

"CROSSING PROSPECT"

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EXT. BROOKLYN, FBAC -- AFTERNOON, WED OCT 22

1

Down the stairs of Isabel's apartment and through the door. On the sidewalk past Isabel's cat as it sits by the window looking down into the street. Down the sidewalk past people in business suits that come up out of the subway and get on their cellphones- into Prospect Park. Past children in the playground; on swings, slides, shouting, yelling, past MAURY and VICTOR playing chess, past old people sitting alone, past homeless people sleeping on the benches, past teenagers that laugh, push each other, and smoke cigarettes, past people running and jogging and power walking, and out the other side of the park, past the bodega and Brooklyn row houses. Through the alley and up through JULIAN's window and into his apartment.

EXT. JULIAN'S APT, RT -- AFTERNOON, WED OCT 22

2

Over Julian's shoulder is a fire escape that looks onto a dark alley with discarded furniture and odd silhouetted shapes that may be human. Gray muted light makes it day dark. A shape that looks somewhat human flutters and moves.

INT. JULIAN'S APT, RT -- AFTERNOON, WED OCT 22

3

(ISABEL, JULIAN, MIKE, MOVER #1, MOVER #2)

The room is minimal. The gray light barely illuminates a non-descriptive seventies non color couch, an overstuffed chair and an old television. Next to a salvation army bed, on the ground, the alarm clock flashes an angry red 12:00. The kitchen area has a bare amount of necessities. The tap drips onto a dirty pot. Carefully arranged against the wall are piles of science fiction videos, including the *War of the Worlds*, *Them*, *Star Wars*, *Star Treks*. Newspapers are corded and tied in bundles. Articles are taped to the walls, The stock market crash, the Gulf War. Children's loud voices at play float up the stairs of the apartment building. A door is ajar.

MOVER #2 (O.S.)

This stuff is going to have to move.

MOVER #1 (O.S.)

We're going to have to move some of this stuff out of the way.

MOVER #2 (O.S.)

We can push everything against the walls.

Twenty-nine year old Julian, in a over large polo shirt, baggy khakis and Keds, is on the phone with his girlfriend Isabel. He is unshaved and his dark hair is messy. He smokes and looks out into the alley. The floor lamp that never gets turned off cast a semi circle of yellow light against the wall.

CONTINUED:

3

JULIAN

I wasn't planning on going out...

He paces, listens, takes a drag of his cigarette.

JULIAN (CONT'D)

I can just get something from the deli...

Paces, listens, smokes.

JULIAN (CONT'D)

I don't have any plans...

His face scrunches up defensively as he puts out the cigarette.

JULIAN (CONT'D)

I'm not up for another movie...I can't afford...

He fumbles for another cigarette. He squashes the empty pack and flings it into the already full wastepaper basket.

JULIAN (CONT'D)

What are you going to get?

Plops onto the couch.

JULIAN (CONT'D)

Haven't we already seen that?...Yeah we did, its Brazilian, during the carnival...I don't feel like seeing it again...

Listens

JULIAN (CONT'D)

I don't know...I wasn't thinking about what I was going to do. What do you want to see, I mean besides the Brazilian movie?

Gets up.

JULIAN (CONT'D)

I am not really up for that either.

He plops down on the couch again. He lifts the cushions, searching.

JULIAN (CONT'D)

I don't want to go anywhere. Can we do it tomorrow?

He listens into the phone.

CONTINUED: (2)

3

JULIAN (CONT'D)

I guess... I don't...okay okay...Yeah,
yeah...I'll come...I can be over in a
little while.

He looks at the flashing clock.

JULIAN (CONT'D)

What time is it anyway?

ISABEL (O.S.)

It's...5:47

He picks up the clock and changes the time to 5:47 pm.

BANGING on the door.

JULIAN

I'll be there...in about fifteen twenty
minutes. I have to stop at the deli for
cigarettes.

BANGING

JULIAN (CONT'D)

Look I gotta go, there's someone at the
door. See you in a little while Yeah,
Okay...bye.

Julian opens the door to Mike. A tidy middle aged man,
balding. He has a get down to business expression. Kind but
takes his job seriously.

MIKE

Hey Julian, can I talk to you for a minute.

JULIAN

Yeah sure, come on in.

MIKE

How is everything?

JULIAN

Pretty good I guess.

MIKE

I'm glad to hear it. And the job? How is
that?

JULIAN

Not bad. It's a job. You know how that
is. Look I was just about to walk out...

MIKE

I know how that is... a job is a job. But sometimes its okay?

JULIAN

Yeah, sometimes...Did the power go out again?

MIKE

Yeah, just for a few minutes. But it should be back on.

He looks around for signs of electricity. Sees the clock.

JULIAN

Yeah, its on. Must be a bitch.

MIKE

I don't mind.

JULIAN

Job security?

MIKE

Work is work kid.

Tallulah (the cat) comes in through Julian's open window. Mike watches as the cat jumps into the overstuffed chair and curls into a ball.

MIKE (CONT'D)

Julian, do you know you're 2 months behind on your rent?

JULIAN

Two months! That doesn't sound right.

MIKE

It's not the first time.

JULIAN

Listen man, I'm really sorry, I'll get you the money as soon as I can.

MIKE

That's not good enough.

JULIAN

How about Monday? I can get you the money on Monday...Two months you said...That would make it...

MIKE

I can't do it.

JULIAN

What's wrong with Monday? If you want it sooner, I'm sure I can scrape it up from somewhere.

MIKE

I'm sorry kid, it's not my decision to make. Like I said, it's not the first time, I can't keep covering for you.

JULIAN

But...I don't understand...

MIKE

I'm really sorry.

JULIAN

Sorry...sorry for what?

MIKE

You have a month.

JULIAN

A month. Just like that? You throw someone out just like that.

MIKE

Look, I know it's getting into winter. You have a month. That's four weeks plus. You have four weeks plus to look.

JULIAN

This is shit!

MIKE

Take advantage of the four weeks kid. It's nothing personal. I like you, but this ain't no Hope House, someone's got to pay for me to work.

JULIAN

What the fuck am I going to do?

MIKE

I'm sorry.

Mike makes for the door. The cat wakes up, heads for the door, gets tangled in Mike's feet, and exits ahead of him.

JULIAN

(shouting after him)

What about my cat!

(to himself)

Asshole! Fucking stupid no brain asshole.

INT. J/A'S APT BLDG HALLWAY, RT -- AFTERNOON, WED OCT 22
(MOVER #1, MOVER #2, SALLY)

4

The cat races past Mike. The door to SALLY'S apartment is ajar, voices float out.

MOVER #1

Move back. We have to lower it a little more.

SALLY

Is that couch in your way?

MOVER #2

Go ahead. I got it.

INT. SALLY'S APT, -- AFTERNOON, WED OCT 22
(MIKE, MOVER #1, SALLY)

5

The cat slips into Sally's apartment. Inside her feminine antiques have been moved against the wall to make room for the two burly men who are lowering a fridge onto a dolly. There is an entire wall and dresser top devoted to photos-- some are of her at age twenty - two with a handsome eighteen year old boy bearing a strong resemblance to Sally. There are several others of the boy alone. Sally, mid sixties with salt and pepper hair, is trying to be helpful by staying out of their way. The cat slips in and sits directly in their path. The men move forward. Mike stands in the doorway.

MIKE

How are you guys doing?

SALLY

Come here pussy cat.

MOVER #1

Okay, we'll be out of here in no time.

MIKE

Where's the new fridge?

MOVER #1

On the sidewalk.

INT. J/A'S APT BLDG HALLWAY, RT -- AFTERNOON, WED OCT 22
(MIKE, MOVER #1, MOVER #2, SALLY, WOMAN)

6

MIKE

The sidewalk? You leave the fucking brand new fridge on the freaking sidewalk?

MOVER #2

It's not like someone's gonna steal a fridge.

CONTINUED:

6

MIKE

Where you from kid?

SALLY

I said come here pussy cat.

MOVER #1

Not enough room in the landing to take
this one out.

Sally moves in their path, grabbing for the cat. Mover # 2
stumbles over her. She falls on her back. Mover # 1 wrestles
with the fridge to prevent it from falling onto the two. The
cat runs out the door. Mike fumbles forward toward the two.
The fridge falls sideways. The solitary bungee cord keeping
the fridge secure snaps and it emits a hissing noise. They
cough. Sally's gasp is rasping. She holds her chest. Mover
#1 fumbles with the fridge door but is overwhelmed by the
fumes.

MOVER #2

SHIT!

He extricates himself from on top of Sally as Mover # 1 and
Mike rush to help them. Everyone is coughing as the noxious
fumes get stronger.

MIKE

(To no one in particular)
Get help!

Mover #2 rolls away and crawls back to help Sally. Mike begins
to perform CPR. His efforts are half hearted. Mover #1 leaves
the room. The cat tries to reenter but turns and runs. He
runs past Julian who stands at the doorway coughing.

MIKE (CONT'D)

(in a shouting rasp)
Get help!

Julian runs back to his apartment. Mover # 1 is already on
the phone.

MOVER #1

Now! We need an ambulance at 222 8th
Street...

Children start running up the stairs. Neighbors open their
doors. The children shriek and cough dramatically.

MIKE

Get those kids outta here!

A WOMAN who has come out of her apartment shoos the kids.

CONTINUED: (2)

6

WOMAN

(*shouting*)
OUT!

MIKE

Shit...shit! She's going.

MOVER #1

The ambulance is on its way.

Julian stands at the door looking lost. Mover # 1 starts to open windows. Julian nervously follows. He looks over his shoulder at Sally's limp body in Mike's arms. Mike is desperately trying to revive her. Julian knows she's dead.

EXT. J/A'S APT BLDG EXT -- EVENING, WED OCT 22

7

(MIKE, MOVER #1, MOVER #2, JULIAN)

A crowd has gathered. Julian is off to the side being looked at by a paramedic. Mike and the two movers sit in the back of an ambulance.

Julian stares.

INT. NYC HOSPITAL, FB -- AFTERNOON, 5 YRS PRIOR, SUMMER

8

P.O.V. NEW YORK CITY HOSPITAL 1

Julian is sits in the waiting room-shoulders hunched over and looking at the floor. His MOTHER is talking to a DOCTOR who can see Julian over his mothers shoulder. Julian looks up at the doctor. They make eye contact. The doctor continues talking to Julian's mother.

EXT. J/A'S APT BLDG EXT, RT -- AFTERNOON, WED OCT 22

9

Mike, Mover #1, Mover #2 and further back is Julian following as the paramedics bring out Sally's dead body on a stretcher and place her into the back of the ambulance.

INT. NYC HOSPITAL, FB -- AFTERNOON, 5 YRS PRIOR, SUMMER

10

(JULIAN'S MOTHER, PARAMEDIC)

Julian is stepping into the back of an ambulance.

PARAMEDIC

It's okay Julian.

JULIAN'S MOTHER (O.S.)

It's okay Julian. It's only for...

EXT. J/A'S APT BLDG EXT, RT -- AFTERNOON, WED OCT 22

11

(JULIAN'S MOTHER)

CONTINUED:

11

The voices of children playing drifts over the silent crowd.
A boy looks over his shoulder toward the voices.

JULIAN'S MOTHER (O.S.)

...a short time.

EXT. J/A'S APT BLDG EXT, RT -- AFTERNOON, WED OCT 22
(LULA, VEGA)

12

JULIAN IS LOOKING DOWN THE STREET, HE STARTS WALKING TOWARDS
THE BODEGA AND OVER HEARS THIS CONVERSATION 2

Down the street a group of preteen girls play double Dutch.
LULA, an anglo-saxon, precocious thirteen year old, sings
louder than all the others. This is the only game in town.
The girls' playing become half hearted. They are distracted
by the commotion up the street.

LULA

What you simpletons looking at? Come on,
you're slowing down!

She claps her hands. The girls drop the rope. They scamper
up the street.

LULA (CONT'D)

(shouting after them)

Where you nimrods going? Ain't nothin you
haven't seen!

She picks up the abandoned ropes and follows them reluctantly.

LULA (CONT'D)

Fucking short attention span.

VEGA, thirtyish, drug addict, dealer, Hispanic handsome,
dressed down in blue jeans, jean jacket, tennis shoes, sits
on a stoop a few houses down. He shows casual interest in
the crowd. Lula approaches.

LULA (CONT'D)

(Motioning to the crowd)

Yo Vega, Que Paso?

VEGA

I don't know kid. Looks like a New York
moment.

Lula nods.

LULA

Nueva York moment.

VEGA

Your accent is getting pretty good chica.

CONTINUED:

2

LULA
Muchos Gracias Senor.

VEGA
De nada chica.

LULA
(fumbling over her Spanish)
Eh eh..
(in Spanish)
Do you have a cigarette?

