get high as
the clouds be/ don't ever doubt me/
don't let me catch you sleepin' like

I palmed ya fuckin' house key/ cause
what I love the most is gone/ what's
second ain't an attraction at all/
my dog/ do you understand what I'm
rappin' at y'all --

JEFF

Stop! Stop! Pass-the-fuckin'-blunt.

RON

Why you always cuttin' me off? I
was flowin' too. Shit.

JEFF

Dude, this ain't a studio. We're
here to smoke --
(mocking his rap)
-- and not clap at ya' raps/ ya'
African descendant of a black bat.

RON

African Black bat?
(laughing)
The fuck are you talkin' about? You
white Wild E. Coyote lookin'
mothafucka'.

Everyone is laughing.

JEFF

Dude, we're high as a kiddy kite.

RON

That shit was hot though, right?
Yo, y'all high?

JEFF

Fuck yeah we high, dude.

RON

This the third, second, fourth
mothafuckin' blunt of night. And
I'm high as shit. Oh shit!

ANGLE ON TYM

his left leg is twitching. He is laughing hysterically.

TYM

Why is my leg twitching like that?

RON

Let's do that shit we was doing last
time.

JEFF

Aw, damn.

RON

Sammy, let me see your phone.

SAMMY

Yo, use your phone. Why you want mine?

RON

I love your phone. Your phone is hot, sexy. I wanna lick your phone's twat.

Jeff is dying laughing.

Sammy gives Ron his phone. Ron passes it to Jeff. Jeff dials a number. It's on speaker phone.

RON

Who'd you call?

JEFF

Aaron.

AARON (V.O.)

Hello?

JEFF

(tough voice)

Yo.

AARON (V.O.)

Hello?

JEFF

Yo, this Aaron or what?

AARON (V.O.)

Yeah. Who is this?

JEFF

You know who this is punk.

AARON (V.O.)

No, who is this?

JEFF

I'm just gonna tell it to you like this. You grow up and let's talk and handle this like grown men.

AARON (V.O.)

Dude, what are you talking about?

JEFF

If I ever catch you messin' around with my girl, it's over for you.

AARON (V.O.)

Who's your girl?

JEFF

Motherfucker, don't act stupid.
Don't act like you still write with
crayons, dude. You know exactly
what the fuck I'm talkin' about,
dude!

Everyone in the car is keeping their laughter to a near
silence.

AARON (V.O.)

Whoever your girlfriend is, I'm sorry,
okay?

JEFF

(furiously)

This AIN'T A GAME! I'M DEAD FUCKIN'
SERIOUS! YOU TOUCH MY GIRL AND IT'S
ON LIKE POPCORN SHRIMP. YOU
UNDERSTAND WHERE I'M COMIN' FROM?

AARON (V.O.)

(frightened)

DUDE, I DON'T KNOW WHAT THE FUCK
YOU'RE TALKING ABOUT! WHOEVER YOU
GIRL IS, I'M SORRY! OKAY? I'm sorry,
dude. I really am.

JEFF

I'm serious.

AARON (V.O.)

I know you are! So please, accept
my apology and let's move on.

JEFF

No, I don't think so. I'm not yet
satisfied.

AARON (V.O.)

No, dude. Listen to me. I don't
want any trouble.

WE HEAR Aaron sniff. He's crying.

JEFF

You crying, dude? I don't like grown
men crying? For real. That shit
makes me vomit. You must be messin'
with my girl then.

AARON (V.O.)

(pure anger)

LOOK, I DON'T GIVE A FUCK! YOU WANT
TO COME GET ME, THEN COME AND GET
ME, YOU PUSSY MOTHERFUCKER!.

He hangs up. Jeff, Aaron, and Ron all burst into their
greatest laughter. Tym barely gives up a giggle, familiar
with such angry feelings.

CUT TO: LATER

Tym shakes hands with Jeff and Ron, a farewell.

RON
(shaking Tym's hand)
Stay alive.

JEFF
(shaking Tym's hand)
Stay alive.

CUT TO:

EXT. WAWA (GAS STATION) - NIGHT

Sammy's Acura pulls up to get gas. Tym walks into the 24-
hour convenience store.

CUT TO:

INT. WAWA - NIGHT

The first thing he sees is Hope at the ATM machine inside.
He pauses, thinks of what to do, then walks past her.

Tym acts like he's shopping nearby. She walks past him.

TYM
Rootin' for the Eagles this Sunday?

She smiles, but says nothing, walking to the register. Hope
has no recollection of him.

TYM
Guess not.

WE HEARD a giggle from Hope.

Tym gets a hot dog and walks to the register.

AT THE REGISTER, Hope is buying cigarettes and aspirin. Tym
slides his hot dog over on the counter.

TYM
Can you pay for me?

HOPE
(with a smirk)

I don't think so.

A beat.

HOPE

(smiling)

Can you pay for my cigarettes.

TYM

Those are bad for you. I would, but they'll kill you. So, I'm actually doing you a favor by not paying for them.

HOPE

I'm trying to quit.

TYM

Oh yeah? That's the same thing I said when I first started smoking crack.

Hope briefly screams in laughter.

HOPE

That's not something you wanna be saying in the public.

A beat. She receives her change. She and Tym make awkward eye contact, then everything proceeds to as they were. She's gone and Tym pays for his hot dog.

TYM

(subtitled thoughts)

I could not say more. Another night I will drastically regret.

FADE OUT:

FADE IN:

INT. TYM'S BEDROOM - NIGHT

Tym lies on his bed, aiming a gun under his chin.

