

THE LIFE AND TIMES OF ISAAC WHITEFIELD

Written by

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FADE IN:

WHITE TYPE OVER BLACK: MAY - BROOKLYN, NY 1986

FADE IN:

EXT. BROOKLYN SCHOOLYARD - LATE AFTERNOON

From above, we see four men moving about in a schoolyard basketball court. They are OUT OF FOCUS and moving in SLOW MOTION. The distorted sound of a basketball being dribbled is the ONLY SOUND heard.

The camera lowers as the action slowly comes into FOCUS. We now see that the guys are in the midst of a two-on-two pickup basketball game.

They are:

ISAAC WHITEFIELD; Caucasian, twenty-two-years-old, handsome and with an athletic build. Isaac is unable to HEAR or SPEAK. He communicates in AMERICAN SIGN LANGUAGE (ASL) and he can also read lips.

(Except where noted, all the scenes where Isaac appears will be WITHOUT SOUND and will be noted in the scene heading as MOS. ALL signing will have subtitles throughout the story.)

ANTONIO MILLER; African American, twenty-three-years-old, slender and quite lanky.

CALVIN RODRIQUEZ, Hispanic, fit, muscular and in his late twenties.

MARCUS WOODS, Caucasian, also very fit and he is more or less the same age as Calvin.

The sound of the dribbling fades to total silence as the ACTION quickly returns to normal speed. The game heats up and there's lots of bumping and pushing. After a minute or so, we see Antonio intentionally trip Isaac.

Isaac hits the ground hard.

Antonio makes his way past Calvin and Marcus.

From Isaac's POV, we see Antonio slam dunk the ball.

From a wide view, we see Isaac get up. He marches toward Antonio and then stands face to face with him.

From Antonio's POV we see fire in Isaac's eyes as he stares down Antonio. Isaac raises his hand; signaling "No! You don't get to go there with me!"

Isaac's gaze intensifies and he bumps chests with Antonio.

From Isaac's POV, we see Antonio get the message. He lifts his arms in surrender and backs away.

Then the game resumes.

Over this, we suddenly hear the sound of a storefront gate being rolled down.

EXT. GRACE CAFE - NIGHT

From behind, we see LEONARD MARLOW, a tall, burly African American man in his sixties close the cafe gate.

His wife, RITA MARLOW, a slightly overweight, very attractive fifty-nine-year old African American woman waits for him to finish.

EXT. BROOKLYN STREET - A SHORT TIME LATER (MOS)

Isaac, head covered by a gray hoodie, speeds along the street on his skateboard.

INT. ISAAC WHITEFIELD'S APARTMENT - LATER THAT NIGHT (MOS)

Isaac enters the apartment and drops his skateboard against the wall. He makes his way through the dark, tiny, almost barren one room flat. He walks over to the refrigerator and grabs a B40 bottle of beer. He takes a long swig, then scans his apartment.

From his POV, we see a reclaimed twin size mattress on the floor: a small worn dresser; a beat up old teddy bear nestled next to his pillow; an wood crate doubling as a nightstand, two large stacks of comic books on the floor next to the crate, his skateboard leaning on the wall across the way, a basketball nestled near the skateboard and a drawing table near the back.

Isaac takes another couple of hits from the B40. He heads over to the sink and splashes some water on his face.

He then walks over to the drawing table and turns on a lamp. He picks up a pad and pencil and begins working on a very impressive sketch of a graphic novel style superhero and his sidekick.

On a closer look, we see that the sidekick looks more than a little like Isaac.

The camera cuts to a wider view. Isaac stops drawing. He lifts the sketch and then carefully studies it. He sighs, tosses the drawing down and then walks out of the frame.

INT. GRACE CAFE - MORNING

The sound abruptly cuts in as we take in the cafe. It has a diner feel to it. There is a long counter with stools and several tables for seating. There is a short order grill and a few glass cases filled with baked goodies. The walls are lined with a few autographed photos of "B" celebrities, affirmation quotes, a priest standing with Leonard and Rita and a group photo of a youth basketball team.

Leonard busily works at the grill. He flips a large pile of home fries with a spatula, tosses several strips of bacon onto the smokey grill, cracks open three eggs with his free hand and empties them into a large silver bowl.

Rita, dressed in a waitress uniform, walks up to Leonard and playfully pinches him. Leonard smiles, then resumes cooking.

Rita picks up two plates filled with food and delivers them to a pair of CUSTOMERS seated at the counter.

TINA DELANEY, is a kinda pretty, but slightly ragged caucasian woman in her mid twenties. She's wearing a uniform similar to Rita's, but unlike Rita, Tina wears a pair of very colorful cowboy boots and a touch too much makeup.

MABEL SINCLAIR, African American, 72 years old, with the voice of a heavy smoker, sits behind the cash register.

Tina tears a page out of her order pad and clips it next to Leonard. Tina then walks to a recently vacated table and wipes it down.

Leonard taps a small BELL.

LEONARD

Pick up!

Tina stacks several orders onto a tray and walks away.

Rita sits in a chair and rubs her feet.

Leonard is at his familiar spot at the grill.

RITA

Damn these bunions...

Leonard walks to the coffee maker and pours himself a cup of coffee. He takes a sip, then stares at Rita, who is still bent over massaging her aching feet. Rita catches his look and grins.

RITA (CONT'D)

Would you stop starin' at my tits
and get back to work.

LEONARD

Rather stand here. Pretty good view
from here.

RITA

Ain't no fool like an old fool.

Leonard takes another sip of coffee.

LEONARD

Ain't that the truth.

Leonard puts his coffee down, walks to Rita, then kisses her on the lips.

Rita smiles, then hits Leonard with a towel. Leonard laughs and returns to the grill.

INT. GRACE CAFE, BACK ROOM - THE SAME TIME (MOS)

We see a man's hand reach into soapy water and remove a plate. It's Isaac. Isaac places the plate in a rubber rack filled with freshly cleaned dishes.

EXT. BROOKLYN STREET - THE SAME TIME

APRIL BAUER walks along the quiet street, then ducks into an apartment building. April is a striking Caucasian, twenty-two-year-old woman. She is wearing a big floppy hat and what appears to be colorful thrift shop attire that compliments her pleasing figure.

INT. APRIL'S APARTMENT - A SHORT TIME LATER

The apartment is very modest. The furniture is second hand shabby and a few colorful posters adorn the walls.

April sits at a table glancing at a newspaper.

On a closer look we see she is scouring over the help wanted classifieds. She sees a few listings of interest and circles them with a highlighter.

The camera cuts to April's roommate, MELONY "MEL" THOMAS as she exits her bedroom. She is twenty-three, African American and very attractive.

Mel wipes the sleep from her eyes and heads toward the coffee maker.

MEL

Morning.

April waves hi and continues peering over the classifieds. Mel pours herself a cup of coffee and then joins April.

MEL (CONT'D)

Any luck?

APRIL

No... Not yet.

A very concerned look crosses Mel's face as she sips her coffee. April catches this. She sighs, then looks away.

INT. GRACE CAFE - LATER THAT AFTERNOON

The sound fades out as Isaac enters the cafe. He is carrying a fresh rack of dishes.

From Isaac's POV, we see him check out the hustle and bustle of the afternoon crowd, then puts the dishes away.

Rita sees him and waves hello. Isaac smiles, then waves back.

Isaac returns to the back room and the sound loudly cuts in.

Rita waits on a customer.

Leonard taps the bell and shouts:

LEONARD

Pick up!

Tina stacks several plates onto a tray and walks toward her customers. Rita watches her. As she does, her face saddens.

INT. CAFE, BACK ROOM - THE SAME TIME (MOS)

Isaac is on a break. He is sitting at a small desk in the corner, working on the drawing we saw earlier.

EXT. BROOKLYN PARK - THE SAME TIME

April sits crosslegged on the grass writing in a notebook.

On a closer look, we see she's working on what appears to be a poem (insert poem).

The camera pulls back as she looks up and takes in her surroundings.

INT. BROOKLYN COMIC STORE - LATER THAT NIGHT (MOS)

Isaac is thumbing through a box of comics. He picks out a Daredevil book, then goes over to the counter and pays.

Isaac takes his acquisition over to a seating area in the corner. He sits on a beat up old couch, sinks into the couch and checks out the book.

EXT. BROOKLYN NEWSSTAND - THE NEXT MORNING

April grabs the latest edition of the Village Voice newspaper. She pays for it, then walks away.

EXT. BROOKLYN STREET - THE SAME TIME (MOS)

Isaac skates along the streets.

From Isaac's POV, we see Isaac study the tightly sealed windows. He slows down and then stops. He fixes his gaze on one of the windows. It seems familiar. He ponders what signs of life might lie behind the iron bars.

Isaac skates away.

INT. GRACE CAFE - LATER THAT MORNING

All frantically deal with the morning rush.

EXT. BROOKLYN COLLEGE CAFE - A SHORT TIME LATER

April, with coffee in hand, sits at one of the tables and works on her poem (insert poem).

INT. GRACE CAFE - LATER THAT MORNING

The morning rush has slowed down and all are taking a breather.

INT. BROOKLYN COLLEGE LECTURE HALL - LATER THAT AFTERNOON

April sits in a classroom. She is amidst a group of students taking a creative writing class.

INT. GRACE CAFE - LATE AFTERNOON

The cafe is fairly quiet and everyone is getting ready for closing. Tina finishes her chores and heads toward the back room.

RITA
(to Leonard)
I'm really gonna miss her.

Leonard nods in agreement.

The sound fades out as Isaac enters and encounters Tina. He gives her a hug and she smiles. Tina then goes into the back room.

Isaac heads toward the exit. He then waves goodbye to Leonard and Rita and then leaves the cafe.

Tina returns. She studies Leonard and Rita for a moment or two.

Then from above, we now see Tina walk over to Rita. She exchanges hugs with Rita and then with Leonard.

The camera pans down as Tina waves goodbye and then leaves.

EXT. BROOKLYN BODEGA - LATER

A group of MEN, some in their late teens and some in their twenties, are clowning around outside the bodega.

Isaac skates toward them. As he does, the sound fades out.

The group blocks his path and start to tease and taunt him. Having none of this, Isaac turns and stares them down.

We see defiance in his eyes and his posture. After several minutes they back off.

Isaac continues his trek home.

EXT. GRACE CAFE - THE SAME TIME

We see Leonard place a help wanted sign in the window.

INT. APRIL AND MEL'S APARTMENT - THE NEXT MORNING

April studies the help wanted section in her newspaper. She circles a few promising listings. Mel enters and hands April a small piece of paper.

We see it reads the name and address of Grace Cafe.

APRIL

What's this?

MEL

Saw it on my way home... Thought you might wanna check it out.

APRIL

(pointing at the paper)
Thanks... but there's a few interesting listings...

MEL

(overlapping)
Yeah... Maybe... But this one is for now.

April gets the point and nods in agreement.

APRIL

(sighs)
Okay. I'll check it out.

MEL

Cool... That'd be really great... Thanks.

EXT. BROOKLYN STREET - LATER

April makes her way down the street. She continues walking for several blocks then reaches the Grace Cafe. She sees the help wanted sign in the window and smiles. She takes a deep breath and then enters.

INT. GRACE CAFE - CONTINUOUS

(As mentioned earlier, except where noted, all the scenes where Isaac appears will be without sound and Isaac will communicate in American Sign Language (ASL) and will have subtitles).

The cafe is fairly busy. April takes in the place, then walks over to Mabel.

APRIL

Excuse me... Who can I see about
the job?

MABEL

(points at Leonard)
Him.

APRIL

Thanks.

Mabel nods and April walks toward Leonard. She notices he is busy so she takes a seat at the counter. Rita sees her and brings her a menu.

RITA

Coffee?

APRIL

Actually... I'm here about the
sign. Are you still hiring?

RITA

(nods)
You have experience, hon?

APRIL

Yes. I do.. a lot.

RITA

Listen... Can you hang for a bit?
I'm really busy... and I need to
get your info.

APRIL

Sure.

Isaac enters carrying a tray of clean dishes and the sound gradually fades out.

Isaac starts putting the dishes away and sees April.

From Isaac's POV, we see him fixated on her. Isaac finds her eyes are like magnets. He can't stop staring at them.

Then in a VISION, he no longer sees April. Isaac now sees a slightly older woman. Except for her hair color, style and clothing, she looks a bit like April. Behind her, Isaac sees a shadowy, very blurred figure of a MAN dressed in black.

The vision abruptly ends. Isaac is clearly shaken.

From April's POV, we see Isaac drop several dishes. Many break. He tries to collect himself and starts picking up the pieces.

Then in a wider view, we see Rita walk to Isaac. She taps him on the shoulder. She points at the mess and we see a close up of the broken dishes.

The camera pans to Rita.

RITA
You need help?

Isaac shakes his head "no" then continue picking up the shards.

April watches the scene closely. Isaac catches this. He drops another few plates. He tries to pick them up, but still rattled, his movements are awkward and clumsy.

A CUSTOMER laughs. Leonard shoots the man a scornful look. April also stares daggers at the customer.

From up close, Rita sees blood dripping from Isaac's hand.

The CAMERA pulls back as Rita wraps a towel around it.

Somewhat mortified, Isaac bolts into the back room. The sound cuts in.

RITA (CONT'D)
(shouting)
Isaac!

Rita goes after him, but Leonard stops her.

LEONARD
What in God's name was that about?

RITA
Don't know...
(a beat)
I'd better go check.

APRIL
(shyly)
Can I help somehow?

RITA
(to April)
Yes! You sure can!
(to Leonard)
Give her an apron.

LEONARD
 (puzzled)
 What? Really?

RITA
 Yes. Give her an apron and put her
 to work.

Rita hurries off to the back room. Leonard grabs an apron from under the counter and tosses it to April.

INT. BACK ROOM - MOMENTS LATER

The sound slowly fades out as Isaac presses the towel against his wound. He stares blankly into space, as if trying to see beyond the shock of the moment.

Rita enters.

RITA
 You scared me, hon! What happened
 out there?

Isaac, still lost, does not reply.

RITA (CONT'D)
 Isaac?

ISAAC
 What?

RITA
 What happened out there?

Isaac searches for an answer. He is still shaken and the words do not come.

There is a long awkward pause.

ISAAC
 Damned if I know.
 (long pause)
 It's like... it's like my eyes were
 playing tricks on me or something.

RITA
 Tricks? What kinda tricks?

Isaac, still not fully present, searches for an answer.

ISAAC
 (sighs, long pause)
 I really don't know.

Uneasy with Rita's questions, Isaac attempts to change the subject.

ISAAC (CONT'D)

I'm sorry about the dishes.

RITA

Forget about the dishes. Are you alright?

ISAAC

(nods)

I just feel stupid... really stupid and very embarrassed.

RITA

Why? It was just an accident.
(a beat, pointing)
Let me see that hand.

Rita checks out his hand.

RITA (CONT'D)

Go wash it...

Isaac complies. Rita grabs a first aid kit and then puts a bandage on his hand.

RITA (CONT'D)

You should go have this checked out.

ISAAC

No! That's not necessary. I'll be fine.

RITA

You sure?

Isaac nods.

RITA (CONT'D)

Okay... I'll come check on you later.