VEGA
(amused)
No senora Lula.

LULA
(in Spanish)
What happened?

VEGA
Another casualty.

He gets up, looks down the street and walks away in the opposite direction. Lula shouts after him.

LULA
Adios muchacho!

Vega waves. Lula turns her attention back to the thinning crowd.

INT. J/A'S APT BLDG RT -- AFTERNOON, WED OCT 22 13

Julian comes out of his apartment shrugging into his coat. He goes past Sally's door still ajar, hesitates for moment, then races down the stairs.

INT. BODEGA, RT -- AFTERNOON, WED OCT 22 14
(BODEGA OWNER, JULIAN, MR RAMOS)

Mr Ramos is talking with the Bodega owner at the counter. Julian grabs a tub of Haagen Das out of the freezer and ask for a pack of cigarettes.

MR RAMOS
You have a very interesting diet my friend.

Julian stares at the items before Mr Ramos comment sinks in.

CONTINUED:

14

JULIAN

(He picks up the ice cream and looks at it as if seeing it for the first time.)

Yeah, yeah, I suppose. You know, I have never even tried this stuff.

Mr. Ramos owner looks at him questioningly.

JULIAN (CONT'D)

(He takes the cigarettes.)

It isn't for me.

JULIAN (CONT'D)

(He starts packing down the cigarettes.)

This is my drug of choice.

JULIAN (CONT'D)

Its funny, I don't particularly care for sweets.

MR RAMOS

So tell, what was all the excitement earlier?

JULIAN

A fridge fell.

MR RAMOS

A fridge?

JULIAN

(Julian fumbles to light a cigarette.)
Yeah.

MR RAMOS

What was the ambulance for?

BODEGA OWNER

Sorry, my amigo, you can't smoke in here.

JULIAN

For Sally.

MR RAMOS

Sally?

JULIAN

(He puts out the match.)
Senora Hennessy.

CONTINUED: (2)

14

JULIAN (CONT'D)
*(Julian, unlit cigarette dangling
from his lips, walks out before the
stunned Mr Ramos & the Bodega owner
can respond.)*
Si, Senora Sally is dead.

EXT. BODEGA, RT -- AFTERNOON, WED OCT 22
(JASMINE, JULIAN, LULA, TONIA)

15

Lula chats with two pre-teen girls dressed similarly in construction boots and jeans. Lula is clearly the ringleader even though she says nothing. They laugh loud and push each other. Julian comes out of the bodega and almost runs into Jasmine as he catches her eyes.

TONIA
Yo man he's handsome.

JASMINE
He's too old man.

TONIA
Too old for who?

JASMINE
Too old for anybody. That dude looks old.

TONIA
You don't know what your talking about.

Lula perks up when Julian exits the bodega.

LULA
Yo, chica, you got an extra cigarette?

Julian hands her two. He gives her a light.

LULA (CONT'D)
So what happened today?

JULIAN
Sally died.

LULA
The old lady that lived next to you?

JULIAN
Yeah.

LULA
What happened?

CONTINUED:

15

JULIAN

They were moving out her old fridge. I guess it fell, punctured something that leaked toxic gas.

LULA

Shit.

JULIAN

She died of a seizure, a stroke, a heart attack, I don't know.

LULA

Man, strange shit.

INT. BODEGA, -- NIGHT, SAT OCT 18
(MR RAMOS, SALLY)

16

Sally takes her full basket up to the counter. She looks outside at Julian, Lula and company.

MR RAMOS

Buenos Dias Senora Hennessy. Como esta usted?

SALLY

Good, I mean, muy bein Mr Ramos, y tu?

MR RAMOS

(flirtatiously)
Very well, especially now.

SALLY

(Sally smiles and empties her groceries on the counter as Mr Ramos rings it up.)
Tallulah goes through more food. I always thought cats were finicky until this one.

MR RAMOS

Just like a female.

SALLY

Excuse me?

MR RAMOS

Women are always unpredictable Mrs Hennessy.

SALLY

She sure is! She is especially peculiar, even for a cat. I have no idea where Julian found her.

CONTINUED:

16

MR RAMOS
You got her from Julian?

SALLY
She isn't mine.

Mr Ramos looks puzzled.

SALLY (CONT'D)
She's Julian's cat.

He looks more puzzled.

SALLY (CONT'D)
Cats have a way of growing on people.

MR RAMOS
I'm not a cat person myself.

SALLY
I promised Julian I'd keep an eye on her
if he'd give me Spanish lessons.

MR RAMOS (in Spanish)
*(Mr Ramos raises his eyebrows. He
bags Sally's groceries.)*
And how are the Spanish lesson going?

EXT. BODEGA, RT -- AFTERNOON, WED OCT 22
(JASMINE, JULIAN, LULA, TONIA)

17

LULA
Man that's fucking rough.

Julian blows smoke into the air.

LULA (CONT'D)
Maybe Vega knows a place.

He offers Lula another cigarette. She takes it.

LULA (CONT'D)
That's fucking rough, your neighbor dead
and being fucking kicked out of your
apartment on the same day.

Julian stares hard at her.

LULA (CONT'D)
I'll ask Vega about a place.

JULIAN
Yeah.It's just weird. She didn't look
dead. She looked like she was faking.
(MORE)

CONTINUED:

17

JULIAN (CONT'D)

I kept waiting for her to move, or a spasm
and come back alive.

He exhales smoke, shudders, does a robotlike imitation of
Han Solo and exhales more smoke out of his nose.

LULA

You never seen someone die?

TONIA

I seen at least a dozen dead bodies.
When I was three, my Uncle, he was watching
Sanford and Son...

JASMINE

What?

TONIA

Sanford and Son, this show you know with
this old man who owns a junkyard...

JASMINE

I never heard of no Sanford...

Jasmine looks baffled.

TONIA (interrupting)

...anyway, he was watching it, he used
to watch every day. I was sitting on his
lap. He was laughing so hard. Then he
just starting breathing hard and then he
was dead, a heart attack right in the
middle of Sanford of Son.

JULIAN

At least he died laughing. I gotta go.

He looks through the window at the bodega clock. It is 6:34

EXT. J/A'S APT BLDG EXT, -- NIGHT, SAT OCT 18

18

Lula watches Julian walk past SEAN and EVI, a twenty something
couple in front of an apartment building arguing. She slams
the door and walks fast ahead of Sean. He follows defiantly.

EXT. J/A'S APT BLDG EXT, RT -- EARLY EVENING, WED OCT 22
(LULA)

19

LULA

(shouting after him)
I'll talk to Vega.

He waves at her without turning around.

EXT. J/A'S APT BLDG EXT, -- NIGHT, SAT OCT 18
(EVI, SEAN)

20

SEAN

It's not yours, what do you care?

EVI

You just let him take it?

SEAN

He borrowed it.

EVI

He stole it!

SEAN

It's not stealing if I know about it.

EVI

It's stealing if he takes it and never brings it back.

SEAN

What do you care anyway? Why do you have to get into my business? I paid for it. It's mine to do with whatever I want to.

EVI

You let everybody run all over you.

They head toward a beat-up car.

EVI (CONT'D)

Now he won't give it back.

Their voices fade as Julian walks by them and down the sidewalk. They get into the car and drive away.

INT. J/A'S APT BLDG EXT, RT -- EARLY EVENING, WED OCT 22
(MIKE)

21

Mike gathers the cat from inside Sally's apartment.

MIKE

You can stay cat, but I have no idea what I'm gonna do with you.

The cat jumps out of his hands.

EXT. PROSPECT PARK, -- AFTERNOON, THUR OCT 16
(MAURY, VICTOR)

22

Two elderly gentlemen, MAURY and VICTOR, bundled up against the cold, play chess. Children play in the playground, running and screaming.

CONTINUED:

22

Maury contemplates hard before making a move.

VICTOR

Idiot!We play this game for years. The trees have grandchildren and still you make the same stupid move.

MAURY

I have a headache.

VICTOR

The grandchildren have grandchildren and he still uses the headache. Maury...watch.

Victor moves a chess piece.

VICTOR (CONT'D)

Look.C H E C K M A T E.

MAURY

All right, all right.

VICTOR

You used to be a better player.

MAURY

(coughing)

I used to be a lot of things.

VICTOR

Have you seen a doctor for that yet?

Vega sits on a bench by the water fountain. He looks at the kids playing.

Maury looks at an apartment building across the street. Victor follows his gaze.

MAURY

No.

VICTOR

How did I already know the answer to that question.

MAURY

Today is our anniversary. Fifty years, if she was still alive. We were married twenty years when she ran off.

Victor is surprised.

MAURY (CONT'D)

She came back though. Five years later.

(MORE)

CONTINUED: (2)

22

MAURY (CONT'D)

They were carrying on for God only knows
how long before that.

Victor looks puzzled.

MAURY (CONT'D)

She ran off with a man.

VICTOR

You took her back?

MAURY

I had five children. Steven was only
five. Even little Steven knew his mommy
had a boyfriend.

VICTOR

What happened?

MAURY

She came back one day. I pretended like
it never happened.

EXT. PROSPECT PARK SUBWAY, RT -- EARLY EVENING, WED OCT 22
(MAURY, VICTOR, WOMAN)

23

Masses of people come out of the subway. Julian walks counter
to the crowd. He scowls as a woman with a cell phone walks
by.

WOMAN

He makes 75 thousand but he knows he can
do more. Yeah...Yeah...

The woman walks past Maury and Victor. They both watch her
walk fast right past them, talking fast.

VICTOR

Look at those things. Nobody has time to
wait for anything anymore.

MAURY

I thought you just got yourself a computer.

VICTOR

What? On my social security checks? The
New York public library is still the best
repository for any worthwhile
information...and I can go online.

MAURY

(shaking his head)
You too...

CONTINUED:

23

VICTOR

You can't ever have enough knowledge. I can't quibble about the source. I have to keep up... those three grandchildren aren't interested in old man stories.

MAURY

I have to make an appointment to see mine. It's ball games and ballet and piano and brain gym. Everything is structured, structured play, playing right. There are a whole new set of rules.

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 22
(HOMELESS MAN, JULIAN)

24

Julian stops to light a cigarette. The match goes out.

Two drug dealers approach Vega.

Julian locks eyes with a bundled up HOMELESS MAN on a park bench.

JULIAN

(talks to himself)

That is me. Me, with only my desolate, useless and empty thoughts. Myself, with not a fucking thing in my mind but spaces where nothing connects.

He relights the cigarette. The homeless man rouses. He sees Julian staring at him.

JULIAN (CONT'D)

(to the homeless man)

You are me.

HOMELESS MAN

Everybody is me.

Julian offers the man a cigarette. He sits next to him. They smoke in silence.

EXT. GREENWICH V BOOKSTORE, -- MORNING, TUE OCT 21
(BUM, HOLLY, JULIAN)

25

Julian and Holly return to the side entrance each carrying a paper bag. Holly head for the door and rings the bell. Julian heads for the bum. He takes out a cup of coffee and hands the bag to the bum.

JULIAN

Here you go.

CONTINUED:

25

BUM

Thanks man. Thanks a lot.

The door buzzes. Holly holds the door open for Julian. They go down the stairs.

HOLLY

That was nice of you. Why did you do that?

JULIAN

It had nothing to do with nice.

EXT. UNKNOWN PARK, -- MORNING, 1 MONTH PRIOR

26

(STRANGER)

Julian is sleeping curled up in a fetal position against the cold on a park bench. The sun comes up behind him. A STRANGER rouses him.

STRANGER

(he has an old man voice)

Hey.

He touches Julian on the shoulder.

STRANGER (CONT'D)

Here's something hot for you. Hey kid...

He gives Julian a gentle shake and leaves a brown paper bag. Julian rouses himself. He is disoriented. He watches the man walking away.

EXT. PROSPECT PARK, -- AFTERNOON, TUE OCT 21

27

(JULIAN, MAURY, MEREDITH, RAYMOND, SALLY, VEGA, VICTOR)

Sally, bundled up and carrying a tote bag, joins Maury and Victor. She pulls out three mugs and a thermos from the bag. She pours hot chocolate and hands it around. Victor hands Maury a mug. They sip as Sally brings out crackers and cheese and an apple. She slices cheese and cuts pieces of apple.

Vega is in a silent heated argument with two thug men.

Lula and her usual cronies smoke and watch.

Sally turns to watch RAYMOND run toward Vega.

RAYMOND

Daddy!

MEREDITH, his mother, runs after him. Raymond embraces Vega around the legs. The men back away. Vega ignores Raymond.

VEGA

Are we done? Where you going? Are we done?

CONTINUED:

27

MEREDITH

Raymond!

Vega tries to pry Raymond off. Meredith kneels and tries to coax Raymond off his father.

VEGA

Can't you control your kid?