CUT TO:

INT./EXT. DEPRESSION MONTAGE - NIGHTTIMES

We CUT TO SEVERAL PEOPLE sharing the same faces of depression. All races, male and female, in all shapes and sizes, they all are connected in a way. All depressed and suicidal.

FEMALE VOICE (V.O.)

How are you doing?

TYM (V.O.)

(raspy whisper)

How am I doing? I don't want to
live anymore. And yet, I can't bear
to bring myself to take my own life.
Do you know what that feels like?

(beat)

It is the coldest feeling, not wanting
to live, and not wanting to die.
For you it is not understandable.
Let me be.

INT. TYM'S BEDROOM - NIGHT

Tym on his bed.

TYM

(subtitled thoughts)

Death is certain.

CUT TO:

INT. DAMON'S - NIGHT (FLASHBACK)

Tym holds his bleeding brother in his arms.

CUT TO:

EXT. TREES - DAY

Back to present. Leafless trees lay the foreground. It
begins to snow.

CUT TO:

INT. GARAGE - DAY

Sunlight has yet to reach inside. It's pitch black. A metal
SCRAPING is heard though.

CUT TO:

INT. RESTAURANT - FANTASY - NIGHT

Formally dressed, Tym sits across from LEVITIA. Disgusted,
she rises to leave.

CUT TO:

INT. GARAGE - DAY

The door opens electronically. The BRIGHTEST LIGHT SHINES
through. Tym holds a shovel.

CUT TO:

EXT. TYM'S HOME - DAY

Several inches of snow cover the earth. There is a silence that would allow a feather hitting the ground to be heard. Tym looks around. No one is to be found.

CLOSE - TYM

He puts much effort into shoveling.

TYM

(subtitled thoughts)

I punish myself for my sins. Hoping that somehow things will change.

WIDE ANGLE

Tym is shoveling the snow on a neighbors property. He hasn't touched his own with the shovel.

TYM

(subtitled thoughts)

I won't stop until I am physically incapable of proceeding. For what I and I only know what I am capable of doing.

CUT TO: AN HOUR LATER

He shovels another neighbors driveway.

CUT TO: HOURS LATER

He's shoveled several driveways.

CUT TO:

SUNSET

He's shoveled as much as his body could give. He walks back to his driveway and tosses his shovel to the side. Then he walks in the garage and closes the door.

CUT TO:

INT. TYM'S BEDROOM - SUNSET

Exhausted and then some, he lies down on the bed. His head turns to see a small bird standing on a dresser. There is a great confusion about the moment.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym strikes a match and lights a candle. He stares into the flame.

Slowly he dissolves into a very emotional cry. He is

seriously thinking about suicide.

FLASHCUT TO:

EXT. SKY - MORNING

An entire background of blue sky. An unidentifiable MAN, burnt and bloody, free falls.

CUT BACK TO:

INT. TYM'S BEDROOM - NIGHT

We now know why Tym cries.

FLASHCUT TO:

EXT. STREET (MANHATTAN) - MORNING

A WOMAN is dead on the ground from a severe head wound. Her eyeballs are entirely black, suffering from an 8-ball hemorrhage.

CUT TO:

INT. TYM'S HOME - NIGHT

BEDROOM

Tym opens his window to get hit by the cold air. Tym stands by a mirror.

TYM (V.O.)

(raspy)

Look at me.

He looks into the mirror.

TYM

(subtitled thoughts)

Why haven't you killed me yet? What do you wait for so long?

(speaks)

If anything it will not come. Fuck it.

HALLWAY

Pitch black. The bathroom light is turned on by Tym. He shuts the door behind him when he enters.

BATHROOM

On the toilet he ponders, clearing up his tears, and revealing the same knife that was thrown at him by a burglar once.

CUT TO:

EXT. SKY - NIGHT

An empty sky.

CUT TO:

INT. TYM'S BATHROOM - NIGHT

Frozen. He's trying to choose between life and death.

CUT TO:

EXT. SKY - DAWN

The morning's first approach, yet still dark.

CUT TO:

INT. TYM'S HOME - DAWN

BATHROOM

CLOSE - TUB'S FAUCET

Tym turns it on the coldest setting. He lets the water fill up the tub.

ANGLE - TYM'S ARM

he soaks an arm in the freezing water, numbing it.

His face now reads anger. No turning back.

He puts the knife over the arm now.

HALLWAY

Sunlight is barely making it through. The hall is empty.

BEDROOM

No one there.

LIVING ROOM

No one there.

DINING ROOM

No one there.

KITCHEN

No one there.

LAUNDRY ROOM

No one anywhere to stop him.

CUT TO:

EXT. TYM'S HOME - SUNRISE

Life is dead outside also. The small bird flies out of Tym's window.

CUT TO:

INT. TYM'S HOME - SUNRISE

BATHROOM

Tym has the knife over a prominent vein. He puts the knife on the floor.

TYM
(subtitled thoughts)
Why me? Why should I take my own
life?

BEDROOM

He reaches under his pillow and pulls out his gun. He puts on a dark grey hooded sweatshirt and is gone.

CUT TO:

EXT. STREET - NIGHT

We're in Gabriel's neighborhood. Tym is walking down the street with his hood on. Gabriel drives by. With him is Richard.

CUT TO:

EXT. GABRIEL'S HOME - NIGHT

Gabriel parks in the driveway. They exit.

RICHARD
I think the Eagles can really take
it all the way this year.

GABRIEL
Yeah. They were lookin' good. Really
hittin' hard, I tell ya'.

CUT TO:

INT. GABRIEL'S HOME - NIGHT

They enter.

