

Ladder To Paradise

By

Camelia R. Finley

WGA # 806866

Copyright# PAU2-547-758

FADE IN:

"The hero chastens and hastens. He moves from birth to death in a smooth arc of terror, murder, deception, and triumph. Out of his vice comes the virtue of his people."

-Anonymous

Slowly from a tiny white dot on a black screen, coming forward rapidly, becoming larger and larger, and finally filling the screen, is a Francis Bacon painting, a "Self Portrait." It hovers there, trembling.

(Fade to black screen)

Eerie silence. A beeping sound. The subway is coming. The sound of the screeching and dragon like umber of the NYC subway coming closer.

FEMALE COMPUTER VOICE
The next stop is 79th street.

Subway doors open.

MALE COMPUTER VOICE
Stand clear of the closing doors
please.

Subway door closes.

EXT. WEST 79th. SUNRISE. THE PRESENT

(Silence)

A NYC street. Evening. A light snow is falling.

The street has a number of people walking.

Old man with oxygen tank.

Men in suits and briefcases.

A nicely dressed lady walking quickly with her small white dog.

Slowly camera spies running barefoot through the crowd of people on the sidewalk, a tall, white young man with short dark hair, (LUKE) in a blue hospital garment (pants and shirt).

He is frantically pushing people out of his way. He falls on the ground, but gets up and continues to run through the white evening snow..

He runs to the large iron gate entrance of the Apthorp apartment building on 79th and Broadway.

The GATEKEEPER steps out of his gate box and looks at Luke, recognizing him. Puzzled, he presses the button to open the gate.

INT. COURTYARD.

The courtyard is elegantly detailed with elaborate ironwork, a pair of fountains, marble benches, statuary and greenery.

Luke rushes past the white gloved doorman, through the front door, and up grand marble stairs.

He crashes through an old wooden door and slams it behind him.

INT. LUKE'S APARTMENT.

We see his studio apartment. Simple furnishings.

A bed in the corner, a table with one chair, tiny kitchen and bathroom on the left, massive arched window opposite front door.

Two enormous canvases are leaning against the wall. They

have swirls of beautifully connected colors. They are brilliant and lovely abstracts.

Paintings of similar detail are hanging on every available space on the walls.

Paint cans are open and brushes are scattered haphazardly on the floor.

He grabs a butcher knife from a drawer in kitchen, and begins slashing one of the large painting to shreds. Destroying it violently.

He heaves one shredded painting onto the floor and begins destroying the other.

POLICE crash through the door. They hold guns in their hands, pointed at Luke.

 OLDER COP
 (yells)
 NYPD!! Put the knife down.
 Put the knife down now!

Luke continues to slash at paintings, crazily. He is mad, uncompromising, aggressive.

 YOUNG ROOKIE
 Put the fucking knife
 down.

Luke turns to them, mad, insane.

Young Rookie, is alarmed and nervous.

 YOUNG ROOKIE
 Luke?!!

Too late, as the Older Cop fires his weapon. The bullet flies in slow motion through the air finally hitting Luke in the chest.

He falls backwards towards the slashed canvases and open paint containers on the floor.

The noise of the room decreases until there is only the sound of a heartbeat and then silence.

Total darkness.

Cut to: Twenty years earlier
MOUNT LORETTO ORPHANAGE
MISSION OF THE IMMACULATE VIRGIN
PLEASANT PLAINS, STATEN ISLAND

EXT. MOUNT LORETTO ORPHANAGE. STATEN ISLAND. FOGGY NIGHT.

Taxi drives up a dirt road which winds it's way along the ocean cliff overlooking Baritan Bay. There are dark trees illuminated in the fog.

The car passes a small chapel and arrives at the orphanage building. Five stories, brick, with two wings. Far to the grand buildings' right two smaller buildings sit.

SISTER MARIE, a lovely middle aged nun, gets out of taxi with Baby Luke.

A priest FATHER LEVI, a strict severe man, comes out of the orphanage front door and walks towards Sister Marie.

Taxi turns around and drives away into the night.

The Sister and the Priest walk away from the larger orphanage towards the small buildings on the far right.

INT. BOYS ORPHANAGE. A LARGE ROOM. MIDAFTERNOON.

3 NUNS and Sister Marie tend to the baby boys in their cribs.

Changing them. Feeding them.

Light shows through the arched windows.