The men slink away.

MEREDITH (angrily)

How do you expect him to behave when he sees his father?

VEGA

Can't you see I was in the middle of something?

MEREDITH

I know what you were in the middle of.

Raymond hangs on to his father's pant leg.

VEGA

None of this is any of your business.

MEREDITH

None of my business? Your son sees his father in a public park and it's none of my business.

VEGA

The apartment is not okay and the park is not okay. Where you want me to go chica, the New York Public Library?

MEREDITH

Don't get cute with me you illiterate asshole.

VEGA

Shouldn't he be in school.

MEREDITH

It's 3:15 Vega. He gets off at 2:30.

VEGA

Where is Alicia?

MEREDITH

(rising)
Alonza. She quit.

VEGA

Why don't you put him in day care or after school shit?

MEREDITH

Why don't you pay more attention to your son?

VEGA

Listen babe this is not the time or the place.

MEREDITH

Oh, a public park is okay to score, but not okay to bring up what a prick of a father you are.

VEGA

Fucking watch your fucking mouth in front of the kid.

MEREDITH

Watch your fucking back first Vega before you tell me what to watch.

She grabs Raymond who has been picking at his father and trying to climb him.

MEREDITH (CONT'D)

Come on pappy...

RAYMOND

I want to stay with pappy!

MEREDITH

No.

Sally, Victor and Maury watch Meredith walk of in a huff. The men go back to rearranging the chess board. Sally sips her cocoa.

Julian walks up and sits next to Sally. He continues to smoke. Sally follows his eyes as he watches the children playing. They scream, push, fall get up and get up again to scream, push, fall and scramble for the slides, swings, teeter totter al en masse. All except for a fat very white skinned boy whose clothes look thrown on him. He has trouble keeping up. His weight, his ill-fitting sneakers and cumbersome clothes all keep him behind the pack. As he falls the kids rush past ignoring him as he scrambles up. They inadvertently knock him back down.

Julian blows a stream of smoke.

CONTINUED: (3)

27

JULIAN

(to no one in particular)

And there I am again. Why does he continue to delude himself that he's anything but invisible? Look at him.

Maury and Victor look up from the chess board.

JULIAN (CONT'D)

He's going to miss his whole childhood wasting his time trying to fit in.

SALLY

Do you think you're him JJ?

She pours him hot cocoa from the thermos.

MAURY

Hello Julian.

Victor nods a greeting.

JULIAN

How are you gentlemen today?

MAURY

Same ole, same ole.

JULIAN

You blowing him away again Maury?

MAURY

Don't get fresh son.

JULIAN

And how are you Victor?

VICTOR

Still alive.

Maury and Victor return their attention to the chessboard.

JULIAN

I wonder if that's a good thing.

Sally hears but doesn't comment.

VICTOR

(to Maury)

You should come to the library with me.

MAURY

I am not such a book-aholic as you Victor.

CONTINUED: (4)

27

VICTOR

There's more than books there these days.

MAURY

Trying to pick up women again?

Julian half listens to the exchange smoking and watching the kids play. Sally raises her eyebrows and smiles.

VICTOR

That too.

MAURY

I'm too old for that sort of thing.

SALLY

You're not dead yet.

Both men stare at her. Julian turns Sally wrist to look at her watch.

SALLY (CONT'D)

See you later JJ?

JULIAN

Yeah.

SALLY

Say hi to Isabel.

Julian waves distractedly.

SALLY (CONT'D)

JJ!

Julian turns around.

SALLY (CONT'D)

Are you and Isabel coming?

He looks baffled.

SALLY (CONT'D)

To see Maury and me.

JULIAN

Oh yeah, when is it again?

SALLY

Friday night, at the South Street Seaport Museum.

JULIAN

What time?

MAURY

It starts at nine, we go on until midnight.

JULIAN

Sure, why not.

SALLY

It'll be fun.

MAURY

You might even pick up a few steps.

JULIAN

Yeah, sure...I'll see you guys.

The three watch his retreating back.

VICTOR

Smart boy.

MAURY

Odd boy.

SALLY

He's very sweet. Are you coming too Victor?

VICTOR

That's a little late for me.

MAURY

What else are you doing?

VICTOR

I'll think about it. So what about you?

MAURY

About what?

VICTOR

How nice that you know exactly when to play old. The library, how about coming with me to the library?

MAURY

I don't need to go to the library to pick up women.

VICTOR

There's more to the library than books and women.

MAURY

What, they have Starbucks?

VICTOR

No, not at this branch anyway. They have computers.

MAURY

What, at my age, would I want with a computer?

VICTOR

Don't knock it till you try it.

SALLY

You should try it Maury.

MAURY

You have?

SALLY

Yes, not much though, I still go for the books, I sometimes surf around.

MAURY

At my age...What would I want to fight some snot nosed kid for to get use of a computer?

SALLY

They have some reserved for seniors.

VICTOR

There's a great site for seniors.

MAURY

I hate old people.

SALLY

You hate us?

MAURY

That's different. I knew you before you were old.

SALLY

Why won't you come with us?

MAURY

No.

VICTOR

You are a pigheaded old goat. You hate old people because you think they're all like you.

MAURY

They should be all like me.

SALLY

Like you? Cranky and afraid?

MAURY

(indignant)

Cranky, I am not and like hell afraid!
Afraid of what? What on God's forsaken
earth am I supposed to be afraid of? Eh?
What?

SALLY

Of living. You're are still a hurt and
bitter old man.

He gets defensive.

MAURY

That's good...At Sixty-two. I live to
sixty-two...survived sixty-two years of
complete...and what do you know about
it? What?

SALLY

I know you won't talk about it.

MAURY

Talk about what? What is it I'm not talking
about?

SALLY

Maureen and Andrew.

He stares at the chess board. He is angry

MAURY

What do you know about Maureen?

SALLY

Maureen and Andrew. Did you ever talk to
her, did you ever talk to your girls,
your son?

Maury shakes and stammers.

MAURY

Talk, talk about what? Talk about her
and Andrew? Talk about my daughters doing
dope while my wife is off fucking some
asshole?

VICTOR

Take it easy...

CONTINUED: (8)

27

MAURY

She left me with five little children. One day I came home and she was gone. No note, nothing. Just waiting...Why do I bring this up? It's over finished, she'd dead...everything that happened, why do I have to talk about this?

SALLY

Its okay Maury. Its okay for you to be angry.

MAURY

Angry? Angry...Is that what I am?

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 22
(WOMAN)

28

Lula languishes with her friends. She blows deliberate streams of smoke and watches the kids in playground. She watches a well dressed young woman walk by talking on her cell phone.

WOMAN

I'm walking home right now. I should be home in five minutes.

The woman walks past Julian. He stares at her with a look of distaste. Another woman walks by swiftly.

INT. GREENWICH V BOOKSTORE, -- MORNING, TUE OCT 21
(ED, JULIAN, KAHLIL)

29

The store has just opened. There is only one customer, a smiling bookish middle aged woman intently reading the dust covers. Julian in ruffled shirt to match his ruffled hair, messily knotted tie, jeans, sneakers - shelves books. Women's whispering and muted conversation float through the book aisles. Two college aged men, similarly dresses, but far neater than Julian, chat idly behind the cash registers. New York muted light comes in the front doors. ED, in his fifties, gayish, bookish, with half glasses on a chain around his neck, joins the young men behind the counter. HOLLY, the woman on the cell phone, and Kahlil, shelving and the source of the whispering, are silenced. The young men reluctantly shut up. Ed peers over his glasses.

ED

(Managerial and all encompassing)
Good Morning.

He gets a mumbled response from the young men which he barely acknowledges. Ed spots Julian.

ED (CONT'D)

Good morning Julian.

CONTINUED:

29

Julian doesn't turn or stop shelving, but he is cordial.

JULIAN

Good Morning Mr Philips.

ED

How are you today Julian?

JULIAN

Okay, Mr Philips.

ED

I'd like to talk to you for a minute.

JULIAN

Okay

Julian continues to shelve

ED

We can go down to my office.

Julian still shelves. Ed comes from behind the counter and approaches Julian. The girls and young men behind the counter listen. Julian stops, shrugs.

JULIAN

Sure.

He follows Ed. Ed throws 'a back to work scowl' at the girls before they disappear down the stairs. Holly hesitates. She exchanges a look with Julia. Julia shakes her head. Holly puts the book in the wrong place and impulsively makes to follow.

KAHLIL

Are you crazy?

Holly stops.

EXT. GREENWICH V BOOKSTORE, -- MORNING, 1 MONTH PRIOR
(BUM, HOLLY, JULIAN)

30

Julian stands at the side entrance smoking a cigarette. A bum sleeps in a recessed doorway of the store next door. Holly walks up.

HOLLY

Hey, No one answering the bell?

JULIAN

Nope.

HOLLY

I guess it's still early.

CONTINUED:

30

She looks at her watch.

HOLLY (CONT'D)

We still have ten minutes.

She starts to walk off. Pauses.

HOLLY (CONT'D)

I'm going for a coffee. You want something?

The bum stirs.

BUM

You can get me something sweetheart.

**INT. GREENWICH V BOOKSTORE ED'S OFFICE, -- MORNING, TUE OCT
21**

31

(ED, JULIAN)

The office is small cluttered, makeshift and basement like. Papers and schedules are push pinned on a bulletin board. A huge poster of Marilyn Monroe covers an entire wall. Ed and Julian sit at Ed's old aluminum desk.

ED

How is everything going Julian?

JULIAN

Okay I suppose.

ED

You suppose?

JULIAN

Its the right thing to say Mr Philips. I don't really think you are genuinely interested in my well being.

ED

Why do you think that?

JULIAN

Because I am simply an employee.

ED

Is that how you see yourself?

JULIAN

Is there another way?

ED

You don't see yourself as looking at this as a career?

CONTINUED:

31

JULIAN

A career? How long does anyone stay here, three, five months, a year?

ED

There are people who have been here longer, Sandra, David.

JULIAN

Yeah, I guess you're right. And of course there is you. How long have you been here Mr Philips?

ED

Twelve years.

JULIAN

Are you happy here?

ED

This job has been good to me.

JULIAN

You can't ask for anything more...So what is it you want to talk to me about?

ED

Are you happy here Julian?

JULIAN

It's a job, Mr Philips.

ED

At least...

(changes the subject)

We've made a few personnel changes, Julian, some will effect you directly. David has been promoted to my assistant.

JULIAN

Good for David.

ED

We also hired another assistant manager.

JULIAN

Really.

ED

She is going to be here evenings and weekends so more people can take at least Saturday or Sunday off.

JULIAN

(insincere)

That's just great Mr Philips.

Pause

ED

How would you like to be transferred to inventory?

JULIAN

Inventory?

ED

How would you like to work with Simon and Tom?

JULIAN

Simon and Mike? Is this a demotion Mr Philips?

ED

No,of course not.

JULIAN

Then why am I being moved in with the moles?

ED

I think you will be happier in inventory.

JULIAN

Have I done something?

ED

I don't think customer service is your strong point Julian.

JULIAN

What, because I don't push the book of the month club, don't converse with the customers about moronic shit they choose to read, because I don't read that moronic shit and try to pass it off to people as art?

ED

There is no need to get upset.

Julian is not upset, but continues ranting.

JULIAN

Or is it because I don't try to push that insidious sales malarkey you try to pawn

(MORE)

CONTINUED: (3)

31

JULIAN (CONT'D)

off to people as a customer discount if they buy twenty-five books in five fucking minutes?

ED

Julian, I think you should give it some thought.

JULIAN

What thought is there to give it Mr Philips? Is there a choice or are you going to fire me?

EXT. PROSPECT PARK, RT -- EVENING, WED OCT 22

32

Julian walks through the park. On the other side of the street a man and a woman enter a cafe.

INT. UPPER WESTSIDE CAFE, -- AFTERNOON, 1 MONTH PRIOR
(COFFEE MAN, HOLLY, JULIAN, SNOTTY LADY)

33

Holly and Julian are in line in the trendy well lit and crowded cafe. People are crammed in, they talk, read the New York Times, some are on their lap tops. People sit outdoors under sun umbrella's in sun glasses.

HOLLY

Could you go find us some place to sit?

JULIAN

Sure.

He wanders off uncomfortably, keeping his eye out and missing an opportunity to two stylish Italian tourist who are so busy talking they don't notice him. They push past him and sit. He shrugs. He notices another vacant table in the corner with one empty plastic chair and solitary man sitting at another table with another vacant yellow plastic chair. He approaches the man.

JULIAN (CONT'D)

Excuse me sir are you using this chair?

COFFEE MAN

(Barely glancing up from his paper)
No.

JULIAN

Do you mind if I use it?

COFFEE MAN

Go ahead.

CONTINUED:

33

JULIAN

Thanks.