GABRIEL

Make yourself at home. Yadda, yadda,
yadda.

RICHARD

I got you.

GABRIEL

Food, drinks. Anything but my wife.

RICHARD

Got you.

GABRIEL

I'll be back.

Gabriel heads upstairs.

BEDROOM

Mary is asleep. Gabriel peeks through his window.

POV - TYM

he stands out front on the sidewalk casually holding his
gun.

CUT TO:

EXT. GABRIEL'S HOME - NIGHT

Tym stares at the door.

CUT TO:

INT. GABRIEL'S HOME - NIGHT

BEDROOM

POV - TYM

he looks up at Gabriel. A moment of awkwardness. He finally
walks away.

KITCHEN

Richard is drinking a glass of water.

GABRIEL

You remember that kid who talked
about possibly killing me?

RICHARD

Yeah, I do, vaguely.

GABRIEL

I think after the wedding tomorrow,

on Tuesday, I'm gonna place him under arrest.

RICHARD

Really? On what?

GABRIEL

The murder of Brian Vanderslice.
You want a real drink?

RICHARD

Sure. Couldn't find any on my own.
But, after the wedding?

GABRIEL

After the wedding.

RICHARD

I'll be ready.

GABRIEL

And after that, I'm turning in the
badge and gun and all of it.
Retiring.

RICHARD

No shit.

GABRIEL

Finally gonna do it. After the
wedding.

CUT TO:

INT. BALLROOM - DAY

The wedding. Bianca marries STANLEY GIBBS, 25, a handsome
black man with a charming smile.

PASTOR

You may kiss the bride.

Stanley and Bianca finalize their marriage with a long kiss.

CUT TO: LATER

Bianca tosses her bouquet into a crowd of women.

CUT TO:

Stanley speaks with Gabriel with champagne.

STANLEY

I'll tell you, those Eagles are no
joke.

GABRIEL

Their defense is too strong for anyone
else in the league.

STANLEY

It's so good everyone forgets how
nice of an offense they have.

GABRIEL

Good point. That's true. Very good
point.

CUT TO:

Mary is sitting at a table with several other WOMEN.

MARY

Me and Gabriel's honeymoon was -- oh
my God! So amazing. We kinda'
experienced that night again a few
weeks ago too.

Everyone laughs.

MARY

He's always been so devoted.

CUT TO: LATER

ANGLE ON STANLEY & BIANCA

they dance to a slow Soul song from the 70's that a
professional BAND and ORCHESTRA plays.

CUT TO:

ANGLE ON MARY

MARY

Today's his birthday.

WOMAN

Are you serious?!

MARY

Yeah. Bianca and I have a little
surprise for him.

CUT TO:

ANGLE ON GABRIEL

he whispers an earful into the BAND LEADER's ear.

Gabriel gulps down a glass of wine.

The band plays a familiar tune.

GABRIEL

(singing)

I've got sunshine, on a cloudy day.

Gabriel has a mic and sings the Temptations, "My Girl." He approaches Mary like a true heartthrob of the stage.

GABRIEL

When it's cold outside, I've got the
month of May --

The second verse comes.

GABRIEL

-- Stanley, get some of this!

Gabriel throws Stanley the mic.

STANLEY

(sings to Bianca)

I don't need no money, fortune or
fame. I got all the riches baby,
one man can claim --

A bunch sing the rest.

MANY

(singing)

-- I guess you say, what can make me
feel this way? My girl, my girl, my
girl. Talkin' 'bout my girl. My
girl!

CUT TO: LATER

Holly Vanderslice has a drink with Mary.

HOLLY VANDERSLICE

I want to thank you again for inviting
me. I really needed this.

MARY

You don't have to thank me or Gabe.
Tell you what, let's make a toast.
A toast to all love.

HOLLY VANDERSLICE

I can finally drink to that.

Their glasses clash.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym is frozen, looking out his window into the sky.

CUT TO:

INT. BALLROOM - NIGHT

Gabrielle is talking to Gabriel.

GABRIELLE

You don't believe, Gabriel, do you?

GABRIEL

Wait a sec. You're saying that there's a star tonight out that if I stare at it at a certain point in time, that I'll die.

GABRIELLE

Exactly, Gabriel.

GABRIEL

You've been drinkin' tonight?

GABRIELLE

Nope.

GABRIEL

Wanna taste a little?

CUT TO:

Bianca has a mic and everyone's attention.

BIANCA

I just want to say thank you to everyone here today, the caterers, the band, family and friends. This has to be the absolute greatest day of my life. I've never felt so complete, but that's because I've been around so many inspiring people all my life. To my boyfriend, Stanley, I love you.

GABRIEL

(shouts)

Husband, Bianca. To your husband.

BIANCA

Oh my god!

She can't help but laugh. Laughs all around.

BIANCA

My god, I'm sorry. To my husband, Stanley. I love you so much. To my father, I love you. And Gabriel, who's been so supportive to each and everyone around him. I'm sure most

of you will agree. He's also responsible for most of this wedding. My wedding. But you all don't know that today is also his 50th birthday. And to show how much we all appreciate you --

CATERERS roll out Gabriel's birthday cake.

BIANCA

-- I've gotten together with many people here today, and others, and we have all pitched in --

Mary sneaks up behind Gabriel, kisses him on the cheek and shoves a set of car keys in his hand.

BIANCA

-- and bought you a brand new Lexus. We love you, Gabriel. We all love you. Happy fiftieth.

He receives a standing ovation.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym readies to leave the house, putting on a black hooded sweatshirt.

CUT TO:

INT. BALLROOM - NIGHT

The mood is calm. People casually chat with each other.