Sister Marie holds Baby Luke while he sleeps in her arms.

INT. CATHEDRAL. MORNING. FIVE YRS LATER.

Eight, 5 year old, boys kneel on a brick floor in front of the crucifix in a small chapel. They are all dressed alike in dark pants and white shirts.

The light streams in from the stain glass windows.

The boys are whispering and hold rosaries in their hands.

Prayer voices fade into silence.

Luke looks up at the crucified Jesus, above which hangs a painting of God and the angels. He is transfixed by the painting colors, full of golds and rich reds.

Luke closes his eyes softly.

Father Levi looks on.

INT. CATHEDRAL. DAY. FIVE YRS LATER.

Same Cathedral. Luke, now ten years old, is standing alone before a statue of the Virgin Mary, wearing an alter boy outfit and holding a dowsen.

Stain glass colors of blue, red, and yellow are reflecting on him. He enjoys the play of light on his face and the feel of sunshine in his eyes. The statue is calming to him.

INT. ORPHANAGE. SMALL CAFETERIA. EVENING.

The eight boys sit at a table eating.

They are not allowed to speak. Just eat.

NUNS eat at another table.

The room is empty except for the tables and windows, and a large cross hanging behind the boys on the wall.

They eventually all get up at the same time and go to the trash can where they dump their food, then wash their plate in a big bowl of water on the table.

They leave plates in a stack and exit the room.

INT. ORPHANAGE SCHOOL ROOM. DAY

The boys are in a room with eight desks and a lamp on each desk. They are studying books.

Each boy has pad and pencil and occasionally writes something on the pad.

The boys are very focused upon their work.

A STRICT NUN sits at the large desk at the front of the room watching the boys. Latin words are written on the chalk board behind her. "Fait Accompli"

Young Nun gets up from her chair behind her desk.

STRICT NUN
 Boy's, now is the time
 to recite your chosen
 poems. Who will go?

Luke raises his hand.

STRICT NUN
 Come. Whom did you choose?

Luke walks to the front of the class.

LUKE
 William Blake

Strict Nun nods and walks to the back of the classroom to watch him.

Luke takes a deep breath and then begins.

LUKE
 Tyger! Tyger! Burning bright
 In the forests of the night,
 What immortal hand or eye
 Could frame thy fearful symmetry?

 In what distant deeps or skies

Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

Strict Nun has come angrily from the back of the classroom forward towards Luke.

She grabs Luke by the arm and drags him over to the desk.

STRICT NUN
(she jerks him)
Put your hands on the desk.

Luke hesitates.

STRICT NUN
Put your hands on the desk
this instant. This is what
happens when you recite a
poem about Satan in this class
room. How dare you.

Strict Nun hits Luke's hands with a wooden ruler five times.

Luke shuts his eyes and with each whack of the ruler he sees a flash of color.

One, red.
Two, blue.
Three, yellow.
Four, green.
Five, black.

INT. CHAPEL. DAY

Luke is alone.

He stands looking at a stunning painting of Mary and God together with a rainbow.

(Fra Fillippo Lippi, titled "Madonna and the Heavenly Father.")

EXT. ORPHANAGE GROUNDS. A SUNNY SUMMER DAY. 3 YRS LATER

The boys are now older, 13 years old, and running around the open green lawn on the north side of the orphanage building.

There is a cemetery on the edge of the lawn overlooking the ocean. In the big cemetery are where the boys run into the trees and over the grave sites laughing and wrestling.

In front of the cemetery hundreds of yards away is the grand orphanage.

Luke is skinny, dark hair, freckles. He and another orphan boy, JOE, are throwing rocks over the cliff. Joe is a chubby built bruiser, looks mischievous but a charmer.

Luke drops his rocks and walks around kicking stones.

He looks up at the grand orphanage and motions to Joe to run up there with him.

They run up the slight hill towards it.

EXT. GRAND ORPHANAGE. OUTSIDE OF BUILDING UNDER TREES. MID DAY.

Luke begins climbing the tree.

He reaches a branch attempting to look into the second story of the building.

He looks into a window and sees SARAH, a girl about ten years old. She has long red hair.

She is coloring a piece of paper haphazardly and then turns to color her hands and fingers with the marker.

She glances toward the window and sees Luke staring at her, she smiles widely and blinks innocently.

Startled, Luke quickly climbs down half way then jumps from the tree almost landing on Joe.