COFFEE MAN

No problem.

Julian maneuvers the chair past the barely squeezable walking space between the occupied table. He pushes the chair up to another vacant white chair blocking his path. At the table are three snotty thirty something well dressed brunching women. He pushes the vacant white chair in front, replaces it with his yellow and is about to continue on his way.

SNOTTY LADY

And what are you doing?

JULIAN

Oh, is this *your* chair?

SNOTTY LADY

We are going to use it.

JULIAN

(motioning to the yellow chair)
Now you have this one.

The woman is stone faced.

JULIAN (CONT'D)

Don't worry I'm not taking anything that belongs to you.

She stares him down.

JULIAN (CONT'D)

Okay, if you must know...

He walks backwards, reversing the chair switch and going back to the table with the solitary newspaper reader.

JULIAN (CONT'D)

I came in here with my friend, who is now getting us two yummy cappuccinos. Upon noticing the troublesome task it would be to acquire seating she fortuitously sent me ahead to procure appropriate accommodation. I, spotting an unoccupied table with seating for one, scanned the room and quickly noticed this unoccupied seat.

He indicates the yellow chair. He is now standing in front of the newspaper reader who is paying him a mild amount of interest.

CONTINUED: (2)

33

JULIAN (CONT'D)

At that point I politely asked the occupant of this table...

He indicated the Coffee Man...

JULIAN (CONT'D)

...if he had any future plans for its use. Upon his "no" response I elaborated on my intent by requesting his kind use of it. Whisking the chair away with his kind permission...

Julian flourishes the yellow chair. He pushes it up the crowded aisle. People are watching.

JULIAN (CONT'D)

As I approached yon table, I realized that maneuvering my chair thusly around yours would require me to pull yours out... thus...

He demonstrates...

JULIAN (CONT'D)

...in order to clear the path. However seeing no room to park your chair in this very respectable and crowded establishment, I quickly surmised that simply switching chairs...

He replaces their white chair with his yellow one...

JULIAN (CONT'D)

..would be a quick and uncomplicated answer to my predicament.

Holly, carrying two cappuccinos on a tray watches Julian with a large amount of unease.

JULIAN (CONT'D)

However, If you have a problem with this chair and have somehow formed an attachment to it and earmarked it for your own. I would be more than happy to return it to you.

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 22

34

Julian goes by joggers and bicyclist. A woman sits on a bench reading. She looks up. She and Julian make eye contact.

INT. GREENWICH V BOOKSTORE, -- MORNING, TUE OCT 21
(HOLLY, JULIAN)

35

CONTINUED:

35

Holly enters the back room of the book store. There are stacks and cartons of books everywhere and large promotional posters hanging from the walls. Agitated Julian paces and mutters to himself. Holly sits on a tall stool.

JULIAN

This is fucking unbelievable!

HOLLY

Did he fire you?

JULIAN

Fucking unbelievable!

HOLLY

What happened?

JULIAN

I am so fucking tired of this shit!

HOLLY

What happened?

JULIAN

Do I look like I am the jerk around mascot? I do don't I. The one that constantly gets it in the ass, just because he doesn't like getting it in the ass. I look exactly like him, so much so people take me for him. They think I am him. I wonder where the fuck they would stick it if I actually liked getting it up the ass.

HOLLY

He didn't fire you.

JULIAN

No, he did not fire me.

HOLLY

So, what happened.

JULIAN

I'm transferred to inventory.

HOLLY

You mean with the moles?

JULIAN

He says he doesn't think customer service is my strong point.

HOLLY

But you don't even like people.

JULIAN

You think he's right?

HOLLY

Just do whatever he wants.

JULIAN

Its okay for him he demote me because he doesn't like the way I look, because I don't kiss his ass or lie?

HOLLY

Do you want this job?

JULIAN

Do you think he's right?

HOLLY

You're probably smarter than him, I know you know you're smarter than him...but look at you.

JULIAN

You are defending Philips. You think what he did was okay?

HOLLY

Why don't you just do what he says?

JULIAN

What does he say?

HOLLY

You think you're so different from everybody else...

JULIAN

You think who I am is decided by a style or a trend...is that how you see people?

HOLLY

No...I don't...

JULIAN

I thought this was a fucking free country, you know...'the land of the free."

HOLLY

Why do you...

JULIAN

I do not have to defend myself to you or to Philips, my looks is not my defining factor, I have my mother's nose does that

(MORE)

CONTINUED: (3)

35

JULIAN (CONT'D)

mean I smell how she smells, or do I see everything the way my father sees it because I have his eyes?

HOLLY

How fucking poetic. Don't try to intellectualize. You can't always talk your way out of things. Or sit around and think your way out. You are like just like everybody else...

JULIAN

I am not.

Julian walks out, slamming the door.

HOLLY

YOU ARE...you are...

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 22

36

Julian jolts his head around as if to the sound of the slamming door. The park is as it should be. Clusters of people, teenagers and a few toddlers with parents.

INT. GREENWICH V BOOKSTORE, -- MORNING, WED OCT 21

37

Holly stands up and stares at the door.

INT. SALLY'S APT, -- MORNING, SUN OCT 19

38

(MAURY, SALLY)

The apartment is immaculate. Sally is under the sink. A towel with tools lays next to the sink. Maury, with an old brown toolbag knocks on the door. Sally emerges from under the sink wipes her hands on her shift and goes to answer the door.

MAURY

What's wrong now?

She gives him a sheepish look.

SALLY

The plumbing.

She leads the way into the kitchen. He raises his eyebrows at the tools spread out on the floor. Putting his bag down he sticks his head under the sink. He sniffs

MAURY

It doesn't look like anything too serious.

CONTINUED:

38

He gets up and peers into the clean dry sink, turning on the tap. He lets the water run for a few seconds and turns it off again.

SALLY

Do you want something to drink, tea,
coffee?

She opens the refrigerator.

SALLY (CONT'D)

I have juice.

MAURY

Apple or grape?

SALLY

Both. What would you like?

MAURY

Apple is good.

He gets down on his knees and looks under the sink again, shifting some objects and pushing half his body into the cupboard. Sally gets a glass and pours the juice. She places it on the countertop near to Maury. He comes out again.

MAURY (CONT'D)

So, what doesn't work?

SALLY

It gets clogged.

She turns on the water and it starts to back up.

The two stare into the sink, watching the water slowly drain down. Maury goes down on his knees again.

MAURY

I see you don't have a garbage disposal.

SALLY

Do you want your juice?

MAURY

In minute. Did you try Drano?

SALLY

I put some liquid plumber.

MAURY

Drano. Good old fashioned 100 percent
lye.

CONTINUED: (2)

38

SALLY

Isn't that bad for the pipes?

MAURY

Nothing's bad for these old pipes. They'll probably outlive the both of us.

INT. ISABEL'S APT, -- EARLY EVENING, SAT OCT 18

39

The apartment is airy, light and spacious. A cat, the twin of Julian's cat is curled contentedly on the couch. Isabel is on the phone. Her voice comes through on Julian's answering machine.

INT. JULIAN'S APT, -- EARLY EVENING, SAT OCT 18
(ISABEL, JULIAN)

40

ISABEL

Hi JJ it's me.

Julian picks up.

JULIAN

Hey...

ISABEL

Did you just get home?

JULIAN

A while ago.

ISABEL

How was your day?

JULIAN

Weird.

ISABEL

Really? How's the kitty?

JULIAN

She's good, as good as cats ever get.

ISABEL

Did you finally give her a name?

JULIAN

Sally did.

ISABEL

Really, what?

JULIAN

Tallulah.

CONTINUED:

40

ISABEL

Tallulah. I like it. She looks like a Tallulah.

JULIAN

Sally sort of adopted her.

ISABEL

That's sweet.

JULIAN

Why did I take the cat anyway? You know I don't like cats.

ISABEL

I know.

JULIAN

Cats aren't even fun, they just sit.

ISABEL

She'll grow on you.

JULIAN

I don't want her to grow on me. There is no point to her being a cat.

ISABEL

She is what she is. Besides, it sounds like she probably already attached herself to Sally anyway. So what happened today?

JULIAN

Remember that kid Lula?

ISABEL

The loud one?

JULIAN

Yeah, I suppose. I saw her in the store today.

ISABEL

What was she doing there?

JULIAN

It was really odd. I didn't talk to her or anything.

ISABEL

What happened?

INT. GREENWICH V BOOKSTORE, -- MORNING, SAT OCT 18
(JULIAN)

41

CONTINUED:

41

Lula, dressed a la Brooke Shields in *Pretty Baby*, enters the book store. Heading for the stairs she passes Julian shelving. He does a double take. He watches he go up the stairs. He follows.

JULIAN

(V.O)

She came in and headed straight up the stairs.

**INT. GREENWICH V BOOKSTORE CHILDRENS SECTION, -- MORNING,
SAT OCT 18**

42

(ISABEL, JULIAN)

Lula puts her bag down next to a large window that overlooks the busy intersection.

JULIAN (V.O.)

(Contd.)

She headed straight for the children section, pulling stacks of books off the shelves...

She goes to the shelves and carefully checks titles and authors and loads her arms full of childrens books. She takes the stack to the window and sits on the floor.

JULIAN (V.O.) (CONT'D)

Looked like she knew exactly what she was looking for. She took the whole stack over to the window.

ISABEL (V.O.)

The window?

JULIAN (V.O.)

You know the big one that overlooks Sixth Avenue...

ISABEL (V.O.)

Oh yeah. What was she doing?

Julian shelves in the adjacent cooking section and watches her. She takes out a sketch pad and colored pencils. She carefully starts to go through the books, leaving sections open and arranging them in careful organized stacks.

JULIAN (V.O.)

She went through every single one, made these huge piles and started sketching.

She looks at a picture at several angles, rotates the page, squints. She then props it against the stack, looks over her shoulder at the light, and starts sketching.

CONTINUED:

42

ISABEL (V.O.)

Really. Did you talk to her?

JULIAN (V.O.)

No, I just left her alone.

EXT. GREENWICH V BOOKSTORE, -- MORNING, MON OCT 20
(EVI, SEAN)

43

Over Lula's shoulder and out the window, down Sixth Avenue past New York pedestrians and storefronts. Evi and Sean drive a barely road worthy vehicle.

EVI

I can't believe you do it all the time, all the fucking time. Why?

SEAN

I can't believe we are talking about this again.

EVI

If you wouldn't keep me waiting every time we have to go somewhere we wouldn't always be having this conversation.

Sean's driving is erratic. He speeds up and the car jerks through a yellow light.

EVI (CONT'D)

What the fuck are you always busy doing?

SEAN

Get off it Evi, I wasn't that late. What five, ten minutes?

She stares at him slack jawed.

EXT. J/A'S APT BLDG EXT, -- NIGHT, THUR OCT 16
(JULIAN, SALLY)

44

Sally and Julian are sitting on the stoop. She pets the cat.

JULIAN

Do you think cats have souls?

SALLY

They could.

JULIAN

Do you think all human beings have souls?

SALLY

Yes.

CONTINUED:

44

JULIAN

Why?

INT. SEAN AND EVI'S CAR, -- EVENING, MON OCT 20
(EVI, SEAN)

45

EVI

Do you know how completely selfish and disrespectful it is?

SEAN

Why are you making such a big fucking deal? So I was late.

EVI

So you're always late.

Sean looks at her hard. When he looks back at the road the light turns red and he mashes on the brake. The car makes a loud noise. A woman crossing the road gives them a curious look.

SEAN

What is the big fucking deal?

EVI

The big fucking deal is...what are you doing when you are supposed to be meeting me?

SEAN

I don't know, lots of things...

EVI

Lots of things? You can't even remember.

SEAN

I'm supposed to remember everything I'm doing before I'm supposed to meet you?

The light turns green. Cars behind them blow their horns.

SEAN (CONT'D)

SHUT UP!

He jerks the car forward.

EVI

You don't remember because whatever you were doing isn't that important.

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 20

46

Julian sits on a bench. He fumbles and lights up a cigarette. He takes a few leisurely drags.

INT. J/A'S APT BLDG HALLWAY, -- EARLY EVENING, SUN OCT 19
(JULIAN, LULA, MAURY, SALLY)

47

Julian has the door slightly ajar, the sounds of a *The Empire Strikes Back* just coming on comes out the door. Maury exits with his back of tools. Sally is standing in the doorway and hears the noise coming from Julian's apartment.

SALLY

Julian's home.

The cat exits Sally's door and goes into Julian's.

SALLY (CONT'D)

I'm just going in to say hi.

MAURY

Everything should work fine now.

SALLY

Come in and say hi to JJ.

MAURY

I really have to get going.

SALLY

Go where?

She steps out into the hall and closes the door behind her.

SALLY (CONT'D)

It's not going to hurt you to say hi.