ISAAC

No need.

RITA

Humor me...

Isaac grows weary of her pushiness.

ISAAC
 (pause, sharply)
 If I do... Will you let me go back
 to work?

Rita sighs and she gives up the ghost.

RITA
 Okay.

She kisses him on the cheek and then leaves.

INT. CAFE - LATER THAT AFTERNOON

The cafe is quiet.

From a distance, we see April sitting at the counter. She is facing Rita and Leonard. All three are clearly deep in conversation.

INT. BACK ROOM - MOMENTS LATER (MOS)

Isaac opens the door and peeks out. He sees April is still there.

From April's POV, we see Isaac staring out into the cafe.

INT. APRIL AND MEL'S APARTMENT - LATER THAT NIGHT

April and Mel are seated in the living room.

MEL
 Wow! They just hired you on the
 spot?

April nods.

MEL (CONT'D)
 Very cool.
 (a beat)
 That's a weird way to get a gig...
 ...cleaning up after that guy like
 that.

APRIL
 Right? The thing is... I kinda
 think it was my fault... his
 dropping them...
 (pause)
 It really was weird, Mel...
 (MORE)

APRIL (CONT'D)

the way he looked at me... very trippy. Gave me the chills.

MEL

Good or bad ones?

APRIL

(pause, smiles)

Good... I think.

MEL

Hmmm...

(a beat)

Maybe I should go check him out.

APRIL

Don't you dare!

MEL

Why not? I can use some chills.

APRIL

(smiles)

You're such a slut, Mel!

(a beat)

I need that job. Don't screw with it... or him... not if you want your rent.

MEL

Good point... Okay...

EXT. BROOKLYN STREET - NIGHT

Isaac silently skates down the street. As he goes, he sees a woman staring out from one of the ground floor windows. It is the same window he was curious about earlier.

He stops to look at her. It's the woman from the vision in the cafe. She begins humming a lullaby and Isaac ACTUALLY hears it.

Her humming grows louder and louder. Isaac is overcome by the intensity of the sound and the memory of hearing again. He looks away and shakes his head side to side in an effort to make it stop. It does not and he covers his ears.

He looks back at her. She motions for him to come closer. Totally freaked out, Isaac starts to hightail it out of there. As he heads away, the humming and the vision abruptly stops.

He turns back and sees that the woman is gone.

EXT. ROOF OF ISAAC'S APARTMENT BUILDING - LATER THAT NIGHT

Isaac sits on the edge of the roof holding a B40. He sets the bottle down. He leans back and then stares into the dark night sky.

INT. GRACE CAFE - THE NEXT MORNING (MOS)

Rita and Leonard are busy setting up as Isaac finishes mopping the floor.

April enters wearing her new uniform. Isaac, confused by this, glances at Rita - searching for an explanation.

Rita catches this.

RITA
I hired her.

ISAAC
You did? Why?

RITA
Why not?

Isaac sighs. He then returns the mop and bucket to the back room.

INT. CAFE BACK ROOM - CONTINUOUS (MOS)

Isaac catches his breath and then puts the mopping gear away.

Rita enters and approaches Isaac.

RITA
You have a problem with her?

ISAAC
No...
(pause)
Well maybe.

RITA
Really? How come? I think she's nice.

Isaac shrugs - avoiding answering her.

RITA (CONT'D)
Well.. Whatever it is... You need to get over it... at least for now.

ISAAC
I will do my best.

RITA
(pause)
Come on... I will introduce you. I
bet you will like her.

ISAAC
Maybe later. I've got work to do.

RITA
Okay.

Rita heads back into the cafe. Isaac waits for her to leave. He then peeks out through the window in the door and fixes on April.

INT. CAFE - CONTINUOUS (MOS)

We see Isaac's face pressed against the window.

EXT. BROOKLYN STREET - THAT NIGHT (MOS)

Isaac skates full throttle along the street.

INT. APRIL'S BEDROOM - LATER

April is reclined on her bed writing in her notepad. On a closer look, we see she is working on a poem. (insert poem).

INT. ISAAC'S APARTMENT - LATER

Isaac is seated on his bed with his back propped against the wall. He is drawing in his sketch pad.

On a closer look, we see he is working on a drawing of April. The drawing is in his graphic novel style. He has rendered her as somewhat voluptuous and a bit ominous.

He holds the drawing out at arms length. As he does, he actually hears a woman's voice call his name.

WOMAN
Isaac...

Startled, he drops the pad, rubs his ears, then jumps out of bed. He then searches the room for the source - but no one is there.

He opens his refrigerator. He grabs a B40. Isaac is clearly struggling with the onslaught of visions and spurts of hearing. In an attempt to numb his pain, he chugs the full bottle.

Isaac grabs his hoodie and his basketball and then rushes out of the apartment.

EXT. BROOKLYN SCHOOLYARD - LATER

Isaac runs up and down the court wildly dribbling his basketball. He stops and takes a wild shot.

It misses. The ball hits the chainlink fence and we hear it hit.

Isaac screams and much to his shock, he hears his scream.

INT. GRACE CAFE - EARLY THE NEXT MORNING (MOS)

The scream fades out as a somewhat disheveled Isaac slowly enters. Leonard sees him and stops him.

LEONARD

Look at you... You look awful! You look like death warmed over.

Isaac scans the cafe for April. She's nowhere in sight. He breathes a sigh that is mixed with relief and of disappointment.

ISAAC

Thanks.

Isaac heads towards the back and Leonard follows.

INT. BACK ROOM - CONTINUOUS

Isaac heads toward his post at the sink. Leonard stops him.

ISAAC

Go back in. I'm fine.

LEONARD

Don't kid a kidder. I know you... So spit it out.

ISAAC

(long pause)

I had a rough night is all... and I didn't sleep much.

LEONARD

And why is that?

Isaac searches for the words to explain. He is torn by his need to tell someone what has been happening and the fear that he is actually losing his sanity. He chooses to hold back.

ISAAC

(very long pause)

There's just some weird shit happening lately.

LEONARD

Don't curse!

ISAAC

Sorry.

LEONARD

Weird? Like how?

ISAAC

(very long pause)

It's just weird... That's all. Too little sleep... is all. Leave it be, okay?

LEONARD

No!

ISAAC

Lenny!

LEONARD

Don't Lenny me!

ISAAC

I'm fine. Really.

LEONARD

Yeah... well... we must have a different understanding of fine.

ISAAC

(smiles)

Don't you have a restaurant to run?

LEONARD

(laughs)

Oh, that. Yes I do, smart ass.

ISAAC

Don't curse!

LEONARD

Very funny!

(pause)

You do know that whatever it is...
You can always talk to me... Or
Rita.

ISAAC

You forget? I am deaf! I can't hear
or talk.

LEONARD

Very funny!

ISAAC

Go on... Get out and let me work.

Isaac heads over toward the sink. Rita pokes her head in and speaks. We hear her, but Isaac does not.

RITA

(to Leonard)

You on vacation back here, Lenny?

Leonard glances back at Isaac. Isaac ignores him.

Leonard playfully pushes Rita back into the cafe and then leaves with her.

INT. CAFE - LATER THAT MORNING

April enters and heads behind the counter.

CUSTOMERS begin to file in and the cafe comes to life.

INT. BACK ROOM - CONTINUOUS (MOS)

Isaac fills a rack of dishes and heads toward the cafe.

INT. CAFE - CONTINUOUS (MOS)

Isaac enters the cafe and he spots April. She waves hello and his heart skips a beat. He starts putting the dishes away.

April joins him.

APRIL

You need help?

Isaac is surprised that she can sign.

ISAAC
You sign?

April nods.

ISAAC (CONT'D)
You deaf, too?

APRIL
No. My brother was.
(a beat)
I learned for him.

Leonard joins them.

LEONARD
(speaks as he signs)
Will you two lovebirds get back to
work, please!

Isaac and April are both flustered by Leonard's comment.

ISAAC
(blushes)
Okay.

APRIL
(nods, pause)
Yes... Sorry.

Isaac heads to the back.

April waits on a new CUSTOMER.

INT. BACK ROOM - LATER THAT AFTERNOON (MOS)

Exhausted from lack of sleep, Isaac sits on the floor and tries to catch a short nap. He falls asleep and the screen cuts to black.

In a DREAM, Isaac sees a giant teddy bear stuck to the ceiling. The bear begins to shake. It breaks loose and falls toward him in SLOW MOTION.

Isaac struggles to move but, he can't. He feels paralyzed. The bear crashes on top of him.

Isaac, abruptly wakes. He looks up and sees Leonard standing over him - shaking him.

LEONARD

Look at you! You are covered in sweat. That must have been one hell of a dream!

Isaac, still not fully awake, nods in agreement.

Leonard helps him up.

LEONARD (CONT'D)

Go grab a towel and clean yourself up...

Isaac nods "okay".

LEONARD (CONT'D)

(a beat)

...and I think there's some tee shirts in the cabinet. Grab one when you are finished and change.

Isaac again nods "okay".

LEONARD (CONT'D)

I'll come back and check on you in a few.

ISAAC

No. Don't. I'm okay. Just had a bad dream is all.

LEONARD

You want to tell me about it?

ISAAC

No... Not really.

LEONARD

(long pause)

Listen... you know... I have to tell you... you have been acting very strange the last few days, kiddo... and I am concerned about you.

ISAAC

No need, Lenny.

LEONARD

Yes need.

(pause)

Hang out after work, okay? We can chat about what ever's going on then.

ISAAC
I'll try.

LEONARD
Isaac!

ISAAC
Okay... Okay. I'll see you later.

Leonard hugs him, then leaves.

Isaac towels himself off.

He then grabs a tee shirt and changes.

On a close view we see he has a tattoo on his arm. It is a broken circle about the size of a silver dollar. In the center of the circle, we see a fairly large question mark.

INT. CAFE - CLOSING TIME

April says her goodnights and heads toward the door.

A moment or so later, Isaac makes his way out as well.

EXT. GRACE CAFE - CONTINUOUS (MOS)

April stands outside the cafe collecting her thoughts. Isaac exits. He lowers his head, drops his skateboard and tries to scoot past her. April stops him and waves hello.

APRIL
I'm glad to see you.
(a beat)
I'm a little nervous about the neighborhood.
(a beat)
Can you walk me to the bus?

A very tired Isaac ponders her request.

April darts a poor "poster child" look his way.

APRIL (CONT'D)
Please?

She bats her eyes at him and that weakens Isaac restraint.

ISAAC
Just to the bus stop?

April nods.

ISAAC (CONT'D)

Okay.

He picks up his board and they start to walk. As they do, April tucks her arm in his.

Isaac, a little surprised, stops. He turns toward her and his eyes question her boldness.

April makes a shivering motion and whispers "I'm cold" and then smiles.

Isaac nods okay. They walk off into the night.

INT. GRACE CAFE - THE SAME TIME

Leonard and Rita are sitting at one of the tables recouping from the days work.

LEONARD

You like her?

RITA

I do. I think she's a winner.

LEONARD

(laughs)

Bout time.

RITA

Amen to that! And you know... I think Isaac likes her too.

(pause)

They make a cute couple, don't you think?

LEONARD

Rita! Don't you dare go there!

EXT. BROOKLYN STREET - LATER (MOS)

Isaac and April walk quietly for several blocks, every now and then making awkward eye contact.

They reach the bus stop and turn toward each other.

APRIL

Thank you for walking me.

Isaac nervously takes in the surroundings, still trying to avoid eye contact.

ISAAC
 No problem.
 (long pause)
 Well... See you tomorrow, I guess.

APRIL
 Would you mind waiting with me?

There is a long awkward pause. Isaac thinks over where this all is going. He feels very attracted to her, but as in his sketch of her, he also finds her kind of dangerous.

ISAAC
 (hesitantly)
 Sure. I guess.

April picks up on his nervousness.

APRIL
 (long pause)
 You know...
 (pause)
 I don't bite.

ISAAC
 (laughs)
 I'm glad.

They stand quietly, once again arm-in-arm as they wait for the bus.

April, truly a little cold, presses closer to him. This makes Isaac even more uncomfortable.

After several minutes the bus arrives. April gives Isaac a quick hug, then gets on the bus.

Isaac watches as the bus disappears into the night.

EXT. BROOKLYN STREET - LATER

Isaac, lost in thought, skates along the Brooklyn streets.

He reaches a crosswalk and begins to cross the street. As he does, a car screeches to a halt and HONKS. Isaac, hears the sound. Startled, he nearly falls off his board.

The man in the car honks again. Terrified, Isaac doesn't move. The man presses his hand against the horn. The horn makes a long, unbearable blast.

Isaac freaks and repeatedly pounds his fists on the car's hood. The man jumps out of the car and grabs Isaac. Isaac pushes him with all his might. The man falls.

Isaac races from the scene.

The man struggles to his feet, then yells:

MAN
What the hell is wrong with you!
You crazy bastard!

The man wipes himself off. He then gets back in his car and drives away.

INT. ISAAC'S APARTMENT - LATER THAT NIGHT (MOS)

Isaac, hand immersed in a bowl of ice, sits by the window staring off into space. He picks up a B40 bottle of beer resting on the floor next to him. He takes several long slugs.

INT. APRIL AND MEL'S APARTMENT - THE SAME TIME

Rock music plays loudly as April dances around the room. Mel enters the apartment and kicks off her heels.

April sees her and turns the music down.

MEL
Hey!

APRIL
You look beautiful.

MEL
Do I?

April laughs and throws a pillow at her.

APRIL
You on a date?

Mel nods yes.

APRIL (CONT'D)
So.. How was it?

Mel makes a so-so motion with her hand.

MEL
Boring.

APRIL
Really? Maybe you're too picky.

MEL
Very funny!
(pause)
How about you? You fall in love yet?

April throws another pillow at her.

APRIL
Shut up Mel!

MEL
(laughs)
Look at you... you're blushing!

APRIL
It's a job, Mel. Not the Dating Game.

MEL
Uh huh... I still think I should go there and check that out.

APRIL
Not if you want to keep living!

MEL
(laughs)
That's so mean!

Mel picks up the two pillows and flings them at April.

INT. GRACE CAFE - THE NEXT MORNING (MOS)

Isaac enters with head down. He hurriedly marches into the back room - totally ignoring everyone.

Rita notices and takes chase. April catches this and looks toward Leonard - but he is lost in his cooking.

INT. BACK ROOM - CONTINUOUS

Isaac is busy stocking the shelves.

Rita enters and taps him on the shoulder. Startled, Isaac spins around and reactively raises a fist to her.

Rita grabs his hand and locks eyes with him. Isaac collects himself, lowers his hand and Rita lets go.

ISAAC
You scared me!

RITA
Don't you ever do that again, you hear!

ISAAC
(nods)
I'm sorry.

RITA
Why are you so wired?

ISAAC
I'm just tired.

RITA
Yeah... Right... and I'm the queen of England!

Leonard peeks in and he is HEARD.

LEONARD
Rita!

Isaac's body shudders in response to his shout. Rita notices and is bewildered by that.

RITA
(to Isaac)
Did you hear that?

ISAAC
No.

LEONARD
(shouts louder)
Rita!

Isaac again trembles. Rita notices.