GABRIEL

I know you're mostly responsible for these keys.

PROFESSOR SIANNI

It's nothin'. Don't worry about it.

GABRIEL

Thank you. So, what have you been up to these days?

PROFESSOR SIANNI

I'm working on something big in the lab on campus.

GABRIEL

Oh yeah?

PROFESSOR SIANNI

I truly believe I am onto something.

Very close to a new discovery in
science.

GABRIEL
I wish you the best then.

CUT TO:

EXT. PHILLY SKYLINE - NIGHT

Establishing the current location.

CUT TO:

EXT. SOUTH STREET - SOUTH PHILLY - NIGHT

A crowded night out on the busiest street in the city for
partying.

CLOSE - GUN

Tym has his finger on the trigger.

HIGH AND WIDE ANGLE

Tym marches towards a GROUP of YOUNG PEOPLE. At random he
aims and shoots a young man.

All of South Street scatters in panic.

Tym disappears in the chaos.

CUT TO:

INT. GABRIEL'S HOME - NIGHT

The doorbell rings. Gabriel's son runs downstairs to open
to answer. He opens the door and there is Tym with his hood
worn horrifically over his head.

CUT TO:

INT. BALLROOM - NIGHT

GABRIEL
It's time!

Everyone shouts the countdown to the New Year.

ALL
10... 9... 8... 7...

INTERCUT TO:

INT. GABRIEL'S HOME - NIGHT

He shows a knife in a flash and stabs Gabriel's son in the

chest. He falls to the floor a few steps in the house.

ALL (V.O.)

6... 5... 4...

CUT TO:

INT. BALLROOM - NIGHT

Continuing the countdown.

ALL

3... 2... 1... Happy New Year!!

They all give the traditional kisses.

CUT TO:

INT. GABRIEL'S HOME - NIGHT

Tym walks inside and retracts the knife from the body. Meanwhile, blood is reaching all over the floor. Tym feels for his heart, marks the spot in his memory and stabs him in the heart. Tym leaves the knife in the body.

CUT BACK TO:

INT. BALLROOM - NIGHT

A PHOTOGRAPHER sets up Bianca's family for a picture. The photographer uses an old fashioned camera from late 40's.

CUT TO:

A MAN wearing a badge walks up to Gabriel. He whispers in his ear, "someone is here to see you."

Gabriel senses bad news but within the current atmosphere he refuses to let anyone see it.

CUT TO:

EXT. BALLROOM - NIGHT

Richard awaits for Gabriel. Gabriel walks out pacing quickly. Richard whispers in his ear his son has been murdered.

Gabriel's face turns into stone. He manages to convert his anger and sorrow into a forced smile.

GABRIEL

Thank you.

CUT TO:

INT. BALLROOM - NIGHT

Bianca, Mary, and Stanley are about to take a picture together.

BIANCA

Where's Gabe? Wait for Gabe to take the picture.

CUT TO:

INT. TYM'S BATHROOM - NIGHT

Tym is in the dark. WE HEAR water running in the tub.

CUT TO:

INT. BALLROOM - NIGHT

Gabriel whispers a request in the band leader's ear.

Gabriel takes Gabrielle by the hand into the middle of the dance floor. They are alone. Then, the band and orchestra plays the sensual sounds of the Tango.

Gabriel is teaching Gabrielle how to tango.

They almost finish the entire tango, then Bianca gestures to ask Gabriel permission to tango. They begin to tango.

They stop the dance shortly. Bianca's wedding dress restricts her from proceeding. Beautifully, Mary seems to glide into Gabriel's presence. They finish the tango together.

CLOSE - BOUQUET

TILT UP to see LEVITIA, dressed in an exotic WHITE dress, is the one who caught the bouquet.

ANGLE ON GABRIEL & MARY

their tango flows melodically.

FADE OUT:

FADE IN:

INT. GABRIEL'S CAR - NIGHT

He and Mary both are joyfully smiling in a daze it seems.

CUT TO:

INT. TYM'S BEDROOM - NIGHT

Tym sits on his bed with a stare seeing past everything. Parts of him still bloody from murdering.

CUT TO:

INT. GABRIEL'S CAR - NIGHT

Gabriel pulls into his driveway. The front door is cracked opened.

MARY
(curious and naive)
Why is the door opened?

CUT TO:

EXT. GABRIEL'S HOME - NIGHT

Gabriel lags letting Mary reach the front door first.

CUT TO:

INT. GABRIEL'S HOME - NIGHT

Mary looks inside seeing her dead son with a knife in his chest, pale, and in a pool of blood. She INSTANTLY CRIES OUT.

Gabriel walks inside and physically prevents her from touching the body.

MARY
(screaming)
Who did this?! Who did this?!

Gabriel turns numb. He walks outside. Mary cries, forever it feels like, rightfully so.

CUT TO:

EXT. GABRIEL'S HOME - NIGHT

Mary can be heard crying in the background. Gabriel needs the fresh air outside. His cell phone RINGS. He doesn't answer, but it keeps ringing.

SLOW MOTION

In the midst of everything, he somehow answers the phone.

CLOSE - CELL PHONE

pressed against Gabriel's ear.

TYM (V.O.)
I killed them. I confess. The case you haven't solved yet is because of me. Now you're perfect again. Your son. I killed him tonight. You know who this is and you know where to find me. I am not sorry.

Tym disconnects. It begins to snow.

CUT TO:

INT. GABRIEL'S HOME - NIGHT

BEDROOM

Gabriel opens a drawer. In it WE SEE only a gun and a badge. He chooses the gun, leaving the badge behind.