MAURY

Hrrmphh.

She walks over to the door followed by the reluctant Maury. She knocks and enters without waiting for a response. Julian and Lula are sitting in front of the TV as the credits roll for *The Empire Strikes Back*.

MAURY (CONT'D)

Star Wars. Stevie loved this movie. I must have seen it a million times.

He perches on the arm of the old sofa.

SALLY

Hi JJ.

Julian gets up to greet his guest.

JULIAN

Hey Sally.

CONTINUED:

47

Sally looks at Lula.

JULIAN (CONT'D)

You know Lula.

SALLY

I've seen you around.

LULA

Hey.

JULIAN

Lula, this is Sally and Maury.

She gives Maury a once over stare, before going back to the TV.

LULA

Hey.

JULIAN

You guys wanna watch the movie with us?

SALLY

(enthusiastically)

We would! Wouldn't we Maury?

MAURY

Well I was...

SALLY

Just stay.

She pats the seat next to her. He sits with a pretend absorption in the movie. Julian sits on the floor.

SALLY (CONT'D)

Oh wait a minute!

She gets up and runs to the door.

SALLY (CONT'D)

I'll be right back.

JULIAN

Should we pause it?

SALLY

No go ahead. I'll be right back.

Maury takes off his coat and settles in. Lula joins Julian on the floor. Sally pushes the door in with her butt. Her hands are full with a cake and paper plates. Maury and Julian get up to help her.

CONTINUED: (2)

47

SALLY (CONT'D)

Snacks!!!

JULIAN

Cool! Cake

SALLY

Today is my brother's birthday.

MAURY

I didn't know you had a brother.

SALLY

He died.

They all look at her quizzically. She cuts the cake.

SALLY (CONT'D)

He committed suicide on his eighteenth birthday.

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 22

48

Julian smokes as he passes a statue while looking at it with a blank stare.

INT. NYC HOSPITAL, -- AFTERNOON, 5 YRS PRIOR, SUMMER
(JULIAN)

49

Footsteps echo down a sterile hall. The sound of pool balls being hit clack. Feet walk down the hall. Julian plays pool at small pool table. Isabel sits off to the side watching. She stands as the feet get closer. Smiling she looks over at Julian who is concentrating on the shot. He hits it and then looks over at Isabel. He follows her gaze to the visitor and smile.

JULIAN

Hi mom...
(he mouths)

EXT. APT BUILDING, -- EARLY EVENING, THUR OCT 16
(JULIAN, SALLY)

50

Julian and Sally are on the stoop. Julian pets the cat.

JULIAN

Most people act sane because they don't know they are insane.

SALLY

What do you mean?

CONTINUED:

50

JULIAN

I know I don't know what sanity is, or even what insanity is, so I behave under the premise of what I define my humanity to be.

SALLY

So, what you're saying is you define your own reality.

JULIAN

Yes.

SALLY

That's not so strange.

Across the street Vega comes out of his building. He stops to light a cigarette and sees Julian across the street alone and petting the cat.

JULIAN

Not so strange...sometimes I think I know what's going to happen, or remember things, then something else happens that makes me question whether or not it did happen, and then I find out that all along none of it happened.

SALLY

Like what?

Julian looks up at Sally. Across the street Vega sees him looking as though he talking to himself.

INT. SEAN AND EVI'S CAR, -- EARLY EVENING, MON OCT 20
(EVI, SEAN)

51

EVI

Don't you think it's inconsiderate to keep me waiting?

SEAN

Why are we even talking about this?

EVI

Because that is how you see our entire relationship.

SEAN

What in the hell are you talking about?

EVI

You...and your cavalier attitude to our relationship.

CONTINUED:

51

SEAN
My cavalier attitude.

EVI
Yes, your cavalier fucking attitude.

SEAN
What the fuck do you mean by "cavalier"?

EVI
It means I get treated like shit. It means
you not committed to this relationship.
It means...

SEAN
I'm not committed?

EVI
No you are not.

SEAN
What about your little flings?

Sean continues to drive erratically.

EXT. APT BUILDING, -- EARLY EVENING, THUR OCT 16
(JULIAN, SALLY)

52

JULIAN
When I was eighteen I thought my stepfather
molested me.

SALLY
Did he?

JULIAN
No, it never happened, but somehow him
molesting me made sense, or at least it
did at the time. It would have explained
a lot of things.

SALLY
What do you mean?

JULIAN
That how I am is because something happened
to me.

Sally looks at him questioningly. The cat sits on her lap.
To Vega the cat is curled in the corner.

JULIAN (CONT'D)
I never feel right.

CONTINUED:

52

The cat leisurely walks over to Julian rubbing against his legs.

JULIAN (CONT'D)

I always feel disoriented. Like I'm two people. One sitting right here.

He picks up the cat and starts to absently and gently petting it.

JULIAN (CONT'D)

And the other one watching me sitting right here.

SALLY

You just sound very self aware.

JULIAN

But the one watching me sit here is always looking at me, staring, asking questions, and then...

He continues to stroke the cat.

JULIAN (CONT'D)

...answers them...

The cat makes itself comfortable in Julian's lap and falls asleep.

JULIAN (CONT'D)

telling me I am reacting to something that happened and I walk right into it, following some jumbled reality that I later start to question.

SALLY

I know what you mean.

JULIAN

I think people can't even tell when something truly bad happens to them.

SALLY

How did you stop thinking your stepfather molested you?

INT. SEAN AND EVI'S CAR, -- EARLY EVENING, MON OCT 20
(EVI, SEAN)

53

EVI

What does James have to do with it?

SEAN

You fucked him!

CONTINUED:

53

He swerves into traffic.

EVI

What do you care?

SEAN

You're the one fucking screaming about my lack of commitment!

EVI

What do you think happens when you don't think I'm important enough for you to show up on time?

SEAN

You fuck James and it's my fault!

EXT. APT BUILDING, -- EARLY EVENING, THUR OCT 16
(JULIAN, SALLY)

54

JULIAN

It just stopped being true. I didn't feel it so much.

SALLY

Feel it?

JULIAN

I could remember details, but when I told the details to my shrink none of them could have actually happened. I remembered the room. He'd always come in at night. I remember crying and calling out for my mom.

SALLY

Your mom never heard you?

JULIAN

She never came.

SALLY

Were you dreaming?

JULIAN

I don't know.

SALLY

All this came out in when you were in therapy?

JULIAN

Yeah...

CONTINUED:

54

SALLY
Are you still going?

JULIAN
No.

SALLY
Sounds like you need to.

JULIAN
I just stopped. She was making me feel like I was crazy.

SALLY
That's usually the time to keep going. The time right before you have the biggest breakthrough, right before you're about to face whatever it is that's stopping you, always feels like the biggest breakdown.

JULIAN
Oh really.

SALLY
It's important to get to what you are trying to get.

JULIAN
I don't even know what that is.

SALLY
Maybe you should start going again.

JULIAN
I've thought about it.

EXT. SEAN AND EVI'S CAR, -- EVENING, MON OCT 20

55

Sean is going too fast. He almost misses his turn. He takes the corner too fast and swerves just missing a pedestrian. Confused and disoriented he steps on the gas. Evi grabs the dashboard and screams.

INT. GREENWICH V BOOKSTORE CHILDRENS SECTION, -- MORNING, SAT OCT 18

56

Lula, with her back to the window surrounded by books, as if hearing the scream stops sketching and turns toward the window.

EXT. TATTOO SHOP, -- EARLY EVENING, MON OCT 20

57

The car careens onto the pavement and people scream and run out of the way. It crashes into the glass storefront.

INT. GREENWICH V BOOKSTORE CHILDRENS SECTION, -- MORNING, SAT OCT 18 58

Lula hearing the commotion, rushes to the window. Julian shoves a book onto the shelf and joins her. They look out onto the street where the back end of Sean and Evi's car is on the sidewalk. Glass is everywhere and a crowd rushes forward. People yell. Upstairs, bookstore patrons gather at the window behind Lula and Julian.

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 22 59

Julian throws the cigarette on the ground and puts it out. He gets up, fixes his coat and continues walking.

EXT. SOUTH STREET SEAPORT, -- EVENING, FRI OCT 17 60

Tango music from a rigged up stereo system fills the air. Couples tango around the pier against the New York backdrop. Spectators watch. Maury, dressed in all black is surprisingly agile and sinewy as he holds and glides with an equally expert Sally, dressed also in clinging black. Julian and Isabel stand at a railing watching. Julian stares at Sally. The music fades out and into an intense cacophony of strings. Figures blur and move forward and back and lean into the screen speaking to Julian.

INT. JULIAN'S HOUSE, -- MID DAY, 5 YRS PRIOR 61
(JULIAN'S MOTHER)

Julian is having a psychotic breakdown. He is laying on the couch. Watching the blurred figure of his mother lean over. Her voice is far away.

JULIAN'S MOTHER
Julian! Julian, can you hear me!

EXT. PROSPECT PARK, -- AFTERNOON, TUE OCT 21 62
(MAURY, VICTOR)

The sun is setting over Maury and Victor still in front of the chess board. Tired children are being dragged away by their parents. Larger groups of teenagers gather, smoke and laugh.

VICTOR
Buffalo? How much trouble can you get into in Buffalo?

MAURY
Trouble finds you anywhere.

VICTOR
Or you can go looking for it.

CONTINUED:

62

MAURY

She was in two before that.

VICTOR

Two what?

MAURY

Two rehab centers. One in the Bronx and then one out in Queens. She ran away four, five times.

VICTOR

When was the last time you saw her?

MAURY

About six months ago, when she ran away from the last one.

VICTOR

She came home.

MAURY

She always does. I feed her, she sleeps, I wake her up early, call a cab before she even has time to think and we go right back.

VICTOR

The youngest is always the hardest.

MAURY

My boy is the youngest. He should be the hardest, but he isn't, can't ever find a nice enough girl.

VICTOR

When is your daughter coming out?

MAURY

Two, three years. Every time she runs off she has to start the program all over again. She's a good girl, sweet, went through college.

INT. GREENWICH V BOOKSTORE, -- MORNING, TUE OCT 21
(ED, HOLLY)

63

Holly is still in the back room in tears. Ed walks past. He pauses.

ED

You okay?

CONTINUED:

63

HOLLY

(sniffing)
I guess. I...

ED

Come into my office.

He waits as she goes ahead of him into his small office.

ED (CONT'D)

Sit.

Holly sits. She is still sniffing. Ed takes his seat and offers her a tissue. He watches her over his granny glasses as she wipes her eyes.

ED (CONT'D)

What's going on?

HOLLY

Why did you demote Julian?

ED

Is that what he told you?

HOLLY

Yes.

ED

It isn't a demotion, he'll still be getting the same pay.

HOLLY

Why did you do it?

ED

What business is it of yours?

HOLLY

Julian and I are friends.

ED

As far as I can tell Julian has other friends around, none of them are crying.

HOLLY

We're sorta seeing each other.

ED

Sorta?

HOLLY

We've been out a few times.

Ed looks at her skeptically over his glasses.

INT. UPPER WEST SIDE CAFE, -- AFTERNOON, 1 MONTH PRIOR
(HOLLY, JULIAN)

64

Julian is sipping coffee. So does Holly, uncomfortably.

HOLLY
Was that necessary?

JULIAN
What?

HOLLY
Making such a big deal out of getting a
chair?

JULIAN
You think what just happened was a bit
deal?

HOLLY
You disrupted the whole place.

JULIAN
They'll get over it.

HOLLY
That's a little selfish.

JULIAN
Do you honestly think anyone here is going
to remember what just happened?

HOLLY
Is that really the point?

JULIAN
Yes.

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 22

65

Julian continues to walk through the park. He puts his collar
up against the wind.

INT. GREENWICH V BOOKSTORE, -- MORNING, 2 MONTHS PRIOR
(ED, ISABEL)

66

Isabel, very pretty, is scanning the shelves of the bookstore.
There are other customers around. The store is quite busy.
Ed is on the floor. He approaches Isabel. She pulls out a
copy of *Lolita*.

ED
Great book. I highly recommend it.

CONTINUED:

66

ISABEL

I know, I read it a while ago and I keep going back to it.

ED

Maybe you need to read it again.

ISABEL

I don't think I've ever reread anything. It doesn't seem to make much sense when there is so much to read.

ED

There must be a reason you keep going back to it. Maybe you missed a few things the first time.

ISABEL

No kidding.

ED

Maybe this will be the first book you reread.

ISABEL

Could be.

ED

He wrote plenty more if you're a big Nabokov fan, *The Defense* is also supposed to be very good.

ISABEL

Really, I love his writing even though I've only read *Lolita*. What's *The Defense* about.

Ed pulls it off the shelf, puts on his Granny glasses and they both silently read the back

ISABEL (CONT'D)

Sounds interesting.