Joe falls down.

LUKE
Come on. Hurry, hurry!

They run back to the cemetery.

The other boys are still in the cemetery running around when Luke and Joe arrive.

They are panting with exertion.

JOE
What happened?

LUKE
I saw a pretty girl.

JOE
They told us not to
ever go near the girls
orphanage, remember?

Luke looks back at the grand orphanage behind him.

EXT. CEMETERY. EVENING. DAYS LATER. RAINING.

Luke is outside by himself in the rain. He opens his mouth and puts his head back to taste the rain.

He looks up at the grand building.

He starts running up the hill towards the building.

He climbs the tree and looks in the window.

The girl Sarah is at her desk.

He watches her for a few moments.

TWO NUNS come to her side.

ONE NUN leans over and tells her something.

Sarah shakes her head, no.

NUMBER TWO NUN hands her a little cup.

She knocks the cup off the table.

One Nun picks up the pill off the floor, takes Sarah's mouth and forces the pill into it.

The Sister pours some water into her mouth until she swallows.

Then they leave her be.

Luke watches while the rain pelts him harshly.

INT. ORPHANAGE. EVENING

Luke stumbles into the front door dripping wet.

FATHER LEVI turns to see Luke enter, and goes to him grabbing his ear.

FATHER LEVI

I have nearly had enough
of your disobedience.
When we are done with
you we will all sigh with
relief at your absence.

With that, Father Levi pulling him by the ear down the hall, pushes him into the small chapel leaving Luke alone inside to do penance.

INT. ORPHANAGE BEDROOM. 3AM.

All the boys are sleeping in their beds.

Luke is sneaking to his bed, trying to be quiet.

Joe opens his eyes and sees Luke at the next bunk over.

JOE (whispering)
What are you doing

LUKE (whispering)
I'm running away.

JOE
That's crazy.
Father Levi will catch
you. It'll be bad.

LUKE
I'm going.

Luke is obviously upset. Joe doesn't really know how to stop him, and can only let him go.

They look at each other for a moment, then Luke picks up his small backpack and walks away.

Luke looks back at Joe, then slips out the door quietly.

EXT. ORPHANAGE. MOON LIGHT.

Luke exits the side door and onto the grass, then runs across the cemetery and up the hill to the ominous brick building.

EXT. GRAND ORPHANAGE.

Luke climbs the same tree as before and looks inside the building.

He inches his way across a large limb, steps onto the ledge of the building to the window, and struggles to open it.

Finally it opens and he carefully climbs inside.

INT. ORPHANAGE. A DAYROOM. MOON LIGHT.

There are a number of tables and chairs around the room. There are big arch windows on both sides.

Luke looks around and moves to his left where there is a vaguely lit hall way.

INT. HALLWAY.

Luke begins looking in the tiny rooms.

The doors are open and each room has one person sleeping on a bed inside.

The first three rooms he does not find her.

In the fourth room he sees long red hair on a pillow.

INT. SARAH'S ROOM.

The room is sparsely furnished. A chest of drawers on the right with a Virgin Mary statue on it, as well as a rock, some feathers, and a brush.

On the left is the bed. Sarah is sleeping.

Luke stands there for moment just looking at her.

She looks very beautiful, angelic.

He gets close to her and softly puts his hand on her shoulder.

She opens her eyes and looks at him. She is not surprised, just lays there.

Luke puts his finger over his lips in the signal to not speak.

He pulls her up to sitting position and then points to himself, and then her, and then out the door.

She nods, excited, and stands. She has a shirt and pants pajamas on.

He looks for her shoes and socks, finds them beside the bed, and hands them to her.

She puts them on.

He smiles and takes off his jacket. He puts his jacket on her and then takes her hand in his.

INT. HALLWAY.

They walk down the hallway towards the big day room where Luke has left the window open. Just as they enter the room a LARGE NUN, on patrol, enters from the other side. She sees them and yells.

LARGE NUN
What's going here?

She comes closer to them.

She blows her whistle.

Luke and Sarah are afraid and he is still holding her hand.

Soon a bunch of NUNS come running into the room from another hallway.

Large Nun has her hand on Luke's arm and is trying to pull him away from Sarah.

Sarah is shaking her head back and forth frantically but not making a noise.

Luke is afraid and they try to back up against the nearest wall.

He is wide eyed and looks at Sarah getting upset.