DOWNSTAIRS

Mary is curled up in a ball on the floor. Gabriel walks downstairs and kisses her on the forehead.

MARY

Where are you going?

A long beat.

GABRIEL

Nowhere.

Gabriel gets on his knees and kisses his son on the forehead.

CUT TO:

EXT. GAS STATION - NIGHT

Dead quiet with no one around. Gabriel is pumping gas. Next to his pump is Hope doing the same. Hope finishes and throws away a new pack of cigarettes. She sees Gabriel and Gabriel sees her.

HOPE

(with a joyful smile)

Happy New Year.

Gabriel simply nods.

CUT TO:

EXT. TYM'S HOME - NIGHT

Gabriel's car parks outside. The front door is cracked opened. Gabriel walks straight it with his gun out.

CUT TO:

INT. TYM'S HOME - NIGHT

Silent and dark. Gabriel strolls throughout like a tourist. Everything is NEAT.

He walks upstairs. He enters --

TYM'S BEDROOM (A PIGSTY)

-- and sees Tym hanging by a noose from the ceiling fan.
He's twitching severely, still alive, and suffocating.

Gabriel paces directly in front of Tym, staring him in the eyes.

CUT TO:

INT. GABRIEL'S CAR - NIGHT

ANGLE ON GABRIEL

driving with an empty expression.

PAN TO SEE Tym lying in the back seat, barely conscious.

There's a silence.

TYM
(distorted voice)
Where are you taking me?

No answer.

TYM
Why read U.F.O.'s?

A beat.

GABRIEL
Because I believe they don't exist.
None of this exists.

CUT TO:

EXT. HILLSIDE - NIGHT

We're at the same place Tym has envisioned before, where the unicorn once was. Gabriel parks. He helps a handcuffed Tym out into the middle of the field. No one is around.

CLOSE - PAIR OF BOOTS

they CRUNCH the snow.

ANGLE ON THE MAN IN BLACK

walking to where he is unnoticed by Gabriel or Tym. He reveals himself fully for the first time. He is Brian Vanderslice.

ANGLE ON GABRIEL & TYM

standing like a duel in the Old West. In between them within

the background, a bolt of lightning suddenly STRIKES without sound.

Tym forms tears.

TYM

(Italian; English
subtitles)

Tell my mother, I tried my best to
be capable of loving her.

GABRIEL

Okay, my friend.

Gabriel shoots Tym in the shoulder. Tym doesn't move an inch. Gabriel shoots again, this time in the chest, in the heart. Tym falls immediately to the snowy earth.

CUT TO:

INT. LEVITIA'S BEDROOM - MORNING

LEVITIA, dressed in red silk pajamas, sets her bouquet next to a portrait of herself, the same one Tym drew in the past. On the portrait is her name, signed by Tym.

LEVITIA

(liking the sound of
her own name)

Levitia. Levitia.

She smiles grandly.

CUT TO:

EXT. HILLSIDE - NIGHT

EXTREMELY CLOSE ANGLE ON TYM

He doesn't blink, yet a tear cascades from his eye as if even when dead his sorrow carries on.

FADE OUT:

FADE IN:

INT. LABORATORY - DAY

Professor Sianni is staring at a homemade device. Two thick rays of light, parallel to each other, are shining bright. One ray of light is red, the other is blue.

Bianca walks in holding a salt shaker.

BIANCA

Is it ready?

PROFESSOR SIANNI

Yes.

Professor Sianni takes the salt shaker and sprinkles salt on top of the two light rays.

Something struck him. He is amazed.

PROFESSOR SIANNI

Bend down and look.

Bianca sets her eyesight parallel with the height of the rays. Professor Sianni sprinkles some more salt on top.

WE SEE, salt normally falling through the red ray of light. But, there is a delay in the blue light, like salt freezes within it. A delay of two or three seconds.

Professor Sianni keeps sprinkling salt amazed. He begins to laugh. A wicked and distinct sound. He is too happy.

BIANCA

Oh my god.

PROFESSOR SIANNI

Do you see it?!

BIANCA

What does this mean?

Professor Sianni keeps laughing, and laughing, and laughing.

PROFESSOR SIANNI

The speed of darkness.

The professor continues to laugh...

SHARPLY CUT TO BLACK:

EXT. LAKESIDE - MORNING

Tym has awakened from a dream. He coughs viciously in the middle of a peaceful silence. Then he reaches into his pocket and pulls out a handgun. Using the gun as a pencil he inscribes three words in the snow we don't see.

Tym throws the gun into the lake.

DISSOLVE TO:

EXT. VIBLE RESIDENCE - MORNING

Tym hesitates to knock on the door. He finally can do it. Alice, 47, answers.

ALICE

Hello.

TYM

Hi.

A beat. Tym's voice is raspy. He has a cold.

ALICE

What can I do for you?

TYM

Is Anne home?

ALICE

No, she isn't right now. Though,
she should be back any moment now.

She remembers he is someone expected.

ALICE

You're... ?

Tym nods, yes.

ALICE

Come in, please. Get out of the
cold.

DISSOLVE TO:

INT. VIBLE RESIDENCE - MORNING

ALICE

Would you like some tea? You sound
like you're getting the flu.

TYM

Yes, please.

ALICE

Come inside the kitchen.

KITCHEN

Alice puts water in a tea kettle and onto the stove.

ALICE

So you're coming from Delaware?

TYM

Yes.

ALICE

How was the traffic coming up the
turnpike?

TYM

Fine.

ALICE

Me and my sister used to go down to
Rehobeth Beach all the time one
summer. We both met our husbands on
the same day down there.