Ed hands her the copy. She leaves through it as he skims the shelves.

ED

Are you fond of Russian writers?

ISABEL

Yes.

ED

Read Tolstoy, or Dostoevsky?

CONTINUED: (2)

66

ISABEL

I've read *Anna Karenina* and *The Brothers Karamotsov*.

ED

Those are the two I'd have recommended.

He continues to scan the shelves.

ED (CONT'D)

Dare I...

He pulls out *War & Peace*. She laughs.

GREENWICH V CAFE, -- EVENING, 2 MONTHS PRIOR
(ISABEL, JULIAN)

67

Julian and Isabel sit in comfortable silence over coffee.

JULIAN

Thanks for the coffee.

ISABEL

No problem, you can get it next time.

JULIAN

Sure.

ISABEL

How is your new job?

JULIAN

Okay

ISABEL

How are the people there?

JULIAN

Okay.

ISABEL

You think you'll stay?

JULIAN

It's hard to tell.

ISABEL

Do you know what you want to do?

JULIAN

I have been thinking about school.

ISABEL

That sounds like a good idea.

CONTINUED:

67

JULIAN

I'm not sure.

ISABEL

Do you miss the center?

JULIAN

I have no idea what I'm doing Isabel...

ISABEL

It's only been a little while, besides
I'm not sure anyone is ever entirely sure
what they're doing.

She smiles and reaches over to touch his hand.

INT. SALLY'S APT KITCHEN, -- AFTERNOON, SUN OCT 19
(MAURY, SALLY)

68

Maury is under the sink, grunting as he tries to loosen a nut with his bare hands. Sally is on her haunches beside him.

MAURY

Hand me the wrench again will you.

She hands him the wrench. He repositions his body and attacks the - on too tight nut.

SALLY

Maybe you should bang it a few times.

He continues to struggle.

SALLY (CONT'D)

When I buy pickles and its on too tight I bang it with a knife or spoon. It loosens it up.I think because it lets air in or something. Not that it's the same thing.

He hands out the wrench. She takes it.

MAURY

Hand me the rag.

She looks around.

MAURY (CONT'D)

In my bag.

She digs around in his bag and drags out a clean and folded washcloth.

SALLY

This?

CONTINUED:

68

He pops his head out.

MAURY

Yep.

She shrugs and hands it to him.

SALLY

That's a mighty clean rag.

He uses the rag and his hands.

SALLY (CONT'D)

Why don't you bang it?

MAURY

Hand me that wrench again.

**INT. GREENWICH V BOOKSTORE ED'S OFFICE, -- MORNING, TUE OCT
21**

69

(ED, HOLLY)

Holly, less teary eyed, sits in front of Ed .

ED

Is it serious?

HOLLY

Nobody deserves to be treated that way.

ED

And what way is that?

HOLLY

Taken advantage of, hurt.

ED

Holly, what are you talking about?

HOLLY

Do you have something against Julian?

ED

What would I have against Julian? I don't have anything against anyone that works here.

HOLLY

He's different and I know sometimes people find it hard to...to communicate with him.

ED

I do not have a problem with Julian at all.

CONTINUED:

69

HOLLY

Then why did you demote him?

ED

Holly, It was not a demotion. Julian is better suited away from customer service.

HOLLY

He said you'd said that. What do you mean?

ED

Some people are better at some things than others. Quite frankly Julian is not very good with the customers.

HOLLY

What did he do?

ED

He didn't do anything. He just looks unhappy.

HOLLY

He always looks unhappy.

ED

I know. What were you crying about? Did something else happen?

HOLLY

Yes, we had a fight.

ED

Do you think this is the place for that sort of thing?

HOLLY

No, but he was very upset.

ED

This is not your scheduled break time Holly, weren't you supposed to be on the floor?

HOLLY

Yes.

INT. SALLY'S APT KITCHEN, -- AFTERNOON, SUN OCT 19
(MAURY, SALLY)

70

Maury is under the sink, face screwed up as he struggles to remove the nut. Sally kneels next to him and watches anxiously.

CONTINUED:

70

MAURY

Son...of...a...bitch!

It gives way. He turns it triumphantly. Sally leans back on her haunches, basking in his success.

SALLY

Finally!

Maury emerges from under the sink with a long muck covered necklace.

MAURY

This is what was stopping up your sink!

SALLY

Where did that come from?

Maury examines it.

MAURY

Looks like its been there for a while.

SALLY

What is it?

MAURY

It looks like a gold necklace.

She gets close to examine it.

SALLY

How do you know its gold?

MAURY

Liquid plumber would have damaged it.

SALLY

I don't remember losing any jewelry.

He hands it to her. She looks at it more closely.

Maury wipes his hand on the rag. She instinctively goes to the sink and is about to turn on the tap.

MAURY

No, no no...

SALLY

What?

MAURY

Wait till I put the valve back on.

CONTINUED: (2)

70

He goes under the sink and moans and groans as he screws the valve back in. Sally tries to wipe the necklace off with paper towels.

SALLY

These look like little diamonds.

Maury emerges from under the sink.

MAURY

Go ahead.

Sally washes the necklace.

SALLY

I wonder if they're real.

MAURY

Who knows?

SALLY

It must have been there for ages, I lived here for twenty five years and I never had a necklace like this.

MAURY

It's yours now.

He rises and helps her to her feet. He washes up.

SALLY

Thanks for coming over. I know I should call the super but I did and then I remembered it was Sunday. I promise this will be the only time this week.

MAURY

That's what you said last week. Its all right. I wasn't very busy.

SALLY

But I feel so bad. I know you told me you couldn't always run over here, but...

MAURY

Looks like you where trying to do the job yourself.

SALLY

I felt so awful after the last time and I couldn't find a plumber or anyone to come over so I just had to...

MAURY

No harm done. And you got yourself a prize.

INT. GREENWICH V BOOKSTORE, -- MORN, 2 MONTHS PRIOR
(ED, ISABEL)

71

Isabel and Ed have moved to a second row. Ed has a book in his hands and is peering over his glasses at the dusk jacket.

ED

Do you ever read modern literature?

ISABEL

Once in a while. The last thing I read I think was Saragamo.

ED

Saragamo?

ISABEL

Portugese, He won the Nobel prize.

ED

Any American? I've just read a wonderful book.

ISABEL

Really? What?

Ed moves over to the Oprah Book of the month display and picks a book off the shelf. Isabel looks at her watch. Ed notices.

ISABEL (CONT'D)

I'm meeting a friend here.

ED

In the store?

ISABEL

Yes. He works here.

ED

Really, I might know him.

Ed extends his hand. They shake hands.

ED (CONT'D)

I'm the store manager Ed.

ISABEL

Nice to meet you Ed.

ED

What's your friend's name?

EXT. PROSPECT PARK, -- EVENING, THUR OCT 16
(MAURY, VICTOR)

72

CONTINUED:

72

It is twilight. Maury and Victor sit uncomfortably resetting the chessboard.

MAURY

Why should I? Why? What for? I'm not the one with the problem

VICTOR

I didn't say that

MAURY

I don't need to be attacked by the so called experts with a wall full of degrees who think they have an answer why everything you've ever done wrong. They feed shit into peoples head about abuse and molesting and God alone knows what else. They end up screwing you up more than when you walked in there.

VICTOR

Why do you do that Maury?

MAURY

What are you talking about?

VICTOR

You go nuts whenever anyone tries to help you.

MAURY

I sit here minding my own business and you want to interfere in mine, by what right? What gives you the right? What do you know about it? Do you know anything? Do you know who left who? who left who Victor? Who cheated on who?

VICTOR

She's gone now. You still have your daughter. When was the last time you took the time to see your daughter?

MAURY

She comes down every six months.

VICTOR

She comes to see you?

MAURY

Yes, that's how we see each other. Isn't that enough?

VICTOR

No. It isn't enough.

CONTINUED: (2)

72

Maury is angry. He sets his mouth and pretends absorption is the chessmen in front of him.

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 22

73

Julian slows his step. He looks across the park at an apartment building. He stares at the bars on the window.

INT. SALLY'S APT, -- MID DAY, SUN OCT 19

74

(MAURY, SALLY)

Maury, with his tool bag, heads for the door walking past Talullah asleep on the couch. Sally follows him.

SALLY

Would like some tea and a slice of cake.

MAURY

Cake?

SALLY

I baked it today. Vanilla with coconut frosting.

MAURY

Maybe just a slice.

SALLY

Have a seat. Just push Tallulah over.

Sally goes into the kitchen.

MAURY

(sits next to the cat giving it a look of apprehension)
Tallulah.

SALLY

(from the kitchen)
Doesn't she remind you of Tallulah Bankhead?

MAURY

All cats remind me of Tallulah Bankhead.
Or is it the other way around?

SALLY

(rustling around in the kitchen)
I bet if she could talk she'd sound just like her.

MAURY

(mumbling)
I suppose.

CONTINUED:

74

Sally comes out with a tray of tea cups and slices of cake.
She sets the tray on the coffee table.

SALLY

There's no need to sit squished like that.
The cat is fine if you shoo her. Go on
Tallulah, give Maury some more space.

She pours tea.

SALLY (CONT'D)

She's really a nice cat.
(to Tallulah)
Aren't you kitty?

MAURY

(eyeing Talullah warily)
I'm not too fond of cats.

SALLY

Julian says the same thing.

Maury looks at her quizzically as she hands him the cake.

SALLY (CONT'D)

It's Julian's cat.

MAURY

Could have fooled me.

SALLY

She took a liking to me and started
following me in.

MAURY

I can't imagine Julian and a cat named
Tallulah having much in common.

SALLY

She's a sweet cat really.

MAURY

I'm sure.
(eating)
I can't imagine a more unlikely pet. For
that matter I can't imagine Julian with
any pet.

SALLY

Julian's very sweet.

MAURY

That's what you said about the cat.

CONTINUED: (2)

74

SALLY

Maybe they're both sweet.

MAURY

If you say so.

He shakes his head.

MAURY (CONT'D)

Stray cats and stray boys.

INT. JULIAN'S APT, -- MORNING, SUN OCT 19
(ISABEL, JULIAN)

75

Julian is on the phone with Isabel.

JULIAN

She has this thing about wanting to learn Spanish...I've been teaching her a few words here and there. I had her pegged as just another street kid. Every time I see her she's hanging out with a bunch of girls.

ISABEL (V.O.)

People aren't what they seem.

JULIAN

She wants to be an illustrator.

INT. GREENWICH V BOOKSTORE CHILDRENS SECTION, -- AFTERNOON,
SAT OCT 18
(ISABEL, JULIAN, LULA)

76

Lula is focused on her sketching. The few patrons sit on the floor reading. Julian approaches her. He is right in front of her looking down before she looks up.

JULIAN

(V.O)

She was so into what she was doing she didn't see me until I was right in front of her.

ISABEL (V.O.)

Was she surprised to see you?

JULIAN

(V.O)

Yes. She sure was. You should have seen the look on her face. I almost didn't recognize her.

Lula finally senses Julian rather than sees him she looks up startled.

CONTINUED:

76

JULIAN (V.O.) (CONT'D)

I don't think she expected to see me there,
I don't think she expected to see anybody.

ISABEL (V.O.)

She didn't know you worked there?

JULIAN (V.O.)

No, I am not sure she be in there if she
did. I think I caught her in an alter
ego.

Lula frowns up at Julian.

JULIAN (CONT'D)

Hey.

LULA

Hey Julian. What are you doing here?

JULIAN

I work here. What are you doing here?

LULA

Nothin.

JULIAN

Looks like a lot of stuff to be doing
nothin with.

LULA

Just making a few sketches. Is that a
problem?

JULIAN

Not with me.

He sits next to her a tries to get a look at what she is
doing. She shifts slightly, Julian is not quite welcome.

JULIAN (CONT'D)

Whaddya doing?

LULA

I said sketching. If it's a problem...

JULIAN

I said not with me. It's okay.

Lula goes back to her sketch. She examines it.

JULIAN (CONT'D)

Looks great. I didn't know you were
interested in art.

LULA

How could you know?

JULIAN

Do you do just children's illustrations?

LULA

Yes.

JULIAN

Is that what you want to do for a living?

LULA

I don't know what I want to do for a living.

JULIAN

Looks like you're good enough.

LULA

I like doing it.

JULIAN

It looks very sophisticated.

LULA

Does it?

JULIAN

Yeah. What's the story about?

LULA

It's about a little boy who gets visited by a sad enchantress.

Julian motions to her sketches on the floor.

JULIAN

Can I?

LULA

Sure.

He studies each carefully.

JULIAN

(looking at a colorful color drawing of a mermaid)

I like your style and how you use color.

LULA

It's kind of a young adult story.