He puts his arm around her.

Large Nun pulls them apart and pushes them to their knees facing each other.

Luke begins to whisper while the Large Nun comes to hit him on the back with her belt.

The room is beginning to get light, as the sun is rising at dawn.

Luke has his head bowed and flinches at each blow. He looks up to see the soft light shining through the window.

He looks at Sarah and sees her crying with her head down.

Large Nun stops hitting Luke and walks around him to Sarah.

She begins to slowly hit Sarah on her back.

Sarah's hair is almost covering her face but tears fall onto the floor.

She looks up at him.

Luke becomes angry.

He stands up quickly and pushes the Large Nun as hard as he can. She falls backwards to the floor.

He screams for Sarah to run. He points to the open window he had crawled in.

Sarah gets up and tries to run to the window.

ANOTHER SISTER catches her by the shirt and throws her down brutally.

Sarah lands with the back of her head hitting the marble table by the window, and her body collapses into a heap on the floor.

A surreal motion, a drug like induced state, comes over Luke.

The sound of a heartbeat begins, from far away and gets louder and louder.

At first there is a small white light that comes up, slowly out of her body. The white grows larger and is bright and glaring. Then colors, in strings, very intense, begin to emerge. Stretching and hovering for brief seconds, then beginning to twist and turn in a revolution, like a flower spinning. From yellow beginning, slowly changing to orange, then the lightest blue, then gathering into many strings of red, silver, and green.

It never stops turning. Revolving. Surreal and hypnotic.

Luke, in pain, watches the radiant colors unfold and dance above Sarah's body.

Then the colors stop for a few timeless moments.

Suddenly the ball of light and color seems to expand, as if taking a breath, then implodes into itself and disappears.

Luke falls unconscious. He has blood coming from his mouth and nose.

INT. BOYS ORPHANAGE BEDROOM. EVENING

Sister Marie is taking a rag and cleaning Luke's back, which is bruised and cut from the nun beating him.

He opens his eyes and stays laying on the bed.

LUKE
Sister?

SISTER MARIE
Yes?

LUKE
I saw her soul when
she died.

Sister Marie pauses. She covers him up and walks towards the door to leave. Before she reaches the door.

LUKE
Sister?

SISTER MARIE
Yes?

LUKE
Have you seen it?

She cannot answer, as she is afraid to tell him. She exits the room.

Luke gets up and looks out the window. He sees outside, far down the lane, girls dressed in black walking in a line towards the church.

INT. ORPHANAGE BEDROOM. NIGHT. WEEKS LATER

Luke is sitting on his bed drawing on a piece of paper with crayons. He is attempting to recreate the image of Sarah's soul.

INT. ORPHANAGE BEDROOM. NIGHT. TWO YRS LATER

The other boys are sleeping.

Luke, now 15 years old, uses colored pencils to draw the image, which he has nearly perfected, obsessing over it for two years.

INT. ORPHANAGE BEDROOM. DAYTIME. TWO YRS LATER

Luke, 17 years old, tall, skinny, is standing in front of a canvas on a pedestal. He is painting the soul on the canvas. He is hurried with the painting, like he is really trying to get it precise. The memory never leaves him.

INT. ORPHANAGE BEDROOM. DAY. WINTER

All the beds are made. Four beds are especially empty. Only four of the beds have trunks at their end.

And the chest of drawers by each of the four beds has something on it, like a comb, a leaf, a rosary.

Luke's chest of drawers has a paintbrush and a few paints on top of it.

There are several small painted canvases leaning up against the wall by Luke's bed.

The very front painting shows the abstract colors of the soul that he saw many years before.

INT. ORPHANAGE

We move through the orphanage interior.

Gliding about the hallways and rooms.

In and out, looking at everything.

Seeing the desks.

The plates stacked on the table.

The grass and trees outside.

The cemetery.

The grand orphanage building on the small hill.

The ocean swaying waves up against the cliff.

We see the emptiness.

EXT. OUTSIDE BOYS ORPHANAGE. SPRING.

CHARLES, a medium built blonde boy, dressed in his school outfit, of dark trousers, white shirt, dark jacket.

He carries a small luggage bag.

Luke is tall. Skinny. Gangly. Odd. Short dark hair. Fair. Serene.

He watches Charles get on a small green bus parked outside. It reads "U.S. ARMY" on the side of it.