LEONARD (CONT'D)
(shouts again)
Rita!

Rita spins around and faces Leonard.

Isaac walks away. We now see just Rita and Leonard and we HEAR them speak.

RITA
Not now, Leonard!

LEONARD

Yes now! It's too busy for this now.

RITA

A minute. Give me a minute, Leonard!

Leonard sighs and then leaves.

Rita walks over to Isaac.

RITA (CONT'D)

You heard, didn't you?

ISAAC

No.

RITA

But I saw you...

ISAAC

(interrupts)

Vibrations... I felt the vibrations.

RITA

Really?

ISAAC

Really.

RITA

Why don't I believe you?

(a beat)

Listen... I got to go back before Lenny has a coronary...

(pause)

But we will talk about this, Isaac!

(pause)

Something is up with you... And I need you to be real with us, okay?

ISAAC

(very long pause)

Okay.

Rita goes back into the cafe.

Isaac sits down on the floor and rests his face in his hands.

INT. CAFE - LATER

The lunch rush is coming to an end.

April and Rita are cleaning tables and placing the dirty dishes in tubs under the counter.

RITA
(to April)
These are really piling up. Can you
go get Isaac?

APRIL
Sure... no problem.

INT. BACK ROOM - MOMENTS LATER (MOS)

Isaac is on a break. He is sitting at the desk in the corner working on his sketch of April.

April enters. Isaac sees her out of the corner of his eye. He quickly closes the pad and waves hello.

APRIL
They need you outside.

ISAAC
Thanks.

APRIL
What are you drawing?

ISAAC
(very long pause)
Nothing special. Just some doodles.

APRIL
Can I see?

Isaac ponders whether or not to let her into this part of his world. He finds himself even more drawn to her now. However, he also still feels a gnawing check about her.

ISAAC
(very long pause)
Maybe another time.
(pause)
I should go help.

APRIL
You promise?

ISAAC

I guess...

(a beat)

I better go get the dishes.

(a beat)

You coming?

April points toward the back door.

APRIL

No... I'm going to hang outside for
a minute or two.

He gives her a thumbs up and then goes into the cafe.

April watches him leave, then she walks over to the desk. She then glances over her shoulder to double check that he hasn't returned. He has not. April then opens his pad. She sees Isaac's drawing of a superhero and she is impressed.

She turns the page. She now sees his drawing of her. She is surprised, a little embarrassed, and very flattered.

She checks out her breast size - comparing the size to the drawing. She laughs, then carefully studies the sketch.

The drawing fills the screen as April stares at it for several moments.

April does another check for Isaac's possible return.

She spots a copier across the room. She impulsively takes the pad over and makes a copy.

She then returns the sketchpad - but unwittingly places it on a different spot on the desk.

April tucks the copy inside her backpack that is hanging on the wall. She then leaves the room.

INT. CAFE - CONTINUOUS (MOS)

Isaac stands outside the door to the back room.

April exits the back and sees him. She looks up at him sheepishly, wondering if she is busted.

APRIL

How long have you been standing
there?

Isaac's face shows no emotion. His expression is stone cold.

ISAAC

(pause)

A while.

Rita sees them and buds in.

RITA

Back to work, please.

April and Isaac exchange glances, then they scurry away.

EXT. CAFE - LATER THAT NIGHT (MOS)

Isaac exits the cafe and looks around for April, but she is gone. He takes a deep breath and speeds away on his board.

EXT. BROOKLYN STREET - THE SAME TIME (MOS)

April stands at the bus stop, waiting. The bus pulls up and comes to a stop. April climbs in and the bus leaves.

As the bus departs, we see Isaac skating toward it. He stops, catches his breath, and watches as the bus drives past him.

INT. BUS - THE SAME TIME

April looks out the window. She sees Isaac looking up at the bus. A troubled look crosses her face.

INT. BROOKLYN COLLEGE - LATER

April is in her customary seat in the classroom. She is busy taking notes as the teacher speaks on poetry and the spoken word.

HAL PETERSON, who is seated to her left, slips her a note. Hal is twenty something and attractive - in a grunge sort of way.

April opens the note and it reads: "This class sucks. You want to get out of here and get a drink?" April shakes her head no and turns her attention back to the teacher.

INT. BROOKLYN BODEGA - NIGHT (MOS)

Isaac grabs several B40 bottles of beer. He takes them to the counter, pays, and then leaves.

INT. BROOKLYN COLLEGE - LATER

The class is over. April readies to leave.

Hal approaches her.

HAL

You sure about that drink?

April gives him the once over.

APRIL

Can't... I've got plans.

HAL

You sure?

April nods.

Hal mimics stabbing himself in the heart.

HAL (CONT'D)

You wound me, April.

APRIL

(laughs)

I am certain you will survive, Hal.

April gathers her stuff, waves goodbye, and then leaves.

INT. ISAAC'S APARTMENT - LATER (MOS)

Isaac sits at his table working on a new drawing - occasionally stopping to take a hit from his B40.

He studies the drawing. He is taken aback by what he sees - it's the same woman from his earlier visions.

He tosses the pad on the table. Then with skateboard in hand, he darts out of the apartment.

EXT. BROOKLYN STREET - LATER (MOS)

Isaac returns to the building where he saw the woman. He sees only darkened windows.

He stares at what he thought was her window for some time and then walks away.

Then in a VISION, Isaac sees a MAN dressed in all black with head covered by his hoodie. The man passes Isaac and glances at him. This gives Isaac the willies.

The man hurries away. Isaac tries to follow him, but to no avail. The man has disappeared into the night. The vision ends.

A stunned Isaac shakes off the vision and then walks out of frame.

INT. APRIL AND MEL'S APARTMENT, APRIL'S ROOM - LATER

April and Mel are lying on April's bed.

MEL

You think he saw you?

APRIL

Dunno...

MEL

Ask him. No harm... No foul.

(a beat)

Anyway... tell me about the drawing... Are you flattered or creeped out? I mean... it makes you look sizzlin' hot... not to mention bad assed!

April weighs the question for a moment or two.

APRIL

(grins)

Flattered... I guest...

(pause)

I mean... Who does that? Who makes a drawing... I just met the guy.

MEL

Like I said... Ask him.

APRIL

No... That'd be too weird.

MEL

So... What? You're just gonna let it slide?

APRIL

(long pause, smiles)

No... I'll figure something out.

MEL

And what about the other dude, Sal?

APRIL

Hal!

(pause)

Same... I'll figure something out.

MEL

Two hotties lusting over you...
damn... ya got it made, girl.

April playfully shoves her.

APRIL

God... You've got such a one track
mind!

MEL

(laughs)

Thanks!

Mel abruptly stands and grabs April's hand.

MEL (CONT'D)

C'mon... Let's get out of here.
Let's go listen to some music.

EXT. ISAAC'S BUILDING ROOF - LATER THAT NIGHT (MOS)

Isaac stands on the edge of the roof staring down at the dark street below. Then in a tightrope style walk, he carefully takes several steps along the edge.

INT. BOOKLYN BAR - LATER THAT NIGHT

Rock music blasts out from the band on stage. April and Mel are dancing the midst of a packed dance floor.

EXT. BROOKLYN STREET - LATER (MOS)

Isaac walks along the street with board in hand - too tired to skate. As he does, he sees two NUNS crossing the street.

He stares at them for a bit, then in a sudden VISION, they are no longer on the Brooklyn street. They are now in an orphanage filled with YOUNG BOYS.

The boys are on a basketball court playing a full court game. Ten-year-old Isaac is in the midst of the game.

The sidelines are flanked by many NUNS. Behind the nuns, we see one of Isaac's SUPERHEROS looking on.

Young Isaac gets in a scuffle with one of the boys.

One of the nuns heads toward thhe fight.

The superhero pushes past the other nuns in an effort to help Isaac. He is too late.

The nun grabs Isaac by the scruff of the neck and drags him off the court.

Young Isaac kicks the nun in the shin. He breaks free and runs away. As he does, the vision ends.

We now see adult Isaac skating aimlessly through the Brooklyn streets.

INT. GRACE CAFE - THE NEXT MORNING (MOS)

A sleep deprived Isaac drags himself into the back room and Leonard sees him.

INT. BACK ROOM - MOMENTS LATER

Leonard enters.

LEONARD
You're late!

ISAAC
Sorry.

LEONARD
And why is that?

Isaac walks over to the chair by the desk and sits.

Leonard follows.

There is a very long awkward pause. Isaac searches for the words to release even a bit of the story of the nightmare he has been living through. He decides to go for it.

ISAAC
Don't freakout, okay...

LEONARD
Okay.

Long pause as Leonard attentively waits for Isaac to continue.

ISAAC
I'm really worried, Lenny.

LEONARD
About?

ISAAC
(long pause)
I think I'm losing it... I think
I'm going crazy.

LEONARD
(alarmed)
Why would you say that?

There is a very long pause.

ISAAC
Do you believe in ghosts?

LEONARD
No. Why?

Isaac now finds himself overwhelmed with emotions. He quietly wrestles whether or not he should let this go further.

Isaac stands and begins to pace. Leonard follows.

ISAAC
(manically)
I keep seeing people and I think
they are real... but I don't know
if they are real or not... because
one minute they're there... and the
next minute... BAM... they're gone!
And it's really freaking me out,
Lenny! And I don't know how to make
it stop! And I really feel like I
am losing it!

LEONARD
(pause)
These people...do they look like
someone you know? Or maybe someone
you are remembering?

ISAAC
(shrugs)
Maybe... I'm not sure...
(a beat)
Actually... Yes! Now that I think
of it... this one woman I keep
seeing... she looks like April!

LEONARD

Like April?.. How's that possible?

Isaac stands. He goes over to his backpack and retrieves his sketchpad.

Isaac returns to his seat. He turns the page to a drawing of the woman he has been seeing.

He shows the drawing to Leonard.

ISAAC

See! See what I mean!

From over his shoulder, we see Leonard study the drawing.

LEONARD

You think this looks like April?

Isaac nods.

LEONARD (CONT'D)

(pause)

Sorry. But I don't see it.

Isaac stands.

The camera cuts to a wider view.

ISAAC

Really? Are you sure?

Leonard takes another long look.

LEONARD

(shakes his head)

Sorry.... I just don't see it.

ISAAC

Wonderful!.. That makes things even crazier! Or maybe it's me... Maybe I am really crazy!

LEONARD

Stop! You are not crazy, Isaac...

Leonard motions for Isaac to sit. He does and they sit quietly.

LEONARD (CONT'D)

(very long pause)

Listen... Maybe you should think about seeing a doctor about this...

ISAAC

No! No doctors! Been there. Done that... and I won't go there again!

LEONARD

Not even for a checkup?

ISAAC

(stands)

No!

(pause)

I knew it was a bad idea to say anything!

LEONARD

(stands)

No... it wasn't. I'm glad you did.

(pause)

You look really tired, Isaac.

(pause)

If you won't see a doctor.... At least go home and get some sleep.

ISAAC

(very long pause)

You know what? Maybe you're right... maybe I should.

(pause)

You sure it's okay?

LEONARD

It's fine... Go home, kiddo... Go home and get some sleep. We can cover for you.

Isaac considers his offer.

ISAAC

Are you sure?

LEONARD

Yes.

Leonard places his arm around Isaac's shoulder and ushers him out.

INT. CAFE - CONTINUOUS (MOS)

April and Rita watch with great concern as Isaac makes a hangdog exit.

EXT. BROOKLYN STREET, OUTSIDE THE BODEGA - LATER (MOS)

Isaac, bone tired from the trek home, encounters his nemesis - the group of young men outside the bodega.

They start to tease and taunt him as usual. One of the guys grab Isaac's skateboard and he plays keep-away with it.

Isaac loses it and gets into a full blown fistfight.

The owner of the bodega, MANNY GONZALEZ, a slender Hispanic man in his sixties, rushes out and breaks things up. He chases the guys away and they run off with Isaac's skateboard.

Manny tries to help Isaac. A bruised and bloody Isaac runs off into the night.

INT. BROOKLYN COLLEGE BOOKSTORE - LATER

April roams through the poetry section of the bookstore. Her classmate, Hal Peterson, enters the store. He spots April. He heads over to her and taps her on the shoulder.

HAL
Like minds...

APRIL
Damn it! You startled me, Hal!

HAL
Sorry.

APRIL
Are you stalking me?

HAL
(laughs)
Maybe. Would that be okay?

APRIL
No! You find that funny? That's not the least bit funny, dude!

HAL
I'm not stalking you... I promise.
(a beat)
I'm here for the same reason you are... looking for Ginsberg's book for Morrison's class.

Hal grabs two copies of "Howl" and hands one to April.

HAL (CONT'D)

So... Now that you know your safe... Do you want to go for a coffee... or something?

April ponders this for a moment or two.

APRIL

Now?

HAL

(nods)
Uh huh.

APRIL

I can't now... Maybe another time.

HAL

That would be awesome.
(long pause)
So... Can I get your number?

APRIL

How about this... Tell me your's instead.

April retrieves a pen from her purse.

HAL

555-292-8273

April writes the number on her palm, then puts the pen away.

APRIL

I really should get going...

HAL

Okay... See you tomorrow night.

APRIL

(distracted)
What? Where?

HAL

At class... You forget?

APRIL

Oh... Right. See you there.

April smiles and then heads toward the checkout counter.

INT. ISAAC'S APARTMENT - A SHORT TIME LATER (MOS)

Isaac showers in an attempt to wash his troubles and his wounds away.

INT. APRIL AND MEL'S APARTMENT, APRIL'S ROOM - NIGHT

April lies in bed staring at a piece of paper. On a closer look, we see it's the copy she made of Isaac's drawing.

INT. ISAAC'S APARTMENT - LATER THAT NIGHT (MOS)

From the side, we see a naked Isaac sitting at his table drawing. A bottle of B40 rests at his side. Isaac takes several long drinks.

Then, from over his shoulder, we see him begin working on a drawing of a mean looking nun. Behind the nun we see one of Isaac's superheros. Behind the superhero we see his sidekick. The sidekick once again looks like Isaac.

EXT. GRACE CAFE - EARLY THE NEXT MORNING (MOS)

Isaac stands outside the cafe waiting for Leonard and Rita to open. April is next to arrive.

April notices Isaac's bruised face.

APRIL

Oh my god! What happened to you?

He does not reply.

April studies the bruises on his face.

APRIL (CONT'D)

(pointing)

That one looks pretty nasty.

ISAAC

(grins)

Thank you.

APRIL

Very funny!

ISAAC

It's early... Why are you here so early?

APRIL

Couldn't sleep.

She then motions Isaac to come closer.

Isaac hesitates. He is still rattled by his perception of April's similarity to the woman in his visions.

ISAAC

Why?

She rummages through her pocketbook, retrieves some makeup and then points at his face.

APRIL

Let me touch up some of those bruises.

ISAAC

No... I'm good.

April picks up on his uneasiness and she feigns a sad face.

APRIL

I told you... I don't bite.

Isaac laughs. He then locks eyes with her and loses himself in her eyes. His attraction to her wins out and he suddenly feels at ease.

ISAAC

Okay.

APRIL

Okay?