(beat)

So, what is it you have to show us
regarding my sister?

Tym reaches into his pocket, pauses, then takes out a crumbled
and folded piece of notebook paper. He hands it to Alice.
She reads it. Slowly what she has comprehended sinks in and
she bawls in sorrow.

CLOSE - TYM

ashamed to look on. Frozen.

DISSOLVE TO:

INT. VIBLE RESIDENCE - MORNING

CLOSE - TEA KETTLE

boiling.

ANGLE ON ALICE

fixing two cups of tea with a sad look on her face. She
fights against powerful tears battling her inside.

ALICE

Were you with her?

TYM

No.

She hands him his cup of tea. He doesn't say "thank you."

A beat.

In walks in two girls at the front door. Who we know as
Raven is ANNE VIBLE. Along with her is who we know as Angela,
the hostess from Damon's. Her actual name is ADRIENNE.
They walk into the kitchen.

ADRIENNE

Hello all.

ALICE

Hey Adrienne.

ANNE VIBLE

What's up?

ALICE

You two want some tea?

ADRIENNE

No, thank you.

ANNE VIBLE

I'll have some.

Alice pours another cup. Anne walks next to her.

Adrienne tries smiling at Tym. Tym ignores it. It bounces right off of him.

ANNE VIBLE

Alice, who's the guy in our kitchen?

Alice looks at Anne once seriously. Anne now knows who he is.

ANNE VIBLE

It's all gonna come back you know?

ALICE

Dear, it never left.

(to Tym)

Please, show her.

Tym reaches into his pocket and pulls out the same notebook paper. He hands it to Anne.

She drops the paper to the floor after reading it.

ANNE VIBLE

(crying)

No! No! I did not want to read this!

ALICE

Anne, calm down!

Alice comforts her and also restraining her.

ANNE VIBLE

Fuck you! GET THE FUCK OUTTA OUR HOUSE!

ALICE

Anne, no. No. No. No.

Anne is in all tears. All sadness and no anger.

ANNE VIBLE

Why does this happen? Why does this happen? To me? Why?

ALICE

I don't know, sweetie. I don't know.

Adrienne is looking at the paper on the floor.

ALICE

(whispering to Anne)

Stay strong. Stay strong. Always
stay strong.

CLOSE - NOTEBOOK PAPER

It reads:

"ANGELA VIBLE

103RD FLOOR WTC SOUTH,

MOTHER OF ANNE VIBLE, WIDOW TO AARON VIBLE

LOVE YOU ALICE, MY ONLY SIS

I LOVE YOU ALL

GOD BLESS"

Adrienne picks up the paper and hands it back to Tym.

ALICE

Don't give up. I love you, Anne.

DISSOLVE TO:

INT. VIBLE RESIDENCE - MORNING

Anne sits next to Adrienne on a sofa. Alice and Tym are
both in chairs.

TYM

I always wanted to be a cop.

(beat)

The first had just collapsed and I
found myself behind a car. And it
must've just flew right under my
eyes. When the streets first started
to clear and you could see just a
little, I read it. Nothing came to
my mind then but for some reason I
picked it up. I don't know why.
And a cop --

INTERCUT TO:

EXT. STREET - MORNING

Who we know as Detective Gabriel helps Tym get on his feet.
He dressed in a suit and his NYPD badge shines.

TYM (V.O.)

-- helped me up. I remember his badge was looking good as new, the first thing he cleaned off. And I saw my brother on the ground. He wasn't moving at all.

CUT TO:

EXT. STREET - MORNING

The Detective assists Tym on standing his brother up. The detective yells to a partner. His partner is Richard.

TYM (V.O.)
He barely breathed.

CUT TO:

INT. VIBLE RESIDENCE - MORNING

ADRIENNE
When did he die?

TYM
The hospital was more than full.
But we managed to get there. On foot.

CUT TO:

INT. HOSPITAL - MORNING

Chaos. Tym struggle to keep his brother on his feet.

TYM (V.O.)
I was holding him up in my arms.

WE SEE Hope lying on a bed. She is pregnant enough to see with our own eyes. She's suffered a wound to her head.

Tym looks around and finally sees Hope. They make eye contact. Hope gestures for Tym to join her. Tym walks to her holding his brother up.

Hope stands and helps Tym lie his brother on the bed. He and Hope hug with great emotion.

CUT BACK TO:

INT. VIBLE RESIDENCE - MORNING

TYM
He was dead for at least an hour already. I held my own brother in my arms. He died there in my arms.

A beat. Tym takes a sip of tea.

TYM

This tea is good. And I like coffee.
Can't be both can you?

A beat.

TYM

I walked back down there as close as
I could get and grabbed as many sheets
of paper I could stuff in my pockets.
For the past few months I've spent
tracking down who they belong to.
None of them belonged to anyone who
died, except three. Four survivors.
The rest the papers were just
information. And you were at the
bottom of the pile, but first I
grasped. And that's why I'm here.

Tym clears his throat.

TYM

Damn, this tea is good.

His voice clears tremendously.

ALICE

My sister taught us the recipe.

TYM

I'll drink to that.

Tym raises his tea cup as if it were wine.

DISSOLVE TO:

INT. VIBLE RESIDENCE - DAY

Anne sees Alice and Adrienne out the door. Anne receives
hugs from each.

Anne walks back into the living room.

ANNE VIBLE

Do you want some more tea?

TYM

If you don't mind.

ANNE VIBLE

I don't.

DISSOLVE TO:

INT. VIBLE RESIDENCE - DAY

Anne hands Tym a cup of tea like a waitress.