Bus drives away.

EXT. ORPHANAGE DRIVEWAY. EVENING.

FATHER LEVI and TOMMY, a short boy with brown hair, get into an old truck.

The pickup drives out.

The old truck drives down the dirt road and turns onto a paved street.

The old truck drives through a small town, Pleasant Plains, past white houses, tree lined streets, and stores.

It stops at the Greyhound bus station.

EXT. ORPHANAGE DRIVEWAY. NOON. SUMMER.

Luke is standing in the dirt road with Joe.

Joe has a big tote bag. He is tall and well built now. Good looking with dirty blonde hair and sparkling eyes.

He gives Luke a big hug and then turns and looks up the lane at the grand orphanage and the small boys orphanage on the side, farther away.

Father Levi comes out of the grand orphanage and is walking towards them.

Joe turns and starts running up the dirt road away from Luke.

Joe turns, waves.

Luke watches him run far and reach the paved road where a white 70's Nova is waiting.

A girl with wavy dark hair gets out of the car and hugs Joe. Joe throws his bag inside and jumps in.

She gets back in the drivers seat and they drive away.

Luke stands there in the driveway for several minutes watching the car disappear.

Father Levi, red faced and angry, comes up next to Luke and glares up at the now empty road.

INT. ORPHANAGE BEDROOM. NIGHT.

Luke is sitting up in bed, in the dark, as if just startled by something, he looks around.

There is an echo of laughter.

FLASHFRAME

Slow and lonely breakfast with the cold nuns.

FLASHFRAME

He daydreams of destroying furniture and mirrors. Breaking things.

FLASHFRAME

He stands before his painting in the bedroom and stares at it. He touches the paint on the canvas.

FLASHFRAME

He sees the tree he climbed by the grand orphanage.

FLASHFRAME

He sees a split second of the soul rise out of Sarah's body.

FLASHFRAME

Again, the soul.

FLASHFRAME

Again.

FLASHFRAME

He looks up at the Statue of the Virgin Mary in the chapel. The statue as if it is looking down at him.

FLASHFRAME

He imagines killing a nun, pushing her down the stairs and running to her side to see her soul.

END OF FLASHFRAMES

INT. ORPHANAGE BEDROOM. EARLY MORNING. FEW MONTHS LATER.
FALL.

Luke, dressed in his uniform of black pants and white shirt, is wearing also a jean jacket. He has a black trash bag and is filling it with his few clothes from his chest of drawers. He doesn't have many things.

He pulls out of his top drawer the drawing pad full of his drawings of the colors.

His coloring pencils, his markers, his paints and paint brushes all go into the trash bag.

He pulls out the framed postcard painting he has had since a boy, "Madonna and the Heavenly Father." He puts that in the bag as well.

He looks around at the room.

He walks over to his paintings, looks through them, and takes the very smallest one and puts it in his bag.

INT. BOYS ORPHANAGE.

Luke walks down the hallway.

Down the stairs.

Around the corner to a door. He knocks on the door, and opens it after a few seconds.

Sister Marie is sitting in a chair by the window. She smiles up at Luke.

Luke looks at her then leans over and kisses her cheek. He turns and picks up his bag from the bed, taking out a small painting of the soul. He gives it to her.

She hesitates, then touches it with her fingers in reverence.

Sister Marie takes his hand, she gets up from the chair and they walk outside together.

EXT. ORPHANAGE GROUNDS. DAY

Still holding hands they say nothing as they walk along the dirt road beside the ocean cliff.

Massive old black trees, and yellow and green swaying grass line the side of the path.

They stop at the paved road. Behind her the grand orphanage is looking aged, and in nearly unusable condition.

Luke hugs her for a long moment.

She hands him an envelope.

SISTER MARIE
This is a little money
to help you.

LUKE
Thank you, Sister.

SISTER MARIE
Perhaps you will write?

LUKE
Yes. I will write.

He tries to smile. He steps beyond the dirt road onto the paved one. He turns slowly, still looking at her, and up at the grand orphanage far down the dirt road.

LUKE
Thank you, Sister Marie,
for always being kind.

He is sad.

He begins walking on the paved barren road.

He looks back. Sister Marie is crying.

Luke turns, continuing to walk.

Sister Marie looks down at her hand where she is holding bright beads of many fantastic colors, glinting.

EXT. CITY STREET. EVENING.