ISAAC

(smiles)

Go ahead and make me beautiful.

April smiles. She then gently places her hand on the side of his face.

APRIL

(long pause)

I think you already are.

Isaac blushes, then looks away.

ISAAC

What? Me?

She playfully shoves him.

Isaac smiles.

April carefully applies the makeup. As she starts on the last bruise, Isaac winces in pain. He reactively grabs her hand.

April is surprised by that, but finds herself delighted by his touch.

Then, from April's POV, we see Isaac fix on her eyes. Once again he gets lost there.

The camera pulls back as he slowly lets go of her hand.

ISAAC (CONT'D)
Sorry... But that hurt.

April gives a thumbs up and silently whispers "it's okay". She finishes and puts the makeup away.

She stares at his face and she is pleased by her handiwork.

APRIL
(awkward pause)
You are... you know.

ISAAC
No... what?

APRIL
Beautiful.

From Isaac's POV, we see her lose herself in his face.

The camera cuts to a wider view. April leans forward and kisses him softly on the lips.

Isaac backs away and they both take in the tenderness of the moment.

Leonard and Rita finally arrive. They see Isaac and April standing face to face.

RITA
(playfully)
You're both here... Good. Did you come together?

ISAAC
No.

APRIL
(overlapping)
No.

RITA

Because I thought for a moment that
maybe you two are a couple now.

Isaac and April exchange uneasy glances.

Leonard finishes unlocking the gates and rolls them up.

LEONARD

Now, now children. If playtime is
over, can we please go in?

INT. CAFE - LATER (MOS)

The cafe is busy as usual. Isaac enters with a rack of dishes
and the sound cuts out.

As Isaac puts the dishes away, he keeps one eye on April. She
catches this, waves and then smiles.

Isaac waves back. He completes his chores and heads back into
the back room.

INT. BACK ROOM - LATER (MOS)

Isaac lifts several racks of dishes and then sets them aside.
Still very tired, he heads over to the seat by the desk to
take a short breather.

He notices his sketchbook it's out of place. He inspects the
book, then returns it to it's proper place. He looks toward
the door to the cafe and smiles.

INT. CAFE - CLOSING TIME

April finishes her chores and heads to the back room to get
her stuff. She looks around for Isaac. He is gone.

EXT. CAFE - A SHORT TIME LATER (MOS)

Isaac is waiting outside the cafe. April exits and sees him.

APRIL

I thought you left.

ISAAC

Nope...

(pause)

I just wanted to avoid Rita.

(MORE)

ISAAC (CONT'D)

(a beat)

She can be very nosey.

April laughs.

ISAAC (CONT'D)

So I thought I would wait out here... I can't let you walk to the bus alone, right?

APRIL

(smiles)

Right.

She tucks her arm in his and they walk off silently toward the bus stop.

They reach the bus stop.

Isaac turns toward her and waves goodbye, but he does not leave. It's like he is frozen in place.

APRIL (CONT'D)

You want to keep walking? I Really feel like walking.

ISAAC

(long pause, pondering)

Sure. Why not. Where to?

APRIL

Don't know.

(pause)

Does it matter?

ISAAC

No. Not really.

She tucks her arm back around his and they walk off into the night.

After walking for several minutes, April stops and turns toward Isaac.

APRIL

Are you hungry? I'm starving! I never ate lunch.

Isaac thinks about her request for a second or so.

ISAAC

I can eat... but it needs to be cheap.

APRIL

Pizza?

ISAAC

That works.

They continue walking.

EXT. PIZZA RESTAURANT - LATER THAT NIGHT (MOS)

April and Isaac sit on a bench outside the pizza place eating pizza. They finish and sit quietly for a few moments.

April turns toward Isaac. She sees a bit of pizza sauce on his cheek. She impulsively touches Isaac's face, and to her surprise, her hand once again trembles.

Isaac responds to her touch and he shuts his eyes for a second.

APRIL

(long pause)

Pizza sauce... You had some pizza sauce on your face.

ISAAC

(laughs, rubs his face)

Oh.. Okay. Thanks.

They sit quietly for awhile, navigating the newness of what this is becoming.

Isaac points at her tattoo. The tattoo fills the screen. Then returns to a wide shot of Isaac and April.

ISAAC (CONT'D)

Who's Daniel?

APRIL

My brother.

ISAAC

The deaf one?

April nods.

ISAAC (CONT'D)

I thought maybe Daniel was your boyfriend.

APRIL

(pause)

No. My brother.

Long awkward pause.

ISAAC
Do you have a boyfriend?

APRIL
No. Not now.
(pause)
How about you?

ISAAC
(laughs)
No. No boyfriend.

APRIL
(laughs)
A girlfriend, silly!

ISAAC
No... No girlfriend.

There is a very long awkward pause.

ISAAC (CONT'D)
Why him?

April, uncomfortable with this topic, fidgets about in her seat on the bench.

APRIL
(sighs, long pause)
He died.

ISAAC
Oh wow. I'm so sorry...
(long pause)
How?

His question pulls her a little further into herself.

APRIL
(sadly)
Drugs. He OD'd.

ISAAC
That's really awful.

APRIL
Yes... it is.

April stands.

APRIL (CONT'D)

It's late... you mind if we head back?

ISAAC

(pause)

I'm sorry.

APRIL

For?

ISAAC

Upsetting you.

APRIL

No... it's all good... Really.

(long pause)

It's just hard to talk about it.

ISAAC

Understood.

APRIL

But this was fun.. Really. It's me who should be sorry. I didn't mean to get all moody.

(pause, smiles)

I really like you, Isaac... Maybe we can do this another time.

ISAAC

(jokingly)

Really? Because I don't know how often I can eat pizza.

She playfully pushes him.

APRIL

(laughs)

You're funny... I really like that about you.

ISAAC

(smiles, bows)

Thank you, ma'am.

APRIL

For pushing you?

ISAAC

No... smart ass... For a tonight.

She impulsively hugs him. They hold the embrace for several seconds, then they both slowly take a step back.

ISAAC (CONT'D)

We should go.

APRIL

Okay.

She tucks her arm around his and then they walk off into the night.

EXT. APRIL AND MEL'S APARTMENT - LATER

Isaac and April reach the entrance to April's apartment. They stand silently for several seconds - exchanging awkward glances.

ISAAC

See you in the morning.

April smiles then nods in agreement. They hug and then softly kiss. April heads into the building.

EXT. BROOKLYN STREET - LATER

Isaac walks along the darkened streets. As he does, in a VISION, he again encounters the man in the black hoodie.

The man approaches Isaac and lowers his hoodie. Isaac freezes. The man, as before, gives Isaac the willies.

Isaac's vision intensifies.

From Isaac's POV, we see the man smile. He removes a gun from his pocket and then points it at Isaac.

The gun fills the screen.

The camera pulls back. A woman appears behind the man. It is the same woman from Isaac's earlier flashbacks. She pulls the man towards her - away from Isaac.

Then from a closer angle, we see the man point the gun at her.

The gun fills the screen. He fires it twice.

The camera cuts to a wider view. A stunned Isaac ducks when he actually hears the gunshots.

The vision ends and once again, all is silent. Isaac frantically looks around. He only sees the buildings on the darkened street.

INT. APRIL AND MEL'S APARTMENT - THE SAME TIME

April and Mel sit at a small round table drinking wine.

APRIL

I think I'm obsessed with the guy.

MEL

Ya think? That's all you talk about any more.

APRIL

That's not true...

(pause)

Is it?

Mel nods.

APRIL (CONT'D)

Oh...

(pause)

It's crazy, Mel... but I can't stop thinking about him. There's just something about him...

MEL

And that's bad because?

APRIL

He's so hard to read... to get close to. It's just so damned frustrating.

(pause)

I feel so drawn to him and that makes no sense. For god's sake, he's a dishwasher!

MEL

And you're, what? An heiress to the throne?

APRIL

It's not about that... I thought I be with like a poet or an artist or like that.

MEL

He's an artist of sorts, right?

APRIL

I guess. I don't think he takes it seriously though.

MEL

Yeah... Well... How about Sal? He's a blooming poet, right?

APRIL

Hal!

MEL

(laughs)

Right. Hal. So? What about him?

APRIL

He's just looking to get laid... I want more than that.

MEL

Really? Cause I'm happy to meet up with Sal if that's true.

APRIL

Stop it! It's not funny anymore, Mel!

MEL

Okay... Okay... Seriously... My advice... Just ask him out again and see where it goes.

APRIL

(long pause)

You know what... I think I will do exactly that.

INT. GRACE CAFE, BACK ROOM - THE NEXT DAY (MOS)

Isaac is busily wiping down the cans and dry goods on the shelves.

Leonard enters.

LEONARD

Why are you cleaning that stock now?

ISAAC

Because it's dirty.

LEONARD

(sighs)

Well, stop for now. I need you in the cafe. The dishes are piling up.

ISAAC
Okay... In a sec.

LEONARD
Okay.

Leonard silently stands watching Isaac for a moment or two.

LEONARD (CONT'D)
Hey, Isaac...

ISAAC
(smiles)
Yes, Leonard...

LEONARD
How come you never showed up to
finish our talk?

ISAAC
Sorry. Something came up.

LEONARD
Like what?

ISAAC
I had a hard night. Sorry. Okay?

LEONARD
More ghosts?

Isaac is taken aback by his response.

ISAAC
Why would you say that?

LEONARD
(pause)
Well... It's kind of where we left
things off, right?

ISAAC
(long pause)
Oh... right...

LEONARD
(sighs)
We really need to talk about that,
Isaac... How about tonight?

Isaac finds Leonard's urgency a bit off putting.

ISAAC

(pause)

I'll check my calendar and let you know.

LEONARD

Not funny!

(pause)

Please be there, Isaac.

ISAAC

Okay. I'll do my best.

LEONARD

You know.. You can be a real pain in the ass, kiddo!

ISAAC

Language, Lenny!

Leonard laughs and then goes back into the cafe. Isaac resumes cleaning.

INT. CAFE - LATER THAT AFTERNOON

The cafe is relatively quiet. April checks the clock on the wall - it reads 5:45 - almost closing time. She grabs a tray of dishes and takes them to the back room.

INT. BACK ROOM - MOMENTS LATER (MOS)

April enters and hands Isaac the tray of dishes.

ISAAC

(smiles)

Thanks... But you really shouldn't have.

APRIL

I know... But I couldn't resist.

There is a very long awkward pause.

APRIL (CONT'D)

Can I ask you something?

ISAAC

Sure. What's up?

APRIL

(nervously)

I have a class tonight...

(MORE)

APRIL (CONT'D)

but I was wondering... if it's not too late... if you would want to meetup and do something after.

ISAAC

(smiles)

Like a date?

APRIL

(nods)

Like a date. My treat.

ISAAC

Sounds fun. But dutch. Okay?

APRIL

Okay.

(a beat)

Ten work for you?

Isaac nods.

APRIL (CONT'D)

You have something to write on?

He walks over to the desk and April follows. Before he can stop himself, Isaac inadvertently opens his sketch pad to retrieve a piece of paper. As he does, April sees his drawing.

APRIL (CONT'D)

Wow! That's so awesome! You did that?

Isaac nods.

APRIL (CONT'D)

Way cool!.. Can I see?

Isaac is unsure if he should comply. He is fully aware that she has already seen the drawings.

He takes a deep breath and then reluctantly hands April the pad.

The drawing fills the screen as April carefully studies his superhero sketch.

The camera then cuts back to Isaac's POV.

APRIL (CONT'D)

This is incredible, Isaac! You are so talented!

On a wider view, we see April starting to turn the page. She stops, then sheepishly looks at Isaac.

There is a long pause as she contemplates what she's about to say.

APRIL (CONT'D)
Can I confess something?

Isaac nods.

APRIL (CONT'D)
(long pause)
I've already seen these. I peeked
at them the other day.

ISAAC
(smiles)
I know.

APRIL
You do?

Isaac nods.

APRIL (CONT'D)
(very long pause)
Can you forgive me?

From April's POV, we see Isaac smile, then nod "yes".

ISAAC
Next time... just ask...

From above we see April hug him.

APRIL
Thank you...

The camera pans down as Isaac hands her a piece of paper and a pencil. April jots down the address of their meeting.

She hands it to Isaac.

EXT. BROOKLYN SCHOOLYARD - LATER

Isaac sits on a bench on the side of the basketball court.

Antonio approaches. A basketball is tucked under his arm.

Isaac stands. He is ready for action.

Antonio holds up his hand in a stop gesture. He then flashes Isaac a peace sign.

Isaac smiles and gives him the thumbs up.

Antonio tosses the basketball to Isaac, then walks toward the court.

Isaac catches the ball and then follows.

They walk onto the court and start a game of "HORSE".

EXT. BROOKLYN COLLEGE - LATER THAT NIGHT

April exits the building and heads toward the bus stop.

EXT. BROOKLYN BAR - TEN O'CLOCK

April stands waiting for Isaac. He arrives and they hug. April grabs his hand and leads him inside.

INT. BROOKLYN BAR - LATER THAT NIGHT (MOS)

A cover band plays sixties tunes from the stage. The sound is more a muffled vibration than music.

April and Isaac dance in the middle of a crowded dance floor. Isaac is relatively stiff at first, but he soon gets the hang of it. Then they let loose and dance in full abandonment.

After quite some time the music stops. April leads Isaac over to the bar and she orders two beers. They sit quietly, catching their breath and enjoying the moment.

ISAAC

This is a blast!

APRIL

(long pause, sipping her
drink)

You want to get out of here?

ISAAC

Why?.. Not fun for you?

APRIL

It is. A lot. I just thought it
would be nice to have some alone
time together.

Isaac sees that the dancing has resumed.

ISAAC

I would really like that...

(a beat)

But can we have one more dance?

April laughs. They head back to the dance floor arm-in-arm. Both are a little tipsy.

It's a slow dance. They embrace and their bodies sway to the vibration of the music.

EXT. BROOKLYN PARK - LATER THAT NIGHT

Isaac and April, holding hands, walk quietly through the park. April spots some swings. She runs over to them and then jumps on. Isaac does the same and they swing quietly for some time.

April stops swinging and looks toward Isaac.

APRIL

Push me. Please!

ISAAC

You sure.

He mimics barfing.

ISAAC (CONT'D)

(smiles)

You had a lot of beer.

APRIL

Only one way to find out... Now push me!

Isaac complies. He pushes her higher and higher for several minutes.

April laughs with glee.

After a while, Isaac stops pushing her. He walks around to the front of April's swing and faces her. They exchange nervous glances for a few seconds, then Isaac kisses her. It is a tender, but longer kiss that they both take delight in.

April jumps off the swing and then they kiss again.

April backs away and smiles. She gently pushes him and then playfully runs away, beckoning him to follow.

Isaac takes chase.

They run off laughing. As they do, we hear their laughter.

EXT. BROOKLYN STREET - LATER

Isaac and April stand face to face on the dark and vacant street.

APRIL

Can we go to your place? I really don't want to run into Mel again.

ISAAC

My place? I don't know... It's really a mess.

APRIL

I don't care!

She takes hold of his hand and then kisses him.

APRIL (CONT'D)

Come on... Let's go!

Isaac nods and they hurry off into the night.