JULIAN

How come?

LULA

The boy was sexually molested when he was seven.

Lula pauses again to examine her work.

LULA (CONT'D)

He tells his parents, but they don't believe him because the molester is his teacher. Anyway, the boy is now a man and every night before he goes to sleep he looks in the mirror and sees himself when he was seven crying in the mirror.

She shows him a sketch of a boy with a haunted expression staring at himself in the mirror. The mirror image that looks back at him is distorted, ugly. It too is crying.

LULA (CONT'D)

The boy in the mirror, which is kinda like, representing his loneliness and sadness, makes him cry, so every night he goes to bed crying. So there is this enchantress.

Lula shows Julian a sketch of a sorrowful adolescent.

LULA (CONT'D)

She is his other half. You see the boy had magic, but he thought that the magic was what got him in trouble.

Julian stares at the sketches, fascinated.

JULIAN

Did he do something bad with it?

LULA

No, it really wasn't that kind of magic. He was just you know, magical. Anyway every night he would cry and his crying made music that the enchantress heard when she was asleep. She thought she was dreaming. But in her dream she would follow the music to the boy.

JULIAN

The two of them met in their dream.

LULA

Yeah, I dream a lot. That's where I get a lot of my ideas. Sometimes I get up and I think it really happened.

JULIAN

So what happened in their dream?

LULA

They talked. She told him it wasn't his fault, that everyone was born with magic but some people use theirs up so they take other people's, especially children's.

JULIAN

That makes sense.

LULA

He'd wake up feeling better.

JULIAN

Cool. Very cool.

LULA

Not really, she was sad too.

JULIAN

Why?

LULA

Because it was all happening in dreams. She wanted to be with him for real. I told you she was his other half. But because it was in a dream he didn't think it was really happening.

JULIAN

Very strange.

LULA

It's just a story.

JULIAN

I don't mean...

LULA

What then?

JULIAN

It's... uncanny...

LULA

Huh?

JULIAN

I know exactly what you mean.

Lula is surprised at Julian's interest.

JULIAN (CONT'D)

Were they the same age?

LULA

Yeah, I guess.

JULIAN

What made *her* sad?

LULA

They only got together in dreams. And he went back to being sad when he got up. She was disappointed I guess. PLUS She knew it was real and didn't have any way to make him believe it. Do you get it?

JULIAN

He must have at some level want to believe it.

LULA

I guess. But, not really. He was afraid of people.

JULIAN

I don't get it. Didn't you say he woke up feeling better?

LULA

Yes but he just thought it was a dream, he wouldn't have known her if she got dressed up like Britney Spears and jumped him. Besides he was scared. He thought his magic was what got him sexually abused.

JULIAN

Did you ever read Joseph Campbell?

LULA

Who?

JULIAN

Joseph Campbell.

LULA

No. who's he?

JULIAN

He's a writer, philosopher, I guess.

LULA

What about him?

JULIAN

He had a great way of explaining things through myth. He was a big influence on George Lucas.

LULA

Who?

JULIAN

The guy who did *Star Wars*.

LULA

Oh yeah, *The Phantom Menace*.

JULIAN

Did you ever see *Star Wars*?

LULA

Yeah.

JULIAN

Did you ever see the whole trilogy?

LULA

I guess, I don't remember.

JULIAN

You should come over, I have them all on tape.

LULA

(smiling at the invitation)

Sure.

INT. NYC HOSPITAL LOUNGE, -- MID DAY, FIVE YEARS PRIOR

77

Julian and a group of other patients watch as Luke beheads DARTH VADER with a light saber. Darth Vader's head rolls to the ground. The visor burns open to reveal Luke's own face.

INT. GREENWICH V BOOKSTORE, -- MID DAY, 2 MONTHS PRIOR

78

(ED)

Ed and Isabel are amongst stacks of new books that have arrived in front of an Oprah display.

ED

(Surprised)

You're Julian MacDonald's girlfriend.

EXT. SOUTH STREET SEAPORT, -- EVENING, FRIDAY OCT 17

79

(ISABEL, JULIAN)

The music comes to an end and the tango dancers break with a flourish of slender movement executed by elegant legs.

CONTINUED:

79

The men bow gallantly. Maury and Sally smile into each other's eyes and hold each other a little longer after the music stops.

Isabel smiles at her partner and walks toward Julian who is leaning against a post a little further away from the crowd. He smokes watches Maury and Sally as the music starts again. The dancers who haven't left the floor begin to make their circular way in a sweep of movements. Other couples crowd on and the dance is in earnest.

ISABEL

That was fun.

Julian blows smoke out of one side of his mouth.

JULIAN

Was it?

ISABEL

I think I might take lessons.

JULIAN

Oh yeah.

ISABEL

It might be good exercise - who knows.

JULIAN

It might.

ISABEL

I'm glad I came.

Julian keeps watching Maury and Sally as they circle the floor.

ISABEL (CONT'D)

I like those two.

JULIAN

They're nice enough.

ISABEL

It's easy to get old and cynical.

JULIAN

Who says you have to be old?

ISABEL

It's nice to see them enjoying something.

JULIAN

I suppose.

CONTINUED: (2)

79

ISABEL

Sometimes your ambivalence is annoying.

JULIAN

I'm sorry.

ISABEL

(shaking her head)

You have to believe in something. Do you want something to drink.

JULIAN

(more enthusiastically)

I could use something.

ISABEL

Lets go over to the bar.

Julian takes one last puff and puts out his cigarette. He follows Isabel.

EXT. PROSPECT PARK, RT -- EARLY EVENING, WED OCT 22
(MAURY, VICTOR)

80

Maury and Victor sit in uncomfortable silence.

Teenagers gather in groups. Talking loud and smoking.

MAURY

Look at them they're probably smoking dope.

VICTOR

Probably.

MAURY

Getting pregnant...

VICTOR

Not in front of us God forbid.

The men stare at the lively, loud bunch.

VICTOR (CONT'D)

You getting hungry? Its getting on supper time.

MAURY

No.

VICTOR

What are you so cranky about?

CONTINUED:

80

MAURY

Who says I'm cranky? Every night those kids take over the park- drinking, doing dope, it's bad enough all the homeless that sleep here. It's getting so the only place for us is an old folks home or in a grave.

VICTOR

Old folks home I can live without, but, dying, it's a fact of life.

MAURY

I should have died years ago.

VICTOR

You did die years ago.

MAURY

What is that supposed to mean?

Victors shrugs.

MAURY (CONT'D)

Stop philosophizing Victor. If you're about to insult me, do it already.

VICTOR

You are a strong man my friend.

MAURY

What's this?

VICTOR

I don't agree with the way you handle things but you stuck it out.

Maury stares of into the trees then the kids with unseeing eyes.

MAURY

But what could I have done Victor?

VICTOR

I don't know. I don't know if I could have been you.

He puts his hand on Maury's shoulder.

VICTOR (CONT'D)

But, you stuck to your guns. You knew how you wanted things and you stuck to your guns. Even being a bully or pretending. But you can't ignore the pain forever.

(MORE)

CONTINUED: (2)

80

VICTOR (CONT'D)

Keeping it in works for a while, but you
can't keep pretending you're okay forever.

He moves his hand

VICTOR (CONT'D)

But who am I to tell. I give you a lot of
credit. But, you still have to let it
go. Don't take all this anger to your
grave. Love your daughter, get involved
with her life. God alone knows who is to
blame. Everybody is to blame. But you
have to stop being so proud.

MAURY

What about all the pain? Where do you put
all the pain?

VICTOR

I don't know. I'm sorry. I just don't
know.

Maury turns away.

VICTOR (CONT'D)

Everybody suffers, I know you have had
more than any one persons share.

MAURY

Is God punishing me?

He turns and looks straight at Victor.

MAURY (CONT'D)

Is God punishing me Victor?

VICTOR

You didn't do anything.

Maury puts his head in his hands and starts to cry.

EXT. SOUTH STREET SEAPORT -- EVENING, FRI OCT 17
(ISABEL, JULIAN)

81

Julian and Isabel watch the dancers. Julian looks off toward
the river.

ISABEL

Are you okay?

JULIAN

I do believe I am.

He turns back toward the dancers.

CONTINUED:

81

JULIAN (CONT'D)

It's nice here.

ISABEL

Thanks for bringing me.

JULIAN

Thanks for coming.

EXT. PROSPECT PARK, RT -- EVENING, WED OCT 22

82

Julian walks past a park bench, looking at it he smiles to himself.

INT. GREENWICH V BOOKSTORE ED'S OFFICE, -- AFTERNOON, TUE OCT 21

83

(ED, HOLLY)

Holly is having a crying fit.

ED

You and Julian are dating?

HOLLY

Kind of.

ED

Holly, what are you crying about?

HOLLY

It's the way people treat Julian. He's already had a tough time.

ED

You're crying for Julian.

HOLLY

He doesn't have anyone.

ED

What about his family, doesn't he have a parents somewhere?

HOLLY

I don't knew where they are.

ED

So how do you know he doesn't have anybody?

HOLLY

I don't know. He just doesn't. I know you think he's kinda weird but...

ED

I think Julian is weird?

CONTINUED:

83

HOLLY

Don't you?

ED

No I don't. Maybe it's you.

HOLLY

You think I'm weird?

ED

I think this entire conversation is weird.

HOLLY

I just don't understand why you demoted him.

ED

I DID NOT DEMOTE HIM. First you invent a demotion then you invent a reason for it. I don't understand why you insist this is a demotion. Are you sure you're Julian's girlfriend or did you invent that too?

HOLLY

What?

ED

(mumbling)
Nothing.

HOLLY

What do you mean by that Mr Philips? How could I invent Julian?

ED

If you cared about him you would have a little bit understanding and accept him for who he is. You're having a relationship with who you think he is. Don't you think all your sympathy is makes him feel sorry for himself too?

HOLLY

What?

ED

I'm not sure you even know who he is.

HOLLY

I have no idea what you mean.

ED

I'm not surprised. Besides I thought you were seeing Nelson.

CONTINUED: (2)

83

HOLLY

We broke up.

Pause

ED

Holly, Julia's on the floor alone, you need to go back to work.

HOLLY

What about Julian. You still haven't told me why he was demoted.

ED

(exasperated)
Julian is better suited outside of customer service.

HOLLY

You're doing this because you don't like him, because he's different.

ED

He is different. But different doesn't have to mean an automatic candidate for conformity.

HOLLY

I've no idea what you're talking about Mr Philips.

ED

I'm not surprised. Get back to work. Your break is over.

EXT. PROSPECT PARK, -- MORNING, SUN OCT 19
(SALLY, VICTOR)

84

The park is empty and clean. Victor sits alone in front of the chess board. Sally in her Sunday best, sits next to him pouring cocoa from a thermos. Victor looks anxiously down the street. Sally looks at him knowingly.

SALLY

He'll be here soon.

VICTOR

It's not like him to be late.

SALLY

He'll be here.

She hands him a steaming mug. He continues to look longingly down the sidewalk.

INT. GREENWICH V BOOKSTORE, -- EARLY EVENING, MON OCT 20 85

Julian and Lula stand at the big window. Holly is shelving and sees the two looking out the window.

EXT. GREENWICH V BOOKSTORE, -- EARLY EVENING, MON OCT 20 86

Ambulances flash, Evi and Sean's car is surrounded by the broken glass of the wrecked tattoo shop. People gape as paramedics pull Evi's cut and bloody body out of the front seat. She is still conscious and tries to ask the paramedic about Sean.

INT. GREENWICH V BOOKSTORE, -- EARLY EVENING, MON OCT 20 87
(ED, JULIAN, LULA)

JULIAN

Oh my God! She lives on my block.

LULA

You know her?

JULIAN

Not to talk to.

He starts to half run to the stairs. Lula follows.

LULA

Fucking weird.

JULIAN

I used to see them all the time in the neighborhood. They were always fighting.

They half run down the stairs and past Ed. A crowd is in front of the store. They spill half in and half out the door.

LULA

Is her boyfriend Sean?

JULIAN

A short dude with spiky blond hair?

LULA

Yeah.

JULIAN

That's him.

They push their way through the crowd. Ed follows them out the store. The three watch the fire fighters take Sean's unconscious body out and onto a stretcher.

JULIAN (CONT'D)

Shit!

CONTINUED:

87

ED

Julian, get back to work.

JULIAN

I know them.

EXT. PROSPECT PARK, -- MORNING, SUN OCT 19
(SALLY, VICTOR)

88

Victor sips his cocoa anxiously. Sally looks at peace with the morning. Victor looks up and down the street.

SALLY

What are you looking at?

VICTOR

Maury's late.

SALLY

He won't be coming from there.

VICTOR

He could.

SALLY

What are you so anxious about?

VICTOR

I may have upset him.