He is tired and lost. The sun will soon go down.

He decides to ask someone a question. He spies a nicely dressed woman and asks her.

LUKE
Mam, in what direction
is the Staten Island Ferry?

The woman ignores him and walks on.

Luke tries again with an OLDER MAN in a beat up jacket, holding a bottle and stumbling around.

LUKE
Sir, am I close
to the ferry port?

OLDER MAN
(drunkenly)
You're almost there.
Over there.
Over there you see the,
that road here. Take a
left and keep going.
Walk a ways and you
can't miss it. St. Georges
Terminal. There's a sign.

Luke walks down the street and around the corner.

EXT. STATEN ISLAND FERRY. SUNSET

Luke is standing on the ferry, outside, holding onto the rail.

The sun is going down and the yellow and pink color of dusk is reflected in the water and behind the Statue of Liberty.

The massive skyline of Manhattan looms as Luke looks on, in awe and fear.

INT. SUBWAY STATION. NIGHT.

Luke is standing before the subway station booth, looking at the BLACK STATION ATTENDANT inside, behind glass. He has a line of people behind him.

She is circling things on a route map.

BLACK STATION ATTENDANT
 Take the 1 to Times Square.
 Get off there and get on
 the Shuttle across to Grand
 Central. Then get on the
 6 North and get off on 103rd.
 OK.

Luke nods. She hands him the map and a metro card.

INT. SUBWAY CORRIDOR.

The subway comes roaring down the tunnel.

Luke backs up against the wall behind him and put his hands to his ears as the train comes to a horrifying and screeching halt in front of him.

INT. SUBWAY CAR.

Luke stands, holding onto a rail above him, as the subway car races down the tracks. Lights of the passing stations flash behind him.

SUBWAY COMPUTER VOICE
 This is a Bronx bound 6 train.
 The next stop is....

103rd St.

EXT. 103rd & LEXINGTON. NIGHT.

Luke has his trash bag and is walking up Lexington, looking down at his piece of paper.

An OLD BLACK MAN comes up behind him.

OLD BLACK MAN
You got a cigarette?

LUKE
No, I'm sorry.

OLD BLACK MAN
You got fifty cents?

LUKE
No, I'm sorry I don't.

Old black man turns around and walks in the opposite direction, mumbling angrily.

EXT. INTERNATIONAL HOSTEL. NIGHT

Luke finds the address he was looking for as he walks down the street.

Looking up he sees the sign that reads "International Hostel."

Luke hesitates then rings the button by the door. The video camera looks at him. The door rings open. Luke goes in.

INT. HOSTEL OFFICE.

MITCH, a guy with glasses and short dark hair sits behind a desk playing on the computer.

MITCH
Ya. You got a reservation?

LUKE
No. I was told to come here though. That there were always beds.

Mitch stops playing on the computer and opens the drawer, taking out a black ledger.

MITCH
How many days?

LUKE
Um. A couple of weeks.

MITCH
You are aloud a
maximum three weeks.
You got ID?

Luke gets inside his trash bag and pulls out piece of paper. He hands it to Mitch.

MITCH
A birth certificate?
Fucking great.
Ok, whatever.
Its \$15 a night, so
you pay \$210 for two
weeks.

Luke hands him the money.

MITCH
Here, is the hostel
key and this is your
room key. You are in
the Soho room, which has
ten beds. Your bunk is
#4. You'll see the
kitchen and internet pod
through the door here.
Here is your blanket and
pillow case.

Mitch gets up and hands Luke the blanket and pillowcase from a shelf.

MITCH
OK? Sign here.

He gives Luke a piece of paper.

Luke signs it.

LUKE
Thank you.

Mitch sits down, puts large earphones on his head, and starts playing with the computer again.

Luke gets his stuff and walks through the closed door into the dayroom of the hostel.

The TV is on. A couple of people are watching and eating a sandwich.

The room has a kitchen and a big table with chairs.

There is a desk with a computer on it.

There are stairs going up.

Luke walks up the stairs.

He reaches a door after three flights up that says "SOHO ROOM."

INT. SOHO ROOM. NIGHT

The room has luggage everywhere. The bunk beds are tightly crammed. There are lockers at one end of the room by the windows.

Luke walks around and finds his bed, #4, top bunk.

Laying on the bottom bed, obviously asleep, is HENRY.