INT. ISAAC'S APARTMENT - LATER THAT NIGHT

April and Isaac barely make their way past the door as they begin to kiss. They continue making out, then after a while, they back away for air.

Isaac takes a moment to ponder what's happening and what might be next. He decides to slow things down a bit.

ISAAC

You want something to drink?

APRIL

Sure.

ISAAC

I only have water or beer.

APRIL

Beer is fine.

Isaac fetches a B40 and two cups and then fills the cups. He hands her a cup and she takes a drink.

April scopes out the place, then turns to Isaac.

APRIL (CONT'D)
This is nice... It looks like you.

ISAAC
Thanks.

April spots Isaac's comics.

APRIL
That's a lot of comics.

April then spots his teddy bear.

APRIL (CONT'D)
Aah... He's so cute!

She sets the cup down and smiles. She impulsively jumps onto the bed and cuddles the bear. Isaac joins her.

From above, we see them lay there side by side. Isaac places his hand in hers. April turns toward him and they kiss. The bear falls to the floor.

The camera pans down as Isaac reaches for the bear. Still a bit tipsy, he loses his balance and rolls onto the floor.

They laugh.

April sits up and they lock eyes. Isaac scans the room, as if leery of another vision. None comes.

ISAAC
You're real right?

April nods.

ISAAC (CONT'D)
And... I'm not dreaming this, am I?

APRIL
Come here.

He joins her.

APRIL (CONT'D)
Pinch me.

ISAAC
You're kidding.

APRIL
(smiles)
No.

She pulls him to her. They lock eyes and then they kiss.
Isaac lies on the bed and then April sits on him.

APRIL (CONT'D)

Who are you, Isaac Whitefield? And
why am I so obsessed with you?

Isaac shrugs.

APRIL (CONT'D)

Out with it! Or I will have no
choice but to... force it out of
you!

She tickles him. He wrestles his way out from under her and
rolls on to the floor.

APRIL (CONT'D)

Come on... out with it! Give me a
clue!

ISAAC

(long pause)

Not much to tell. I work. I go
home. I read and I draw a little.

(a beat)

Not much to be obsessed about.

APRIL

Come on... Inquiring minds want to
know!

Isaac shrugs.

ISAAC

Don't know... Maybe it's my good
looks...

(pause)

Your turn.... What deep secrets are
you hiding, April Bauer?

April stands. She grabs a notebook from her bag and hands it
to him.

ISAAC (CONT'D)

What's this?

APRIL

Read it.

Isaac sits on the bed and rests his back against the wall. He
opens the notebook and sees a poem.

The poem fills the frame. (insert poem)

April anxiously watches him.

Isaac finishes and ponders the poem. April jumps on the bed and sits beside him.

APRIL (CONT'D)
(nervously)
Well?

ISAAC
It's truly beautiful!

April smiles. Steals a kiss, then stands.

ISAAC (CONT'D)
Who is it about?

She turns away, collects herself, then turns back.

APRIL
(long pause)
You, silly.

Isaac is stunned, flattered and embarrassed all at once.

ISAAC
Me? Wow!

She playfully hops back on the bed and once again sits on him.

Isaac shuts his eyes.

The screen goes to black and the words of the poem float through the screen.

Isaac opens his eyes. His face is filled with delight.

ISAAC (CONT'D)
You really see me like this?

April nods.

ISAAC (CONT'D)
Thank you.
(pause)
I had no idea you are a poet...
(a beat)
...actually... there's a lot I
don't know about you.

April abruptly jumps up.

APRIL
I have an idea.

April heads over to her bag. She retrieves a deck of cards, then heads back.

APRIL (CONT'D)
Let's play a game.

ISAAC
(puzzled)
You take those everywhere you go?

APRIL
You bet....
(laughs)
You never know when you run into an opportunity for a good game of strip poker.

ISAAC
Strip poker, huh?

A coy smile crosses April's face.

ISAAC (CONT'D)
Uh-oh... I'm in trouble now!

April laughs.

APRIL
So.. You up for a game?

Several sheets to the wind now, he decides to dive in.

ISAAC
(long pause)
What the hell... Why not.

APRIL
Awesome!

She sits on the bed and starts shuffling the cards.

ISAAC
What's the rules of this game?

APRIL
The loser can choose... answer a question... or strip...
(grins)
But you can't lie... and you lie...
off it goes!
(MORE)

APRIL (CONT'D)

(a beat)

You still want to play?

Isaac nods "yes".

APRIL (CONT'D)

Cool. You first.

Isaac cuts the cards and gets a nine. April cuts and get a jack.

ISAAC

Figures...

APRIL

(pause)

So... How did you lose you're hearing?

ISAAC

Don't know. I'm still looking.

APRIL

(laughs)

That's not an answer!

(a beat)

Off with something!

ISAAC

No... It's the truth. I swear!

APRIL

(grins)

Yeah... right...

(a beat)

Off with it!

ISAAC

(sighs)

Okay. Okay!

Isaac takes off one sock.

He cuts the cards. He gets a two. April cuts and gets a five.

ISAAC (CONT'D)

This game is not going well!

April laughs.

APRIL

Where are you from?

ISAAC
 (smiles)
 Earth.

APRIL
 (laughs)
 You need to take this game more seriously, Isaac!

ISAAC
 (long pause)
 Let me save us both some time... I don't remember much... Just that I grew up in an orphanage...
 (a beat)
 ...and about my time working for Lenny and Rita... That's it...
 So...

He stands and strips down to his underwear, striptease style.

They both have a good laugh.

ISAAC (CONT'D)
 You win! Happy?

APRIL
 Me? No! You still have one thing on!

ISAAC
 (smiles)
 Okay... One more cut... No more questions... just winner take all. You in?

APRIL
 Let's do it!

ISAAC
 (a beat)
 Go ahead... Cut the cards.

April cuts the cards. She gets a jack again. Isaac sighs, then shakes his head.

ISAAC (CONT'D)
 Uh-oh... now I'm really in trouble.

He cuts the deck. He gets a king and then does a quick victory dance.

ISAAC (CONT'D)

Off with them!

(a beat)

No wait... I have one more question
for you.

APRIL

Seems fair... Shoot.

Isaac stands quietly, literally feeling quite naked.

ISAAC

(very long pause)

Why me?

April is stunned by his question and left speechless. She sits quietly and searches for the right words.

Long pause.

APRIL

Lots of reasons...

(pause)

You're funny... and talented...

(smiles)

... and not at all hard to look
at...

(pause)

But mostly it's the way you look at
me... I feel like you really see
me... That you really know me...

(pause)

No one has ever looked at me like
that...

(a beat)

...and that drawing... who does
that?

(a beat)

You are a special man, Isaac and
like I said... I am truly obsessed
with you!

Isaac sits across from her.

There is a long pause as they both sit in the weight of her
reply.

APRIL (CONT'D)

And you?.. Same question...

(pause)

Why me?

Isaac wrestles for the words to answer her.

APRIL (CONT'D)

I'm sorry... That's not fair... You don't have to answer... You won fair and square...

April starts to take her shirt off and Isaac stops her.

ISAAC

No... It's okay... I want to tell you...

Isaac shuts his eyes for a moment or two.

ISAAC (CONT'D)

It's almost painful to look at you...

APRIL

Gee, thanks!

ISAAC

Let me finish.

APRIL

Okay... Sorry.

ISAAC

You are just so damn beautiful... and curious and mysterious and fun to be with...

(pause)

...and talk about obsessed... it actually hurts when I... when I can't see you... when I can't spend time with you...

Isaac takes a deep breath.

ISAAC (CONT'D)

And that scares the crap out of me...

(a beat)

...that's new territory for me, you know?..

(long pause)

But here's the deal... I really want this... I really want you...

April walks closer.

ISAAC (CONT'D)

...but I need to warn you... I am really a mess lately... and I'm not sure you wouldn't be better off...

APRIL
(interrupts)
Shut up, Isaac!

She kisses him. It's an intensely passionate kiss that overcomes both of them.

Isaac backs away and they lock eyes.

Then from above, we see them stand locked in an embrace.

INT. BROOKLYN BUS - THE NEXT MORNING (MOS)

April's head rests on Isaac's shoulder as the bus makes it's way through the Brooklyn streets.

EXT. GRACE CAFE - LATER

Leonard unlocks the cafe gates and rolls them up.

April and Isaac arrive and all exchange hellos.

RITA
I knew it! You are coming together!

LEONARD
Rita!

ISAAC
It's okay.

Isaac glances at April and they both smile.

ISAAC (CONT'D)
Yes... we did.

RITA
Well... How about that!

LEONARD
(interrupts)
Can we go in yet?

He opens the door and they all file in.

INT. BACK ROOM - LATER

Isaac sits at the desk reading one of his comics.

April enters, rushes over to him and kisses him.

ISAAC
What's up?

APRIL
I forgot to tell you...
(sighs)
I have a poetry thing tonight...

ISAAC
Cool... Sounds fun.

APRIL
I would invite you but...

ISAAC
(teasingly)
Not for the deaf?
(a beat)
How unfair.

APRIL
It is unfair... Maybe I can do
something about that.
(a beat)
Anyway... I was hoping you can meet
me later... after it's over... If
you want?

ISAAC
(smiles)
I want.

She hands him a note with the address.

APRIL
Nine?

Isaac nods.

April smiles. They kiss and then April leaves.

EXT. BROOKLYN STREET - LATER

Isaac walks along the street. As he does, he sees a young couple off in the distance. They are pushing a stroller toward him. As they get closer, he sees there is a young boy about five-years-old in the stroller. The boy is clutching a teddy bear.

Isaac's eyes lock on the bear. The bear falls to the ground.

The boy begins to cry, but we can not hear him.

His silent crying appears to grow more and more intense by the second.

Then in a FLASHBACK, sound cuts in. Isaac no longer sees the boy and his bear. Isaac now sees himself as a seven-year-old standing in a kitchen doorway. He sees himself crying uncontrollably. The teddy bear is clutched to young Isaac's chest.

He then sees the woman from his earlier VISION. The Hispanic man from that vision is with her.

Then young Isaac sees the man in the black hoodie join them. They argue and the man in black pulls out a gun.

Isaac turns away and the flashback ends.

The sound fades out.

Isaac once again sees the couple with the stroller.

MAN

What the hell are you staring at!

Isaac pushes past him and runs away.

EXT. BROOKLYN STOREFRONT - LATER

Mel stands outside the storefront. April joins her and they hug.

They enter.

Hal, April's classmate, spots them. He waits several seconds, then follows them in.

INT. ISAAC'S APARTMENT - LATER

Isaac's face bobs in and out of the frame as he obsessively does pushup after pushup. Exhausted, he finally collapses, and lays still for a while. As he does, the sound of a woman's voice humming a lullaby fades in. It is the same humming we have heard earlier.

Isaac hears her. His heart begins to pound as the humming grows louder and louder. The pain of the sound is excruciating.

Isaac twists and turns on the floor in agony. He rolls over, and he bumps into the Hispanic man from the earlier vision.

The man is lying on the floor, covered in blood and some of the blood gets on Isaac.

Horrified, Isaac jumps up and tries to wipe the blood off - but to no avail. The sound of the humming grows even louder. Isaac runs around the room aimlessly looking for the source. He opens the closet; looks in the cabinet, under the bed, under the covers, under the table and in every nook and cranny of the small apartment. Horrified, he tries to yell out, but he can not.

The vision ends.

Fully drained he falls to the floor and weeps. He shuts his eyes and all goes black.

Then in a DREAM, he sees himself standing on the edge of his roof. He is staring up at the night sky. He then sees humongous blueberry pancakes with smiley faces tumbling down toward him. He tries to duck, but he's too slow. The pancakes hit and they splatter all over him.

The dream ends.

Isaac opens his eyes and tries to get it together. He can not collect himself. He grabs his skateboard and dashes out of the apartment.

INT. BROOKLYN STOREFRONT - LATER

A small group of people sit in rows of chairs facing the front. They are listening to a woman read poetry.

We see April and Mel seated in the middle.

Hal stands in the back near the exit.

EXT. BROOKLYN SCHOOLYARD - THE SAME TIME

Isaac enters. A brownbagged bottle of B40 is tucked under his arm.

Isaac spots Antonio seated on the bench near the basketball court.

From Isaac's POV, we see Antonio is smoking a joint.

From a wider angle, we see Antonio signal Isaac to join him. Isaac does and Antonio offers him a hit. Isaac declines.

Isaac takes a slug from the B40.

Antonio laughs and again offers up a toke. Isaac gives the offer some serious consideration.

Antonio flexes his bicep. He speaks and Isaac reads his lips.

ANTONIO
Stronger. Better.

Isaac laughs.

Antonio offers it up the third time. The third time is a charm. Isaac takes the joint and takes a deep hit.

EXT. BROOKLYN STOREFRONT - LATER THAT NIGHT

Several people file out after the reading. April and Mel follow.

APRIL
Thanks for coming.

MEL
You bet... It was so cool... That girl rocked it!

APRIL
Right? I thought so.
(pause)
Well... Have fun on your date.

They hug.

MEL
(grins)
Always do.

APRIL
Try not to get in to too much trouble, okay?

MEL
(smiles)
Well... we'll see about that... won't we.
(a beat)
How about you? You seeing Isaac?

APRIL
(grins)
Yes... I am.

MEL
Check you out! In love already! Um-
hum-um!

APRIL
(blushes)
Yeah... well... So what if I am?

MEL
(surprised)
Say what?

April coyly smiles, then nods.

MEL (CONT'D)
For real?

April nods again and then Mel hugs her.

MEL (CONT'D)
Good for you, girl!

APRIL
(grins)
So... maybe I won't see you later
after all...

MEL
Well... well... look at you!

April laughs. Mel waves bye. Then leaves.

Hal emerges from the darkness and approaches her.

HAL
April? I thought that was you.

April is stunned and very suspicious.

APRIL
Hal? Why are you here?

HAL
It's good to see you, April.

He gives her an inappropriate hug and he holds on way too long.

A stoned Isaac approaches on his skateboard. He sees them in what appears to be an intimate embrace.

He stops dead in his tracks and glares.

April sees Isaac and pushes Hal away.

Isaac takes off into the night.

April tries to go after him, but Hal blocks her.

APRIL

(to Hal)

What the hell are you doing? Would you get out of my way!

April pushes him aside and takes a few steps past him. Hal follows.

April stops and then turns back toward Hal.

APRIL (CONT'D)

Why are you always in my face? That's so creepy, dude!

(fuming)

And who gave you permission to grope me like that!

HAL

I was glad to see you... what's wrong with that?

APRIL

(a beat)

Just get out of my face, okay!

(a beat)

And if you come at me again I'll kick your creepy ass!

April darts away.

Hal stands foiled.

EXT. BROOKLYN STREET - LATER THAT NIGHT

Isaac marches down the street toward the bodega. Isaac sees his group of tormentors. He picks up his pace. As he gets closer, he sees one of the guys trying to do tricks on a skateboard. It's the board he stole from Isaac.

Isaac reaches him. The guy stops and glares at Isaac.

From Isaac's POV, we see Isaac punch him square in the face.

The punch knocks him out and the guy falls to the ground.