SALLY

What did you do?

VICTOR

I don't know.

SALLY

What happened?

VICTOR

We started talking about Maureen. He hated talking about it. He started crying.

SALLY

Cry?

VICTOR

Yes. Cry. I know I shouldn't have said anything to him.

SALLY

You're friends. You've known each other for over twenty years.

CONTINUED:

88

VICTOR

Thirty years.

SALLY

I'm sure it will be alright.

VICTOR

Then where is he?

SALLY

He'd late Victor, calm down.

VICTOR

He's never late. I never have to wait more than ten minutes.

SALLY

There's always a first time.

VICTOR

But why today? After what happened last night.

SALLY

Do you want to go check on him?

VICTOR

Maybe we should? What do you think?

SALLY

I think you feel guilty.

VICTOR

Yes I do. Maury is so sensitive. He hates talking about Maureen.

INT. GREENWICH V BOOKSTORE, -- AFTERNOON, WED OCT 21
(HOLLY, LULA)

89

Lula gathers her things from in front of the window. Holly approaches.

HOLLY

Bad accident wasn't it?

LULA

Yeah.

HOLLY

Did you know them?

LULA

They lived on our block.

CONTINUED:

89

HOLLY
You live near Julian.

LULA
Yeah.

HOLLY
I see you in here all the time. Do you
like to draw?

LULA
Yeah.

HOLLY
Are you in an art school?

LULA
No.

Lula continues to look out the window.

HOLLY
I see you talking to Julian all the time.

Lula glances at her.

HOLLY (CONT'D)
Do you guys know each other?

LULA
Yeah

HOLLY
Oh.

LULA
We live in the same building.

HOLLY
Then you must have known Sally.

Lula shots her a suspicious look.

HOLLY (CONT'D)
Did you know Julian was getting evicted?

Lula looks at her without answering.

HOLLY (CONT'D)
I'm a friend of Julian's. I'm only trying
to help. Do you know why he's being kicked
out?

CONTINUED: (2)

89

LULA

Look, stuff happens. Sometimes it looks like it all happens to the same person. I don't know why stuff happens to Julian. Why don't you ask him?

She walks away.

EXT. PROSPECT PARK, -- MORNING, SUN OCT 19
(SALLY, VICTOR)

90

Sally watching an anxious Victor.

SALLY

What happens if he is angry?

VICTOR

Then I'll apologize.

SALLY

So you didn't mean whatever it was you said?

VICTOR

Yes. But he took it wrong.

SALLY

How did you want him to take it?

VICTOR

I don't know. All I know is, he's not here and I upset him.

SALLY

So you didn't mean it?

VICTOR

Yes I meant it. But it must have been the timing. I could have waited for a better time.

SALLY

And when would that have been?

VICTOR

Sally, Maury is not here. Why are you asking so many questions?

EXT. PROSPECT PARK, -- EVENING, WED OCT 22
(LULA, VEGA)

91

Vega sits on top of the back of a bench smoking a cigarette. The teenagers are in their packs. Trading comments back and forth, smoking and laughing. Lula, with her art bag slung over her shoulder, with one of her groups spots Vega.

CONTINUED:

91

Vega watches her walk toward him. And off in the distance walks a figure under a street lamp which is Julian.

LULA

What's up?

VEGA

Same ole, same ole.

She sits at the edge of the bench, smoking and looking at the group she just left. Some of them turn to look at her and Vega.

LULA

Yo vega, you know that guy Julian?

VEGA

You mean the half bro?

LULA

Half bro?

VEGA

How you think he knows Spanish?

LULA

I dunno.

VEGA

His ma is a mamacita.

LULA

Yeah. I always thought he was just Irish...

She grins...

LULA (CONT'D)

...like me.

VEGA

You see what you want to see. What about him anyway?

LULA

He got evicted.

VEGA

And what is that supposed to mean to me?

LULA

You know a lot of people. I thought maybe you knew somewhere he could live.

VEGA

As a matter of fact, I don't.

CONTINUED: (2)

91

LULA
Maybe you could ask around.

VEGA
I could.

LULA
Will you?

VEGA
No.

LULA
It was just an idea.

VEGA
Isn't he a little old for you, not to
mention a little odd.

LULA
No.

VEGA
Suit yourself. But I don't know nothing.
The dude will have to figure it out
himself, like the rest of us survivors.

LULA
It was just a thought.

VEGA
You should be thinking about other things.
Not about the workings of an everyday
loser.

LULA
You think Julian is a loser?

VEGA
And you do not?

LULA
No.

Vega looks over and sees Victor looking like he is talking
to himself.

EXT. PROSPECT PARK, -- MORNING, SUN OCT 19
(SALLY, VICTOR)

92

Victor is overwrought. Sally peacefully sips cocoa.

VICTOR
He's not coming.

CONTINUED:

92

SALLY

Maybe he isn't.

VICTOR

Maybe I should check his apartment?

SALLY

Maybe you shouldn't.

VICTOR

He could have had an accident.

SALLY

Are you upset for him or at yourself?

VICTOR

Again with the questions. Maury is my friend. For the last fifteen years we meet on Sunday afternoon and every morning at nine except Wednesday, right here. He's never not shown up. Look at the morning Sally, look at this park. The quiet...it's been our park.

SALLY

Maybe this is it.

VICTOR

It what?

SALLY

Maybe the last time you saw him was the last time you're going to see him.

Victor stares at her.

EXT. PROSPECT PARK, RT -- EVENING, WED OCT 22
(LULA, VEGA)

93

Vega smokes. Lula motions for a cigarette. He hands her one which she takes from the pack. He gives her a light. Julian again is seen in the distance walking parallel to where they are.

VEGA

Listen my young friend, if you choose to hang out with losers who am I to judge you?

LULA

He's very smart.

VEGA

So smart it got him evicted.

CONTINUED:

93

LULA

Nobody gets kicked out into the streets
on purpose.

VEGA

He's a loser.

LULA

What makes him a loser, V?

VEGA

He has no ambition, no drive. He wears
those ratty salvation army clothes...grunge
boy...its all over.

LULA

He's very intelligent Vega, did you ever
talk to him?

VEGA

Do I look like I have something to say to
him?

LULA

Maybe he doesn't want what you want.

VEGA

Everybody wants what I want.

LULA

I don't.

VEGA

What do you want chica?

LULA

I don't know, But I know it isn't what
you want.

EXT. PROSPECT PARK, -- MORNING, SUN OCT 19
(VICTOR)

94

Victor stares at Sally.

VICTOR

He's dead isn't he?

INT. SALLY'S APT LANDING OUTSIDE, -- NIGHT, SAT OCT 18

95

Someone To Watch Over Me drifts out of the half open door of Sally's apartment. Julian runs out of his apartment shrugging into to coat. Walking past the apartment Julian sees Sally and Maury dancing close and intimate. Sally laughs. She and Julian make eye contact over Maury's shoulder. They smile at each other. Julian lingers hypnotically for a moment.

CONTINUED:

95

He shrugs himself back to reality races down the stairs and out into the street.

EXT. PROSPECT PARK, -- MORNING, SUN OCT 19
(MAURY, VICTOR)

96

Maury rounds the bend and walks slowly toward Sally and Victor. Victor gets up anxiously and then sits down. Maury sits.

MAURY

Hello Sally, you're looking...

VICTOR

(interrupting)

Where have you been?

MAURY

I overslept.

VICTOR

You overslept?

MAURY

I'm allowed to oversleep.

He looks at Sally suggestively. She shyly doesn't meet his eyes.

VICTOR

I was worried.

MAURY

You were?

INT. ISABEL'S APT, RT -- EVENING, WED OCT 22
(RAYMOND, THUG # 1, VEGA)

97

Isabel sits with her back to wall, curled up a couch reading. She goes to the window. Pulling the curtains aside, she sees Vega and his son walking on the sidewalk opposite her house followed closely by the two thugs from the park. One of the thugs calls out to Vega. He turns and instinctively pushes the boy behind him. Isabel overhears snatches of the conversation.

VEGA

Yo man.

THUG # 1

Evening Mr. Rodriguez.

VEGA

Whats up?

CONTINUED:

97

THUG # 1

We never finished our business.

VEGA

Yo man I'm taking my son home, can this wait?

THUG # 1

Nice boy.

VEGA

Yeah he's okay

THUG # 1

He has a nice mother too.

VEGA

Yo man this is not the place.

THUG # 1

I think you have something for us.

Thug # 2 shifts menacingly.

VEGA

I don't have it on me. How about tomorrow?

THUG # 1

(To thug #2)

Did you hear that? The dude says tomorrow.

(To Vega)

I don't conduct business that way. You're already late.

(to Thug #2)

Maybe we'll have to pay a visit to his house.

VEGA

Look, is this necessary? I said you'd get it. Tomorrow, noon in the park.

THUG # 1

I hear what you say, but it isn't what you say but what you do. I give you money, you have money and I have nothing. Now what you gonna do?

RAYMOND

Pappy I'm hungry.

THUG # 1

What kind of parent are you, don't you feed this kid?

(to Thug # 2)

Look at this kid.

(MORE)

CONTINUED: (2)

97

THUG # 1 (CONT'D)

(to Vega)

Don't you feed him? He looks malnourished.

VEGA

Look, my son is hungry. We gotta go. I said tomorrow man okay?

THUG # 1

Not okay.

Thug #2 moves forward menacingly.

RAYMOND

Pappy can we go now?

THUG # 1

Maybe we should follow you home.

VEGA

Yo, I said tomorrow.

THUG # 1

(shouting)

Shut the fuck up! I'm tired of playing with you.

RAYMOND

Pappy...

VEGA

It's all right...

THUG # 1

Move your ass Rodriguez.

Julian rounds the corner.

VEGA

I said tomorrow. I don't want you or any of your shit faced, ass wiping, cock suckers, any where near my door.

The two hear footfalls. They look around. Julian looks thug #1 straight in the eye.

VEGA (CONT'D)

My son and I are going home to eat.

(to Raymond)

Come on Pappy.

They turn to go. Isabel turns the light on in her apartment. Thug #2 sees her silhouette. Julian and Thug #1 look up. Vega has already turned the corner. Julian stopped in his tracks, continues to lock eyes with thug # 1. Thug #2 shrugs.

CONTINUED: (3)

97

Someone else rounds the corner. A car drives by. The two men turn and retreat into the night. Julian looks up at Isabel's window.

INT. GREENWICH V BOOKSTORE STOCKROOM, -- AFTERNOON, THUR OCT 21

98

(HOLLY, JULIAN)

Julian quietly uncrates books. A portable radio plays classical music. A teary eyed Holly walks in. He glances at her but continues his task.

HOLLY
Whaddya doing in here?

JULIAN
Mike is sick.

He takes in her swollen eyes.

HOLLY
Oh.

She watches him unpack boxes. His face is calm.

HOLLY (CONT'D)
Are you alright Julian?

JULIAN
Is that my cue to ask you what's wrong?

HOLLY
No!

He continues to uncrate and stack books on the floor silently counting them.

HOLLY (CONT'D)
So, what's going on?

JULIAN
Sally died.

HOLLY
Sally?

JULIAN
My neighbor.

HOLLY
The old tango lady with the cat?

JULIAN
It was my cat.

CONTINUED:

98

HOLLY

I thought it was her's, you don't seem like the cat type.

He gives her a sharp look and goes back to his task.

HOLLY (CONT'D)

I'm sorry Jules.

He continues to count.

HOLLY (CONT'D)

Do you want me to take the cat?

JULIAN

No.

HOLLY

I'm really sorry. I never know what to say when people die.

JULIAN

There really isn't anything to say.

HOLLY

I wish I knew her, I mean she seemed like a nice lady.

JULIAN

How would you know?

HOLLY

You liked her.

Julian stacks the book on a cart. He gets on the intercom.

JULIAN

I'm sending up a load, send the cart back...okay, thanks.

HOLLY

Julian I had a talk with Ed.

JULIAN

So?

HOLLY

Don't you want to know what about?

JULIAN

No.

HOLLY

Jesus fucking Christ I don't know why I bother.

CONTINUED: (2)

98

Julian continues to count books.

HOLLY (CONT'D)

Are you listening?

He ignores her.

HOLLY (CONT'D)

Don't you give a shit about anything?

She waits for an answer while he continues to count.

JULIAN

I cared about Sally.

INT. ISABEL'S APT BUILDING, RT -- EVENING, WED OCT 22
(ISABEL, JULIAN)

99

Julian comes in and buzzes Isabel.

ISABEL

(Over intercom)

Yes?

JULIAN

It's me.

The door buzzes open.

He starts up the stairs. Slowly, methodically and thoughtfully. Her door is ajar. He smiles as his hand touches the doorknob.

THE SILVER SCREEN GOES WHITE. 3

FIN