ANNE VIBLE

Drink now while it's too hot to really
clear you voice up.

TYM

Drink it now? You crazy?

ANNE VIBLE

It really helps.

Tym drinks. It's extremely too hot for him and he tries
hard not to show it.

ANNE VIBLE

So... who are you?

TYM

What do you mean?

ANNE VIBLE

I mean, who are you? What do you
like to do? What kind of music do
you listen to?

TYM

I had a friend from Philly who
introduced me to soul music years
ago. I got hooked right away to the
sounds of Philly and Motown. You
ever listen to any soul music of the
late 60's to the early 80's?

Anne shakes her head, no.

TYM

The Delfonics? Stylistics? Harold
Melvin and the Blue Notes? None of
them?

Anne, done from looking confused, shakes her head, no once
again.

TYM

Well, the Temptations?

ANNE VIBLE

Of course. My girl.

TYM

Yeah. I love soul music.

ANNE VIBLE

Anything old I like is Lynyrd Skynyrd,
The Beatles, Led Zepplin.

TYM

Of course those too.

ANNE VIBLE

What's your favorite movie?

TYM

(immediately answered)

The Godfather.

ANNE VIBLE

You're like real mature.

TYM

Is that bad?

ANNE VIBLE

No, I just look at you and thought differently.

TYM

Bad.

ANNE VIBLE

(laughs; she has her
mom's final message
in front of her)

No. It's not bad. You know I had a dream about you once. When you first called. I dreamt that you had rang the doorbell just after calling saying you were here, and I had just got the shower feeling fresh like a newborn. And I had opened the door, and standing there was my mom like you had returned her to me and she never was dead. I woke up and I asked God if he could please return my mom for me. And it's weird because I look at this paper, and it feels like she's still alive and wrote this last night maybe or even this morning. I miss her so much.

A beat. Tym finishes his tea, gulping it down.

TYM

I had a dream last night.

Tym chuckles.

ANNE VIBLE

About what?

TYM

I can't remember. I'm not sure. I killed a man. And I had challenged

the cop I had saw on that day to solve another murder I was gonna commit. But, I don't know it was very confusing. It had all of my ex's in it though. That was somethin' special. My last ex was getting married.

FLASHCUTS TO:

WE SEE shots of Karen, Stephanie, Amanda Byrd, and Bianca.

CUT TO:

INT. VIBLE RESIDENCE - DAY

ANNE VIBLE

You hook up with girls a lot in real life?

TYM

Not since.

ANNE VIBLE

What else?

TYM

My brother died again. It was a fuckin' nightmare.

ANNE VIBLE

Are you still -- suicidal?

TYM

It's like for the longest time, I was that goldfish in his tank stuck on the ocean floor of the Pacific. I told myself when I left here I was gonna kill myself.

A beat.

TYM

I can't get that day out of my head and I never will. There is nothin' for me to live for. What I want is impossible.

ANNE VIBLE

Please, don't do that.

TYM

I used to ask myself why was I still living? What was the use? And you were the reason then. Tomorrow I'll ask myself that same question, and I won't be able to answer it. I don't

wanna see tomorrow so that I'll ask
myself that question.

ANNE VIBLE
I used to want to kill myself. But
you can't.

TYM
Why not?

A beat. She can't answer.

ANNE VIBLE
I'll pray for you.

TYM
I'm going to go now.

ANNE VIBLE
I want to apologize for screaming at
you earlier.

Tym walks to her, touches her on the shoulder.

TYM
You don't ever have to apologize to
me, ever.

She cries and hugs him farewell.

ANNE VIBLE
Thank you for bringing my mom back.
Thank you.

DISSOLVE TO:

EXT. VIBLE RESIDENCE - DAY

Tym walks to his car. Not a Lexus, but an old Nissan. Tym
waves from inside his car. Anne waves back. Then she takes
down the American flag posted up and walks back inside.

DISSOLVE TO:

EXT. PHILLY SKYLINE - DUSK

Establishing where we are.

DISSOLVE TO

EXT. NORTH PHILLY - DUSK

Tym walks into a restaurant for a cheesesteak.

DISSOLVE TO:

INT. RESTAURANT - DUSK

Ordering.

TYM

A large cheesesteak, with ketchup.
That's it. No, make it two. Two
cheeseteaks with ketchup.

DISSOLVE TO:

EXT. ROW-HOME - NORTH PHILLY - NIGHT

Tym is at the door. A MAN who we know as Stanley Giibbs
answers. He's very happy to see Tym. They shake hands.

DISSOLVE TO:

EXT. INTERSTATE 95 SOUTH - NIGHT

Tym drives into Delaware from Pennsylvania.

DISSOLVE TO:

EXT. TYM'S REAL HOME - NIGHT

A lower middle class house. Another car is parked in the
driveway.

DISSOLVE TO:

INT. TYM'S REAL HOME - NIGHT

KITCHEN

A woman, who we know as Holly Vanderslice, washes the dishes.
She is Tym's MOTHER. Tym walks in and puts a cheesesteak in
the refrigerator.

His mother stares at him. Tym refuses to acknowledge her
presence. Silence throughout.

DISSOLVE TO:

GABRIELLE'S BEDROOM

Tym walks inside to see his sister asleep under the covers.
Tym sits on the bed.

GABRIELLE

Don't get me sick.

TYM

I got you a cheesesteak. A real
one. Not the imitation brand neither.
It's in the frig'.

GABRIELLE

Your voice cleared up.

TYM

Yeah.

GABRIELLE

I'll eat it tomorrow. I'm too tired tonight.