The camera pulls back. We see his pals, all in a bit of shock, tending to him.

Isaac quickly grabs his skateboard and takes off.

INT. APRIL'S BEDROOM - LATER THAT NIGHT

From above, we see a restless April tossing and turning in her bed.

INT. BACK ROOM - THE NEXT MORNING (MOS)

A weary Isaac is sitting on the floor.

April hangs her stuff up and walks over to him. She pokes him and a startled Isaac pops up.

ISAAC

Damn it, April... You scared me!

APRIL

Join the club.

(pause)

What happened to you last night?

(a beat)

And why did you disappear like that?

ISAAC

You're mad? That's funny!

(pause)

You know I saw you, right?

APRIL

Yes... you did... With a creep from my class that's been stalking me.

Isaac stands.

ISAAC

Yeah... well... you two looked mighty friendly to me.

April punches him in the stomach and Isaac doubles over.

There is a long pause as Isaac tries to catch his breath.

ISAAC (CONT'D)

Why the hell did you do that?

APRIL

Because you deserved it!

(a beat)

Listen... That guy was just a freak and nothing happened, okay!

ISAAC

Really? Like you'd really tell me
if ...

APRIL

(interrupts)

Yes! Really!

(pause, pissed)

You really think I'd go there? You
really think that little of me?

Isaac quietly replays the scene in his mind.

ISAAC

No... but...

She tries to punch him again and Isaac sidesteps her swing.

APRIL

(glaring)

Don't you yes but me! Not about
this!

Isaac raises his hands, gesturing surrender.

ISAAC

You're right...

(pause)

You're right... And I'm so sorry...

(a beat)

I'm truly sorry for being jealous
and acting like such a dick.

(very long pause)

Can you forgive me?

April thinks about that for a moment or two.

APRIL

(softens)

Okay... but don't you ever do it
again.

(a beat)

Understood?

ISAAC

(nods)

I won't... I swear...

(pause, smiles)

Pinky swear.

They laugh and then they lock pinky fingers - sealing his
promise.

April smiles, then starts to leave. She stops, then turns back toward Isaac.

APRIL
You're still walking me to the bus,
right?

Isaac gives her a thumbs up.

April leaves.

Isaac returns to his seat on the floor.

EXT. BUS STOP - LATER

April and Isaac walk into the frame.

ISAAC
You mind waiting for the bus alone?
(a beat)
I have an errand to do.

APRIL
(puzzled)
An errand, huh?
(a beat)
Can't it wait?

ISAAC
No... Not really.

APRIL
(concerned)
We're cool, right?

ISAAC
Very...
(a beat)
I'll see you later, okay?

April nods.

They hug and Isaac takes off.

INT. BROOKLYN BUS - LATER THAT NIGHT

A worried April presses her face against the window and stares out at the vacant street.

EXT. BROOKLYN COMIC STORE- LATER THAT NIGHT (MOS)

Isaac exits the store. He stops and counts the cash nestled in his hand.

Behind him, through the front window, we see BENNY PARKER, a twenty something hipster. Benny is thumbing through a large stack of comics that are resting on the counter.

EXT. ISAAC'S APARTMENT - LATER THAT NIGHT (MOS)

A primped up Isaac stands outside his building.

He nervously looks about for April.

April approaches. An ear-to-ear smile crosses her face.

They hug.

APRIL

Look at you! You clean up nice!

(pause)

What's going on?.. Why are you so dressed up?

Isaac smiles.

ISAAC

You'll see.

He grabs her hand and leads her away.

EXT. SAL'S OF AVENUE R - LATER

April and Isaac approach the resturant.

April sees the sign and has a good laugh.

ISAAC

What's so funny?

April collects herself.

APRIL

(points)

The name.

ISAAC

I don't get it.

APRIL

Private joke.

She continues walking and Isaac stops her.

ISAAC
Where are you going?

APRIL
(shrugs, then grins)
I'm not sure...

She points at a pizza place just down the block.

APRIL (CONT'D)
There?

Then at an ice cream shop a few doors down from it.

APRIL (CONT'D)
Or there?

ISAAC
(smiles)
Wrong.

He takes her by the hand and leads her into the restaurant.

INT. SAL'S OF AVENUE R - MOMENTS LATER (MOS)

The restaurant is packed. The place is very old world and a bit on the posh side. WAITERS in short black jackets, with white towels wrapped around bent forearms busily scurry about.

April and Isaac wait to be seated.

APRIL
You sure about this? This place
looks really pricey.

Isaac replies with a smile.

The HOSTESS joins them and takes them to a table.

INT. LEONARD AND RITA'S APARTMENT - THE SAME TIME

The apartment has a great room layout and it has a lived in look to it. The furniture is unassuming and the walls could use a coat of paint.

The camera slowly pans past several photos on the mantle of a small unused fireplace.

It passes photos of "B" celebrities, friends and family and then rests on a few pictures of a younger Isaac. He is standing with Leonard and Rita in front of a Catholic orphanage.

On a wider view, we see Leonard and Rita sitting across from each other in the living room area. Both seemed troubled.

LEONARD

I think it's time to be firm with him about getting help.

RITA

I agree.

Leonard nods.

LEONARD

I will talk to him tomorrow.

Rita forces a smile.

EXT. SAL'S OF AVENUE R - LATER (MOS)

April and Isaac exit Sal's arm-in-arm.

April spins Isaac around and gives him a big kiss.

APRIL

Thank you!

(a beat)

That was yummy...

(a beat)

...and so are you!

Isaac blushes.

April kisses him again, then playfully pushes him away.

APRIL (CONT'D)

Lets get some ice cream!

ISAAC

(laughs)

You're kidding!

APRIL

No.

April drags him out of the frame.

INT. ISAAC'S APARTMENT - LATER THAT NIGHT (MOS)

April and Isaac enter the dark apartment.

Isaac flips the light on. A single bulb flickers in the center of the ceiling.

April scans the place and almost immediately notices his comics are gone.

APRIL
Where's your comics?

Isaac does not answer.

ISAAC
You want a beer?

APRIL
Isaac!

He continues ignoring her question and he pours the beers.

April plays back the night in her mind. She puts two and two together and then she punches him really hard on the arm.

Some beer splashes.

ISAAC
Ow! That hurt! Why'd you do punch me?
(a beat)
You really need to stop punching me, April!

APRIL
Why do you think?

ISAAC
I don't have a clue.

APRIL
Yeah... Right!
(a beat)
You know...
(a beat)
...we could have done something simple... That'd be more than enough for me.

ISAAC
I didn't want simple... I wanted to make things better... I really felt so awful about how I acted...
(MORE)

ISAAC (CONT'D)

and I wanted to make it up to you.

(a beat)

Is that so bad?

APRIL

No... I guess... I just wish you
wouldn't have sold your comics.

ISAAC

Yeah... well... it was so worth
it... and I would do it again in a
heartbeat.

April wraps her arms around Isaac and kisses him.

APRIL

Thank you... tonight was so
wonderful!

(a beat)

...But you know what... you're
enough... you're all I need.

Isaac ponders that and then softly nods.

ISAAC

And you are, too... I hope you know
that..

APRIL

(smiles)

I need to pee.

ISAAC

(laughs)

How romantic!

APRIL

(laughs)

Get out of my way!

April playfully shoves him and heads to the bathroom.

Isaac sits on the bed. He leans back and he gets lost in
thought. He shuts his eyes and the screen goes to black.

Then, in a VISION, he sees himself and April standing face to
face on a vacant street. April smiles, waves bye, then flies
away. He tries the leap and fly with her, but he can't move.
It's like his feet are glued to the ground.

Isaac opens his eyes and the vision ends.

Panicked, he quickly scans the room for April. Much to his
relief, she is nowhere in sight.

Isaac takes a deep breath and tries to collect himself.

April exits the bathroom. She then heads toward the drawing table, back turned away from Isaac. She forgets herself and speaks. We hear her, but Isaac does not.

APRIL (CONT'D)

You working on anything new?

April sees several joints resting in a small box on the drawing table.

Isaac realizes he forgot that they were still there.

He hurries over to her.

APRIL (CONT'D)

What the hell are these?

ISAAC

My weed...

(a beat)

You want to light up? I think you'll like this stuff... it's very mellow...

April becomes enraged.

APRIL

How the hell could you ask me that! And why in God's name would you offer that shit to me!

(a beat)

Damnit, Isaac! You know how I feel about drugs!

ISAAC

It's no big deal... It's just weed.

APRIL

It's a very big deal to me!

April heads toward the door.

APRIL (CONT'D)

Way to screw things up, Isaac!

(a beat)

That's strike two, dude!

April leaves - slamming the door behind her.

We hear it slam. Isaac shudders from the sound.

EXT. ISAAC'S ROOF - LATER THAT NIGHT (MOS)

Isaac stands once again perched on the edge of the roof with outstretched arms. He looks down at the street below, and contemplates the invitation of the hard concrete sidewalk.

He closes his eyes, then in his mind's eye, he jumps. Instead of crashing to the ground, he floats slowly toward the sidewalk.

Isaac's superhero catches him and sets him on the ground. He then gives Isaac the thumbs down.

EXT. GRACE CAFE - EARLY THE NEXT MORNING (MOS)

Isaac makes his way to the cafe, but he gets there way too early.

He shakes the locked gate in frustration.

He sits on the ground.

He lights a joint.

He sits there for some time, alternating between the reefer and his B40. He empties the B40 and tosses the bottle in the trash.

EXT. BROOKLYN STREET - LATER (MOS)

Rita and Leonard walk along the street arm-in-arm. They reach the cafe and find Isaac lying on the ground - fast asleep.

Leonard kneels down and gently wakes Isaac.

LEONARD

Are you alright?

Isaac shakes the sleep off.

ISAAC

I came too early... I must of fell asleep waiting. Sorry.

Leonard gives him a hands up.

LEONARD

You smell like a damn brewery! You been up drinking all night?

Concern covers Rita and Leonard's faces.

ISAAC

No... well... maybe a little... but
I am okay to work.

Leonard then unlocks the gate.

He raises it and then turns back toward Isaac.

LEONARD

Go clean yourself up.

Isaac nods, then goes in. Rita and Leonard follow.

INT. BACK ROOM - A SHORT TIME LATER (MOS)

Isaac turns on the faucet and splashes water on his face.

He takes a step back. He finds himself transfixed on the running water. The water suddenly starts gushing out of the faucet and quickly fills the sink. Isaac frantically tries to shut it off, but the faucet handles won't budge.

The sink rapidly overflows and the water soon starts pouring onto the floor. However, Isaac now no longer sees water, he sees blood flooding onto the floor. He grabs a mop and begins wildly mopping - but to no avail.

Leonard enters and he sees a panic stricken Isaac mopping a perfectly dry floor. Leonard hurries over to him and grabs his arm.

Isaac drops the mop.

He swings around and then throws a punch at Leonard.

Leonard ducks and Isaac misses.

Isaac snaps out of the vision and begins to weep. Leonard holds him and attempts to comfort him.

Several moments pass, then Isaac backs away.

LEONARD

Come sit... Please?

Isaac nods "okay".

They walk over to the desk and sit.

There is a very long awkward pause.

Isaac tries to hide his embarrassment as Leonard searches for the right words.

LEONARD (CONT'D)
 (long pause)
 Listen... You know we love you,
 Isaac...

Isaac nods.

LEONARD (CONT'D)
 (long pause)
 Rita and me... Well... we are very
 worried about you... and we think
 you should get some help.

Isaac abruptly stands.

ISAAC
 How many times do I have to tell
 you... no doctors!
 (a beat)
 You... of all people should no
 that!

LEONARD
 Sit down, Isaac.

ISAAC
 Why?

LEONARD
 Just sit.

Isaac slowly complies.

LEONARD (CONT'D)
 (long pause)
 Listen... You are a grown man and
 we can't make you see someone...
 but if you refuse...
 (pause)
 ...we will have to think about
 letting you go.

ISAAC
 So that's what it has come too?
 Blackmailing me!
 (pause)
 Now you listen... I am truly
 grateful for all you guys have done
 for me... But I won't be poked and
 prodded again... and I won't let
 you make me... and if that means
 you kicking my ass out... so be it.
 (long pause, stands)
 I will get my things and go.

LEONARD
Sit down, Isaac!

ISAAC
(remains standing)
What now?

LEONARD
(stands)
Don't be so damned rash, okay? Just
think about it.
(pause)
We can settle this tomorrow...

ISAAC
Tomorrow? You want me to decide by
tomorrow?

Leonard nods.

LEONARD
I do.

ISAAC
(fuming)
Okay... whatever!

Leonard hugs him, then backs away.

LEONARD
We love you, Isaac.

No reply.

Leonard stands silently for a moment or two. He hugs Isaac
again and then goes back in the cafe.

Isaac grabs his stuff and sneaks out the back door.

April peeks in and sees that he is gone.

INT. CAFE - MOMENTS LATER

Leonard enters and he and Rita exchange troubled looks.

EXT. BROOKLYN STREET - LATER (MOS)

Isaac skates along the streets.

INT. ISAAC'S APARTMENT - NIGHT (MOS)

From above, we see Isaac laying on his bed.

Flashing lights from a passing ambulance illuminate his face.

The lights stop and the room returns to darkness.

Then, in a DREAM, young Isaac sees several CHILDREN of various ages eating at a long dining table.

A plate of blueberry pancakes sits before Isaac. His teddy bear rests next to the plate.

A matronly WOMAN in her late fifties tries to grab the bear.

Isaac pulls it away and clutches it to his chest.

The other children sink into their chairs.

The woman smacks Isaac across the face.

The bear goes flying in slow motion.

The dream ends.

Isaac jumps up and begins to frantically pace.

INT. APRIL AND MEL'S APARTMENT - LATER

From a distance, we see April and Mel sitting on the couch. April's head rests on Mel's shoulder.

On a closer look, we see April is crying.

APRIL

I'm such an idiot!

MEL

Hey.. The heart wants what the heart wants...

(pause)

That doesn't make you and idiot... just makes you human.

(pause)

If he's worth it... then go fight for him... if not... well... you know.

APRIL

(stands)

Thank you! You're absolutely right.

MEL

Hey...

APRIL

What?

MEL

(grins)

Don't make it too easy for him,
okay?

April laughs. She kisses Mel and the cheek and then leaves the room.

INT. GRACE CAFE - EARLY THE NEXT MORNING

HARV ORTEZ, a thickset Hispanic man in his fifties, busily mops the floor as all ready for the morning rush.

Harv finishes, then goes into the back room.

Leonard glances several times toward the front door.

He turns to Rita and her face saddens.

April enters and hurries to her station.

RITA

Where's your uniform?

April looks down to check her clothes and realizes she is still in her street clothes.

APRIL

(embarrassed)

I'm so sorry, Rita. I woke up late
and I rushed here.

RITA

(frowns)

Please don't do it again. We can't
afford to lose you, too.

(a beat)

Go grab a uniform from the back.

APRIL

Thank you!

April scurries off to the back.

LEONARD

(to Rita)

No need to be mean to the girl.

Rita ponders his comment.

RITA
You're right... I'll apologize
later.

Rita goes back to work.