Henry is white, Scottish, shaved head, late twenties, dressed in an old red shirt that says "DARE TO KEEP KIDS OFF DRUGS", blue jeans, dirty holey socks, beat up Doc Martins on the floor next to an old leather jacket.

There are some beer cans, and a bottle next to his bed.

Luke puts his trash bag of belongings on the shelf next to his bunk and looks around.

The sirens of a fire truck are heard passing by the hostel.

Henry wakes up. He sees Luke standing there looking around.

HENRY <Scottish accent>
(reluctantly sitting up, a
little drunk) Ah yes. (cough).
A new man. I'd be Henry.

Henry puts his hand out towards Luke..

Luke shakes his hand.

LUKE
Hi.

Henry leans over grabbing his backpack from the floor,
where he takes another small bottle of whiskey out.

He offers it to Luke.

Luke nods his head no.

HENRY
(smiles & takes a swig)
Cheers then.

Henry falls back on to his bed.

HENRY
You wouldn't happen to
have a spare fag on ya
would ya?

LUKE
I don't think so?..

Luke sits on the bed across from Henry, bouncing a little.

Henry passes out.

INT. HOSTEL. BEDROOM. MORNING.

Henry wakes and looks around.

He picks up a sock from the floor and throws it up and at Luke sleeping on the top bunk.

Luke wakes up.

HENRY

Hey man. You want to go
eat some breakfast?

LUKE

Sure.

Luke gets up and begins making his bed as they did in the orphanage, tucked in straight military style.

Henry shakes his head.

EXT. EAST 96th. MORNING.

Luke and Henry are walking down the street.

Henry stops to roll his own cigarette and lights it up.

They continue to walk.

HENRY

Aye. Ahm taking what I'd
like to call a "sabbatical"
from Scotland, until things
blow over. How about you?

LUKE

I've left the orphanage I
grew up in, so I'm new to
the area I guess.

HENRY

Alright. Well, I can show
you around a bit here and
there. Lets eat.

Henry stops at an outdoor stand.

HENRY

Hey Mohammad give me
four hotdogs with sauerkraut
mustard and onions.

Mohammad starts making the dogs.

HENRY

Best fucking breakfast
in the city.

He winks at Luke.

MOHAMMAD

Four dollars.

Henry pays him four dollars and takes the hotdogs.

He hands two to Luke.

HENRY

(holds up his hotdog)
Fucking good. I live
on em.

Henry laughs.

Luke starts eating it. He is enjoying this small adventure.

They walk for a little while more up the street. It's still
a cold morning and they can see their breath.

HENRY

I've got to get a job
again. I fucking hate
working. I'd rather
drink and watch football

on the tele. Bloody
well despise capitalism.
I should have been born
700 years ago. I could
have been killing the
English with Wallace.
Now that's an honorable
job.

Henry laughs.

HENRY
I've got to get on the dole
again.

Henry looks at his watch.

HENRY
Shite. I'm late. I got
to get my methadone
or I start buggin out.
Welcome to El Barrio
mate.

Henry turns and starts walking the other way briskly.

Luke watches him walk for a while, standing on the sidewalk
kind of lost.

Then he starts walking up the street himself, looking
around.

EXT. EL BARRIO. AFTERNOON.

Luke walks past tall buildings, the projects.

Some guys hang out at the entrance of one building.

Some little kids ride by on their bikes.

Taxis are speeding past.

Luke walks under some scaffolding and past piles of trash
bags on the street side.

TWO WOMEN walk by pushing baby carriages.

Luke sees a small corner store deli.

INT. DELI.

He walks around and looks at the refrigerators full of drinks.

He picks a candy bar from the shelf and goes to the counter, where two guys are arguing in Spanish.

DOMINICAN REPUBLIC REGISTER GUY
Seventy five cents. (To Luke)

Then he starts talking loudly in Spanish again.

Luke gives him a dollar and the Dominican Register Guy gives him his change.

Luke exits.

EXT. CENTRAL PARK. AFTERNOON.

Luke walks past the Metropolitan Museum of Art and into Central park.

EXT. CENTRAL PARK. LATE AFTERNOON.

Luke watches people race small radio controlled sail boats at Conservatory Water.

EXT. EL BARRIO. STREET. NIGHT

Luke receives a hotdog from the same hotdog stand as earlier.

He starts to eat his hotdog and walks down the street towards the hostel, smiling.