Tym cringes to the sound of "tomorrow." He kisses his sister on the cheek.

TYM

Goodbye, Gabrielle. Get your sleep.

DISSOLVE TO:

TYM'S BEDROOM

Tym is praying, crying also.

TYM

God, please. Forgive me, please. I can't live anymore. I'm sorry but I'm nobody. I fuckin' hate this. I have nothin'. God, please... I beg you...

DISSOLVE TO:

HALLWAY

Tym passes by his mother's bedroom. The door is half opened, but dark inside.

TYM'S MOTHER (O.S.)

Do you remember the night you were downstairs crying and I was praying for you? What were you crying about?

(beat)

Were you afraid?

Tym never wanted to reflect on that night. He stays silent.

DISSOLVE TO:

BATHROOM

Tym runs cold water in the tub.

DISSOLVE TO:

KITCHEN

Tym grabs the sharpest knife he can find. He's heading back upstairs... then... THE PHONE RINGS RIGHT NEXT TO HIM.

He pauses.

He answers.

TYM
(into phone)
Hello?
(long beat)
Yes.

Tym hangs up. He drops the knife and falls to his knees.
He cries, then laughs, then cries, then laughs. So many
emotions run through his soul during this moment.

TYM
(to himself)
It's over. You do work in mysterious
ways.

DISSOLVE TO:

INT. DAMON'S - NIGHT

The interior is very colorful. Not black and white like in
Tym's dream.

Tym sits in a booth alone. A GROUP of COLLEGE KIDS wearing
"University of Delaware" sweatshirts collaborate right beside
Tym.

COLLEGE STUDENT #1
Dude, you gotta come to this party
tonight. Fuck studyin'! We don't
have classes for another two weeks.
It's fuckin' New Year's Eve. We're
gettin' drunk.

COLLEGE STUDENT #2
Dude, we even got fireworks. None
of those bullshit snap crackle and
pop toys we used to play with back
in the fourth grade neither. This
is gonna be the greatest night of
our young lives.

COLLEGE STUDENT #1
The way this country felt for so
long, tonight is for the nation.
Our nation. Yours and mine.

COLLEGE STUDENT #3
Okay. I'll go.

The group yells in the college frat style.

COLLEGE STUDENT #1
That's what I'm talkin' about dude.

We need more patriotic partyin'
motherfuckers like you.

TYM
Where's the party at?

COLLEGE STUDENT #1
Dude! Dude, you're coming to.

TYM
Where's it at first?

COLLEGE STUDENT #1
We got the Bob.

TYM
At the Bob?

COLLEGE STUDENT #1
All night long.

TYM
I'll be there.

COLLEGE STUDENT #1
Cool dude.

He and Tym shake hands.

COLLEGE STUDENT #2
This night is never going to end.

The college group clears out one by one. And like they were
a gift wrapping, they break apart and WE SEE a girl, LEVITIA
of Tym's dream. She wears a pink sweater with tight light
blue jeans. She stands there smiling... and sits across
from Tym. Her real name is MICHELLE.

MICHELLE
Can I go too?

TYM
Yeah. How are you?

MICHELLE
I'm good. And you?

TYM
I'm good if you're good.

INTERCUT TO:

EXT. LAKESIDE - MORNING

DOLLY towards the inscription Tym left in the snow.

In his signature style, it reads:

"GABRIEL GROOM R.I.P."

CUT BACK TO:

INT. DAMON'S - NIGHT

MICHELLE

I'm Michelle.

GABRIEL

So, who are you?

MICHELLE

(sarcastically)

I'm Michelle.

Gabriel smiles.

GABRIEL

I mean who are you and what --

MICHELLE

-- do I like to do?

GABRIEL

Yeah.

MICHELLE

I like listening to all kinds of music, watching movies, shopping, just hanging out. The usual stuff around here. Oh, and I also like writing poetry.

GABRIEL

Really?

MICHELLE

Yeah.

GABRIEL

Can you poetize right now?

MICHELLE

Poetize? Yeah I think I can poetize.

(reciting from memory)

I will never explain the feelings
That were running through my mind
That moment I first saw you Someone
whispered something kind A tingling
sensation everywhere Just staring
into your eyes You were so
unbelievable I was mesmerized You
may not know who I am But I saw those
looks you sent I was hoping the
feeling was mutual All the signs

from above was meant I gazed into
your eyes You gazed into mine The
moment was unforgettable Everything
was going to be just fine I want to
be in your arms Hope you feel the
same Maybe someday we will meet and
I will learn your name...

DISSOLVE TO:

EXT. PARK - NIGHT

Fireworks light up the sky in the distance. Gabriel and
Michelle sit on a bench under a light post. Michelle glows.

MICHELLE

Happy New Year.

GABRIEL

Happy New Year to you.

MICHELLE

Is this where we kiss?

A beat.

MICHELLE

I like you Gabriel. You wanna know
how I know?

GABRIEL

How?

MICHELLE

Because I don't know. That's how.
I just do. You seem cool. So, tell
me everything about you.

GABRIEL

You have no idea the feeling I felt
hours ago, last year, and for months
it lasted. Stagnant, depressed.

A beat.

CLOSE - MICHELLE

Her beauty is on focus.

GABRIEL (O.S.)

You saved my life.

INSTANTLY, the snare of The Delfonics' classic hit "La, La,
Means I Love You" SNAPS hard.

STAY CLOSE ON MICHELLE

She wonders what Gabriel's words actually mean, then she smiles, delighted to be his savior.

FADE OUT:

The first verse of "La, La, Means I love You" begins when the screen goes black.

THE END