INT. BACK ROOM - MOMENTS LATER

April enters and sees Harv from the corner of her eye. Her heart races as she mistakes him for Isaac. She realizes it's Harv and her face saddens.

INT. ISAAC'S APARTMENT - LATER THAT AFTERNOON (MOS)

Isaac busily tapes several of his drawings on the wall opposite his drawing table.

From a wide view, we see his drawing of April; the woman from his visions, the man in black, a gun firing, the nuns, the matronly women, his superhero, a man in a white coat and the hispanic man.

He stands back and takes a long look - attempting to make sense of it all.

Nothing comes.

INT. GRACE CAFE - LATER

April hugs Rita and then Leonard. She waves goodbye to all and then leaves. Over this, we hear the sound of loud knocking.

INT. ISAAC'S APARTMENT HALLWAY - LATER

The sound of the knocking continues. We see that it's April pounding on Isaac's door.

INT. ISAAC'S APARTMENT - THE SAME TIME (MOS)

Isaac sits near the window on the far side of the apartment. All the lights are off and the place is dark. Isaac is staring blankly out the window into the night.

He ignores the flashing light that blinks in time with April's knocking.

INT. ISAAC'S APARTMENT HALLWAY - THE SAME TIME

Isaac's neighbor, SALLY MURPHY, Caucasian, in her late forties, and overweight opens her door across the hall.

SALLY

(yells)

HEY! WHAT THE HELL IS ALL THE
RACKET ABOUT?

APRIL

(continues knocking)

Isaac.... I'm looking for Isaac.

SALLY

WOULD YOU STOP BANGING ON THAT DAMN
DOOR!

APRIL

Sorry... But I really need to see
him.

SALLY

Yeah, well it looks like he ain't
there. You'd better leave... before
I call the cops.

April ignores her and continues knocking.

INT. ISAAC'S APARTMENT - CONTINUOUS

Isaac opens the door and peeks out. He sees April and she forces a smile.

INT. ISAAC'S APARTMENT - CONTINUOUS

April enters the darkened apartment.

The light from a street lamp illuminates them.

ISAAC

Why are you here?

APRIL

Why do you think? I'm really
worried about you.

She walks over to the bed and sits.

ISAAC

Don't be. I'm fine.

April stands.

APRIL
Let's not do that, okay?

ISAAC
Do what?

APRIL
Let's not play the "fine" game.

There is a long pause as Isaac contemplates her request.

ISAAC
I'm sorry...
(a beat)
But I don't think I can do this,
April.

APRIL
Do what?

ISAAC
You, me... Not tonight...
(pause)
Maybe not at all.

April walks closer to him.

APRIL
And why is that?

Isaac takes her by the hand and nearly drags her toward his drawing table.

He turns on the lamp and it illuminates the drawings he taped on the wall.

We see drawings of: the man in black; the humming woman, a nun, a gun firing, the matronly woman, a huge teddy bear, the hispanic man, of April and of the superhero.

ISAAC
This is why!

.April takes in the drawing. They are beautiful and haunting all at once.

APRIL
Who are these people?

ISAAC
Ghosts...

APRIL
(puzzled)
Ghosts? I don't understand.

Isaac nods.

ISAAC
(pause)
Come sit... and I'll tell... I'll
tell you everything...
(pause)
I want you to know everything...

They walk to the bed and sit.

From above, we see them sit silently.

INT. BROOKLYN PRISON - THE SAME TIME

The man in black, now dressed in prison orange, stands with his face pressed against the bars.

INT. LEONARD AND RITA'S APARTMENT - LATER

Leonard and Rita sit quietly in the living room.

INT. ISAAC'S BUILDING STAIRWELL - LATER

April climbs down the stairs.

EXT. ISAAC'S BUILDING - LATER

April exits the building then walks out of sight.

EXT. APRIL AND MEL'S APARTMENT BUILDING - LATER THAT NIGHT

April leaves the building carrying a medium size box.

A car pulls up. April opens the back door and rests the box on the seat.

INT. CAR - CONTINUOUS

We see that it is Mel driving. April gets in and shuts the door.

EXT. CAR - CONTINUOUS

Mel drives away.

EXT. ISAAC'S APARTMENT - LATER

April drops the box on the floor and starts knocking on Isaac's door.

Sally peeks out and checks things out.

INT. ISAAC'S APARTMENT - MOMENTS LATER

Isaac sits on the floor taking hits from a B40.

He sees the door bell light flashing. He puts the beer down and opens the door.

April pushes her way in and drops the box on the bed.

ISAAC

What's that?

April opens the box and dumps it's contents on the bed.

We see a sea of comics float to the bed in SLOW MOTION.

Then from a wider view, we see a delighted Isaac.

ISAAC (CONT'D)

That's a lot of comics! Why did you do that?

APRIL

They're for you.

ISAAC

(stunned)

Me? Why?

APRIL

Why do you think?

Isaac looks over to the floor where his comics once rested. He then looks back at the mass of comics on the bed. He gets it.

ISAAC

Wow! Thank you!

Isaac picks one up and examines it. He sees the name "Daniel Bauer" scribed on the top.

ISAAC (CONT'D)
Your brother's?

April nods.

ISAAC (CONT'D)
(long pause)
This means so much to me...
(long pause)
But... that you are still here...
(a beat)
despite everything...

APRIL
(interrupts)
Hey! Listen... you're stuck with
me... So deal with it!

ISAAC
(interrupts)
You sure? You really sure?

APRIL
You know...
(pause)
You really can be so damned
dense...
(a beat)
I love you, you idiot... so like I
said... deal with it!

April wraps her arms around him and presses her forehead
against his.

Then from above, we see them stand silently, locked in the
embrace.

INT. BROOKLYN PRISON - LATER

A guard hands the man in black, still wearing prison orange,
a note.

The guard walks away.

The man studies the note.

INT. ISAAC'S APARTMENT - THE NEXT MORNING

Isaac and April are in bed fast asleep. Isaac slowly wakes,
then he gently shakes April.

She opens her eyes and smiles.

ISAAC

It's late... You better get ready.

April wipes the sleep from her eyes.

APRIL

For?

ISAAC

Work.

April laughs.

He playfully pokes her.

ISAAC (CONT'D)

What's so funny?

APRIL

It's Sunday, silly! It's our day off.

ISAAC

Our?

April sits up.

APRIL

Your going back, right?

ISAAC

(shrugs)

Don't know.

(pause)

I haven't decided.

APRIL

I wish you would... It won't be the same without you.

INT. BROOKLYN PRISON - LATER

A guard leads the man, now dressed in black again, down the hall.

The inmates taunt and curse him.

INT. ISAAC'S APARTMENT - LATER (MOS)

April and Isaac sit on the floor eating cereal.

APRIL
Let's go to the beach.

ISAAC
Really?

April stands.

APRIL
Yes... Really. Come on! I Need to
go play!

She grabs his hand and pulls him out of the frame.

INT. BROOKLYN SUBWAY - LATER (MOS)

April and Isaac sit snuggling near the back of the car.

EXT. SUBWAY TRAIN - MOMENTS LATER

We see and hear the train screech down the tracks.

EXT. BROOKLYN, BRIGHTON BEACH - LATER (MOS)

The sound of the train fades out. Isaac and April playfully chase each other along the edge of the incoming tide. Isaac catches her, picks her up, and then carries a kicking and squirming April into the water.

Isaac makes his way to slightly deeper water and then carefully tosses her in. April laughs and then starts a splashing battle.

After a few moments they stop and embrace. Isaac looks deeply into her eyes. April wraps her arms around his neck and then they kiss.

They leave the water and run toward the empty beach.

They flop down on the sand and look up at the cloudy Brooklyn sky.

They then turn toward each other and quietly stare into each others eyes.

April points at his tattoo.

APRIL
You never did tell me what that was
about.

There is a long pause as Isaac digs for the best answer.

ISAAC
Promise you won't laugh?

April nods.

Isaac taps his chest.

ISAAC (CONT'D)
It's my crest... my shield...

April jumps up and she takes a superhero stance.

APRIL
Oh... yeah?..
(a beat)
...then come save me!

April runs off toward the water.

Isaac takes chase and we hear them laughing.

EXT. SUBWAY TRAIN - LATER

The sound of the train cuts in as the train rattles down the tracks.

INT. ISAAC'S BATHROOM - LATER (MOS)

We see April and Isaac silhouettes through the shower curtain as they wash off their sandy bodies.

INT. ISSAC'S APARTMENT - LATER (MOS)

Isaac and April sit sipping coffee.

APRIL
Oh crap... I almost forgot!

ISAAC
(puzzled)
What?

April stands.

APRIL
Come on... get up... I don't want
to be late.

ISAAC

For?

She pulls him to his feet.

APRIL

Come on.... Let's go!

ISAAC

Now?

APRIL

(smiles)

Now.

April drags him out of thhe frame.

EXT. BROOKLYN PRISON - THE SAME TIME

The man in black retrieves his possessions from a MAN standing behind a plexiglass window.

INT. BROOKLYN STOREFRONT - LATER THAT NIGHT (MOS)

April and Isaac enter the space and take a seat. CHAD MOORE and his wife BETH, an artsy couple in their fifties, walk to the front of the room and then stand silently for a few seconds. Then Chad begins to recite a poem. As he does, Beth signs along in ASL.

Isaac smiles and then turns toward April.

ISAAC

This is so awesome! Thank you so much!

April gives him a quick kiss and then turns her attention back to the reading. Chad finishes, then motions April to come forth.

CHAD

Give it up for my dear friend, April.

April makes her way to the front.

The crowd silently snap their fingers.

April hugs Chad and then Beth.

April then turns her attention to her audience.

APRIL

Thank you.

(long pause)

This is a new poem.... It's called
"Hush" and it's about a very
special guy. (insert poem)

From April's POV, we see Isaac blush.

The camera returns to April as she reads her poem and Beth
signs along with her.

EXT. BROOKLYN PRISON - THE NEXT MORNING

From a distance, we see the man in black exit the prison.

INT. BROOKLYN BUS - THE SAME TIME (MOS)

A sleepy April rests her head on Isaac's shoulder.

INT. GRACE CAFE - A SHORT TIME LATER

All hurriedly get ready for the morning rush.

EXT. CAFE - THE SAME TIME (MOS)

April and Isaac stand outside the entrance. They both are
clearly nervous.

April kisses him and then Isaac smiles.

APRIL

Good luck.

ISAAC

(forces a smile)

Thank you.

April enters. Isaac does not. He takes a few moments to
collect himself.

Isaac looks over his shoulder and sees his superhero standing
there. The superhero smiles and then gives Isaac the thumbs
up.

INT. BROOKLYN HOTEL ROOM - THE SAME TIME

The room is small and run down, and the shades are drawn. The man in black enters. He drops his stuff on a chair. He flops on the bed and passes out.

INT. GRACE CAFE - MOMENTS LATER (MOS)

Isaac enters the cafe and looks around. He is filled with anxiety about what might come next.

Mabel speaks, but her voice is very dim and muffled.

MABEL

Well... Look what the cat dragged in.

Rita sees Isaac and she is thrilled. Behind her, April gives Isaac the thumbs up.

Leonard sees him and walks over to him.

LEONARD

You're here.

ISAAC

I'm here.

LEONARD

And?

There is a long pause.

Rita watches closely. As does April.

ISAAC

I hate that you forced me into this.

LEONARD

Not true. You had a choice.

Isaac sighs, then shakes his head side to side in a "no" gesture.

ISAAC

Not really.

There is along pause.

ISAAC (CONT'D)

If it means losing you guys... there's only one option...

(MORE)

ISAAC (CONT'D)

(pause)

I'll go... but I will go kicking.

LEONARD

Understood...

(pause)

...But you came... you are here...

(a beat)

And that means so much to us...

Isaac forces a smile. They stand quietly for a minute or so and then Isaac heads toward the back room.

EXT. BROOKLYN SUBWAY EXIT - LATER

The man in black climbs up the stairs toward the street. He reaches the street and catches his breath.

He takes out a note and studies it.

On a closer look, we see "grace cafe 1592 flatbush ave" handwritten on the paper.

INT. CAFE BACK ROOM - A SHORT TIME LATER (MOS)

Isaac busily washes dishes.

INT. CAFE - LATER (MOS)

It's late in the afternoon and things are quiet. Isaac enters and starts putting the dishes away. April waves hi and Isaac smiles.

APRIL

Are you okay?

Isaac gives her a so-so sign and then heads to the back.

INT. BACK ROOM - THE SAME TIME (MOS)

Rita enters and taps Isaac on the shoulder.

RITA

Hi.

Isaac smiles and waves hello.

RITA (CONT'D)

I know you talked to Lenny, but I wanted you to know that I am really proud of you... and that I am so glad you're back... it's just not the same here without you.

ISAAC

Thank you, Rita.

Rita kisses him on the cheek and then leaves.

EXT. BROOKLYN STREET - LATER

The man in black walks along the street. He is checking the numbers on the buildings as he goes.

INT. GRACE CAFE - LATER

The afternoon rush is nearly over and the cafe is fairly quiet.

Mel enters and April spots her.

APRIL

What are you doing here? You promised...

MEL

(interrupts, teasingly)
I'm hungry... you do serve food here, right?

APRIL

Yes... but that's all we serve.

Mel laughs at her playful dig.

MEL

So... Do I get to meet him?

April ignores her question.

APRIL

(grins, pause)
Go take a seat and I'll bring you a menu.

Mel nods and then sits at one of the tables.

EXT. GRACE CAFE - A SHORT TIME LATER

The man in black approaches the cafe. He reaches the entrance, takes a deep breath and goes in.

INT. GRACE CAFE - CONTINUOUS

The man in black enters and scans the cafe.

MABEL

Sorry. But we're closed, mister.

MAN

Oh... I'm not here for food... I'm looking for Isaac... Isaac Whitefield. Is he here?

Leonard overhears this and walks up to him.

April hears him as well and her interest perks.

LEONARD

And you are?

The man offers up a handshake. Leonard senses something is a awry and does not reciprocate.

MAN

Horace... Horace Whitefield...I'm Isaac's father... Is he here?

Isaac exits the back room. He sees Horace and stops dead in is tracks.

HORACE

Isaac! Is that you?

Isaac is stunned. Is this real? Is it another vision? Isaac does not move.

Horace steps closer and Leonard blocks his path.

Leonard turns toward Isaac and signs:

LEONARD

Do you know this man?

Isaac just stands perfectly still, frozen in place.

The camera quickly cuts to Rita. Then April. Then Horace, who is now restrained by Leonard.

HORACE

I just want to talk to you, son...
I just want to explain.

A baffled Isaac hears Horace's words, but the sound of his voice is distorted. Isaac, clearly in distress, tries to make sense of the moment.

Isaac speaks and he is heard. His voice is scratchy and very strained.

ISAAC

What?.. What do you... want...
What?...

All are shocked at the revelation that he can hear and speak.

Then from Isaac POV, we see Isaac lock on Horace's face.

Isaac's world begins to spin. He shuts his eyes and the screen goes to black.

Isaac now sees a random montage of images rapidly flash in strobe like fashion before his eyes. Along with the images, Isaac HEARS an extremely loud mix of voices and sounds.

Isaac sees:

The woman from his visions - she is his mother, Joyce. The kitchen sink overflowing. Isaac's teddy bear falling to the floor. The Hispanic man - Joyce's lover, Raymond. Joyce cooking. Horace shooting Joyce. Isaac as a seven-year-old standing in the kitchen doorway. Horace busting the door down. Blueberry pancakes flying everywhere. A group of nuns. A lightning bolt tattoo on Horace's forearm. Young Isaac in a fight. A man in a white coat. Horace shooting Raymond. Young Isaac pleading with Horace to stop. Horace's gun falling to the floor. Raymond lying dead. Joyce lying dead. Horace running out of the apartment. Young Isaac tugging at Horace's pant leg. Horace's gun falling to the floor. Blood everywhere. Horace pointing the gun at his own head. Young Isaac uncontrollably slapping his hands against his own ears.

The sound in the vision rapidly fades out as young Isaac continues to slap away at his ears.

After a few moments, the vision ends and all sound ABRUPTLY cuts back in.

We now see adult Isaac trembling uncontrollably. His hands still slapping at his ears. Isaac tries to scream, but he can not.

Isaac's eyes are glazed. His world is whirling from the wrenching pain he is feeling in his head and heart. Isaac crumbles to the floor and he curls up in a fetus position.

From above, we now see Isaac weeping as his body writhes.

From a wider view, we see Rita and April run to Isaac's aid.

Mel and Mabel look on in dismay. Leonard ushers Horace out of the cafe.

Leonard runs to help April and Rita calm Isaac, but he sees Isaac is now unresponsive. Leonard carefully lifts Isaac and carries him toward the door.

Leonard, Rita and April run out.

INT. BROOKLYN HOSPITAL WAITING ROOM - LATER

Rita, Leonard and April sit anxiously waiting in the emergency room.

INT. ISAAC'S HOSPITAL ROOM - THE SAME TIME

Isaac lies in the bed - heavily sedated.

INT. HOSPITAL CAFETERIA - LATER

April, Rita and Leonard are seated at a table near a window.

Rita takes hold of Leonard's hand, then offers her other hand to April.

RITA

Can we pray?

April places her hand in Rita's. They exchange weary glances, then bow their heads.

EXT. GRACE CAFE - THE NEXT DAY

From a distance, we see a sign in the window.

On a closer look, we see it reads: "Closed due to illness".

INT. APRIL AND MEL'S APARTMENT - THE SAME TIME

April and Mel sit on the couch. April's head is resting on Mel's shoulder.

INT. BROOKLYN BUS - LATER THAT DAY

April peers out the window, then closes her eyes. As she does, she sees her first kiss with Isaac, the pizza sauce on his cheek, his array of drawings, reading her poem for him and the first night they spent together.

INT. HOSPITAL ROOM - THE NEXT DAY

April walks into the room. Isaac's teddy bear is tucked under her arm.

Isaac is asleep.

April carefully places the bear next to him and then she leaves.

Isaac stirs and looks around, as if aware of her presence. Out of it from the drugs, he quickly falls back to sleep.

Then, in a DREAM, Isaac sees Horace running full blast down the street. As he runs across an intersection, a car hits Horace. He goes flying. He lands. His body is broken and bloody. Horace is dead.

The dream ends.

From above, we now see that Isaac's top sheet is thrown off and he is covered with sweat.

INT. HOSPITAL THERAPIST'S OFFICE - LATER THAT DAY

Rita and Leonard sit across from a THERAPIST.

INT. HOSPITAL ROOM - LATER

A NURSE tends to Isaac. She checks his vitals, then hands him a small white paper cup.

From a close view, we see Isaac check it's contents. He sees several colorful capsules.

Isaac swallows the pills and then crushes the cup.

INT. APRIL'S ROOM - LATER THAT NIGHT

April is sitting upon her bed - writing in a notepad. After a few seconds she stops and puts the pad down.

The pad fills the screen and we see that she is working on a new poem. (insert poem)

INT. HOSPITAL THERAPIST'S OFFICE - THE NEXT DAY

Isaac sits across from the therapist.

INT. HOSPITAL ROOM - LATER THAT AFTERNOON

April enters Isaac's room. She sees Isaac laying in bed, reading a comicbook. She walks over to him, wraps her arms around him, then kisses him.

APRIL

(signs)

It's so good to see you... I have really missed you.

Then, in a very rough and strained voice, Isaac speaks.

ISAAC

(nods)

Me too...

(a beat)

You know... you don't have to sign... Unless you want to.

April is thrilled to hear his voice.

APRIL

(smiles)

That's right.. You can hear now... That's a miracle, Isaac!

A tearful April hugs him.

APRIL (CONT'D)

That's so wonderful!

Isaac thinks that over for several seconds.

ISAAC

Maybe... Maybe not...

(pause)

One thing for sure... It was one hell of a ride to get it back.

April feels the weight of his reply.

APRIL

I'm so sorry you went through all that...

(MORE)

APRIL (CONT'D)

(a beat)
 ...what that man put you through...
 (a beat)
 ... I can't even imagine...
 (a beat)
 ...I'm so sorry, baby... I'm so
 sorry...

ISAAC
 (softly nods)
 Yeah... Me too...

There is a long pause as a battle weary Isaac gets lost in
 this thoughts.

APRIL
 So... umm... How are you feeling?

Isaac makes a so-so gesture.

ISAAC
 Truth is... I can't wait to get out
 of this place...

APRIL
 Did they say when?

ISAAC
 No... not yet...

There is a long awkward pause.

ISAAC (CONT'D)
 Can you do something for me?

APRIL
 Sure. What do you need?

ISAAC
 (long pause)
 Can you come lie next to me?

April looks over her shoulder at the door, then back at
 Isaac.

APRIL
 Is that okay?

ISAAC
 (nods)
 It's more than okay!
 (pause)
 I really need to feel you next to
 me.

April again looks toward the door, then back at Isaac.

APRIL
What about the nurse?

ISAAC
I don't care... Do you?

APRIL
(smiles)
No!

April carefully climbs in the bed and they embrace.

From above, we see them lay there silently. Isaac shuts his eyes and the screen cuts to black.

Then in a DREAM, Isaac sees himself and April walking along the street, hand-in-hand. They stop. They turn toward each other and smile.

Then they jump up and slowly fly off into the night sky.

The dream ends.

From above, we see Isaac open his eyes. He sees April still pressed against him, fast asleep.

INT. BROOKLYN HOTEL ROOM - LATER THAT NIGHT

Horace sits at a small desk writing.

From above, we see he is composing a letter to Isaac.

INT. HOSPITAL HALLWAY - LATER

Leonard and Rita head down the hall.

INT. HOSPITAL ROOM - A SHORT TIME LATER

Isaac is in bed reading. Leonard and Rita enter.

Isaac puts the book down and goes to sit up. Concern crosses Rita's face. Isaac catches this and smiles.

ISAAC
Don't worry...
(a beat)
My legs still work.

LEONARD

Still with the jokes! I guess
you're feeling a little better.

Isaac feigns a thumbs up.

Leonard and Rita sit. Isaac sits on the edge of the bed,
facing them.

There is a long pause.

LEONARD (CONT'D)

So... We spoke to the doctor... and
here's the deal...

(a beat)

In two... maybe three more days...

(a beat)

You can come home with us... or you
can go home to your place... but
either way... you will have to come
back here a few times a week... as
an outpatient.

(a beat)

Or you can stay here... as an
inpatient.

(a beat)

It's your choice.

There is a long pause as Isaac considers the options.

ISAAC

That long?

Leonard nods.

LEONARD

We would really like you to come
home with us... and let us take
care of you.

ISAAC

That'd be really nice... but who'd
run the cafe?

Leonard turns toward Rita and she forces a smile.

LEONARD

Well... Rita and me... We can use a
day or two off too... and...

ISAAC

(interrupts)

I think that's a good idea... you
guys should definitely do that...

(MORE)

ISAAC (CONT'D)

(pause)

...but not for me... I'm gonna be okay...

(long pause)

So... if that's okay with you guys...I'd really like to go home...

Leonard glances at Rita. Rita nods in approval.

LEONARD

If that's what you want...

(pause)

...but you will need to check in with the shrink to set that up.

ISAAC

Okay... Sounds like a plan.

INT. GRACE CAFE - EARLY THE NEXT MORNING

All busily ready to open.

INT. BROOKLYN BAR - LATER

Horace sits on a barstool nursing a beer.

INT. GRACE CAFE - LATER

Rita's face saddens as she watches Harv enter with a fresh rack of dishes.

Over this, we hear the sound of crying.

INT. HOSPITAL THERAPIST'S OFFICE - LATER

The crying continues.

From over Isaac's shoulder, we see he is sitting across from his assigned therapist, ALICE REED. Alice is a pleasant looking Caucasian woman in her mid forties. The camera pans around to Isaac. His head is buried in his hands and he is now sobbing.

On a wider view, we see Alice walk over to Isaac and comfort him.

Int. April AND MEL'S APARTMENT - later

April exits her room wearing a fresh set of clothes.

Mel joins her and they hug.

INT. HOSPITAL RECKROOM - LATER

Isaac sits at a long table sketching.

On a closer look, we see it's a drawing of his mother.

Then on the far end of the table, we see a NURSE help a PATIENT who is working on a jigsaw puzzle.

INT. ISAAC'S HOSPITAL ROOM - LATER

From above, we see April's head resting on Isaac's shoulder as they lay in bed.

Isaac shuts his eyes and the screen goes to black.

Then in a FLASHBACK MEMORY, he sees young Isaac standing with his mother. His mother picks him up. She twirls him in circles. They laugh and giggle as she does.

The flashback ends.

Isaac opens his eyes. He glances at April.

He looks away and begins to weep.

INT. HOTEL ROOM - LATER

Horace stumbles into the room and passes out on the bed.

We hear Leonard shout:

LEONARD
(O.S.)
Pick up!

INT. GRACE CAFE - THE NEXT MORNING

April grabs her order and brings it to her customer.

Leonard returns to his cooking.

Rita chats with a CUSTOMER.

INT. HOSPITAL ROOM - LATER

A nurse checks Isaac's vitals. She hands him a now familiar small white paper cup. Isaac checks it's contents and sees that there are fewer pills.

ISAAC

This it?

NURSE

(smiles)

I guess you've been a good boy.

Isaac laughs. He downs the pills and then we see him toss the cup into the trash, as if shooting a basket.

INT. BROOKLYN SUBWAY - LATER

Horace stares out the window as the train makes its way down the track.

EXT. BROOKLYN BUS - THE SAME TIME

We see April staring out her window at the passing Brooklyn landscape. Over this, we hear the sound of a storefront gate rolling shut.

EXT. GRACE CAFE - LATER

Leonard finishes rolling the gates down and then locks them. Leonard and Rita then walk off into the night.

INT. HOSPITAL ROOM - LATER

Isaac sits by the window, staring into the dark night.

Horace, still dressed in all black, enters and takes a deep breath.

HORACE

Hello, Isaac.

Isaac spins around. He stares daggers at Horace and we can see the rage rising up in Isaac.

ISAAC

Get out!

Horace holds up a sealed letter.

HORACE

Okay... I will... But I need to
give you this first...

(a beat)

Then I'll go.

Isaac does not reply.

Horace takes a step toward Isaac. Isaac raises his hand,
signaling Horace to stop.

Horace ignores him and takes another step or two toward
Isaac.

Isaac clenches his fists.

Horace places the sealed letter on the bed.

HORACE (CONT'D) (CONT'D)

Just read it, please?

(pause)

I need you to understand...

Isaac picks up the letter.

From Horace's POV, we see Isaac's gaze ping pong from the
letter to Horace's face.

ISAAC

Understand?! You don't get to go
there!

(a beat)

I got nothing for you, old man!

Isaac tears up the envelope and throws the pieces at Horace.

The pieces float through the screen in SLOW MOTION.

The CAMERA cuts to a wider view. We see Horace walk toward
Isaac.

Then in a FLASHBACK, Isaac remembers the last time Horace
came at him, gun in hand and death everywhere.

The flashback ends.

Isaac tries to contain his fury and the overwhelming dread he
now feels.

He can not.

April enters but Isaac is blind to her presence. He only sees
Horace.

He rushes Horace.

He wraps this hands around Horace's neck and begins choking him.

Horace does not resist.

Horrified, April runs over and tries to stop Isaac.

APRIL
STOP! STOP IT ISAAC!

She garners up all her strength and pulls Isaac off of him.

Isaac unwittingly pushes her away and she falls to the floor.

She hits hard and she winces in pain.

Isaac looks toward her, but he does not release his grip around Horace's throat.

Then in a FLASHBACK, Isaac sees his mother crawling toward him, covered in blood.

The flashback ends.

He does a double take and then he again sees April. Tears stream from her eyes.

He releases his grip and walks toward her.

Isaac helps her up.

There is an eerie silence as all three take in the moment.

Isaac turns back toward Horace and April steps between Isaac and Horace.

Isaac glances at Horace. He is OUT OF FOCUS. He looks back at April and the FOCUS returns.

Isaac locks eyes with her.

He sees the pleading in her eyes and he is suddenly overcome with shame and remorse.

Isaac begins to weep.

April wraps her arms around him and he buries his head in the crook of her neck.

ISAAC

I'm so sorry... I'm so sorry..
Please forgive me... please forgive
me... Please...

A tearful April presses him close to her and comforts him.

There is a long pause as Isaac continues sobbing.

Isaac slowly collects himself.

He looks toward Horace and he now only sees a very broken man.

Isaac takes a step back and locks eyes with April. She smiles softly and he feels a great peace rush through him.

A defeated Horace stands to his feet. He takes in the weight of what just happened. He then slowly heads toward the door. He glances back at Isaac and April and then slowly leaves.

From above, we see April and Isaac locked in an embrace.

INT. HOSPITAL THERAPIST'S OFFICE - THE NEXT MORNING

Isaac, April, Leonard and Rita all sit huddled in the therapist's office.

INT. HOSPITAL ROOM - LATER

Isaac sits in the chair near the window. A nurse enters and smiles at Isaac.

She once again hands him a small white paper cup and Isaac downs it's contents.

NURSE

So... Are you ready to get out of here?

ISAAC

I totally am! I'm just waiting for my ride.

NURSE

Make sure to pick up your script and your paper work on your way out.

ISAAC

Will do... Thanks.

The nurse smiles and then leaves.

INT. HOSPITAL HALLWAY - A SHORT TIME LATER

April walks down the hallway. As she does, we hear the sound of 1980s rock music fade in.

INT. HOSPITAL ROOM - MOMENTS LATER

The music grows louder and louder.

April enters bopping to the music. She smiles and then holds out her hand to him.

Isaac scoots over to her. He takes her hand and then they joyfully dance around the room.

EXT. BROOKLYN HOSPITAL - LATER THAT AFTERNOON

The music slowly fades out as April and Isaac leave the hospital.

As they leave, Isaac stops and looks back toward the hospital.

From Isaac's POV, we see his superhero give him the thumbs up.

The CAMERA cuts back to April and Isaac as they walk off hand-in-hand into the Brooklyn landscape.

FADE OUT.

THE END.