INT. HOSTEL ROOM. MORNING

Henry, from his bed, hands a bottle of whiskey up to Luke.

Luke takes a swig and spits it on the floor with a horrible face.

Henry laughs. He makes a motion with his hand for Luke to try again.

Luke drinks again. This time keeping it down.

EXT. STREET. DAY.

Henry is talking to THREE BLACK GUYS. Luke stands a couple of feet away watching.

Henry puts his hand out, one of the BLACK GUYS give him something.

Henry turns to Luke, they begin walking down the street.

EXT. GREENWICH VILLAGE. EVENING.

Luke and Henry are talking and walking.

FOUR TRANSVESTITE PROSTITUTES are lined up against the wall showing their wears.

BLONDE PROSTITUTE swaggers up to Henry.

She smiles and says something, her hands on her hips.

Henry takes her face in his hand and looks at it from side to side.

He sticks his tongue out and moves it like a lizard towards her face.

He pushes her away.

All the girls yell at him while he walks away.

Luke follows behind.

EXT. EAST VILLAGE. CBGB'S. NIGHT

Henry and Luke arrive at the punk bar.

INT. CBGB'S.

Henry and Luke pay the door fee to a BALD FAT GUY and go inside.

Inside a loud punk band is playing and Luke and Henry sit at a table.

A ROCK-A-BILLY GIRL comes to take their order.

Henry goes out to the floor and starts to mosh with the other guys.

Luke drinks.

INT. HOSTEL ROOM. MORNING.

Henry is shaking Luke.

Luke doesn't want to get up.

Henry leaves.

EXT. STREET. MORNING.

Luke is walking up the street. He looks like shit. White wrinkled t-shirt, jeans, jacket, shoes, hair in disarray.

He walks up towards the hotdog stand where Henry is buying a hotdog.

Henry takes a bite of the hotdog, he spits it on the ground.

He throws the rest of his hotdog into the Mohammad's face and grabs him by the collar yelling at him.

Luke turns and walks the other way. Hands in his pockets.

He rounds the corner.

EXT. COFFEE SHOP. MORNING.

Luke has found a coffee shop down the road.

He sits inside eating some bacon and eggs.

He is looking at the classifieds in the paper.

He circles an ad.

INT. HOSTEL. NIGHT.

Luke is taking a shower.

Henry comes into the Soho room.

He throws a guitar case on his bed.

He looks on Luke's bunk and sees the Village Voice classifieds with things circled.

Luke comes out of the bathroom rubbing his head with a towel and a pair of jeans on.

HENRY

You need a job chap?
Because I've got an
acquaintance that owes
me one. Fucker owes me
more like two grand.
Works at uppity place
on the west side.
Interested?

LUKE

Sure.

HENRY

Tomorrow then.

Henry looks past Luke to another bunk, where TONY is sleeping.

Henry goes past Luke over to the bunk and kicks the bed.

HENRY
 Tony. Hey Tony.
 Are you pissed man?

Henry shakes him but Tony is drunk and doesn't wake up.

He turns towards Luke.

HENRY
 Good. I need a loan.

He takes his wallet out from Tony's back pocket and steals his cash.

EXT. UPPER WEST SIDE. AFTERNOON.

Luke and Henry are walking past Verdi Square on 72nd and Broadway, up the street.

They cross the street.

Arriving at 78th - 79th Street Luke looks up at a handsome, richly ornamented limestone Renaissance Revival building, which takes up the entire block.

The Apthorp gate entrance is framed with garlands and reclining goddesses.

Henry knocks on the gatekeepers' box, where GATEKEEPER IAN sits inside.

Gatekeeper Ian comes out, dressed in a formal white glove uniform.

GATEKEEPER IAN
 Henry, what the hell are
 you doing here, man? (nervously)
 I'll have that shit for
 you later. You know.

HENRY
 Ya, I know, but I paid
 for it two weeks ago.

GATEKEEPER IAN

Fuck, dude I don't know
what I can do. I've got
some heat on me right now.

HENRY

Well, I have an idea.
I have my mate here who
is looking for a job.
Why don't you set up a
little meeting with your
fancy boss, and I'll let
you slide for a while.

Gatekeeper Ian takes his uniform hat off and runs his hand
through his hair.

GATEKEEPER IAN

Ya. I think I can do
that. What can he do?

Henry looks at Luke, up and down.

HENRY

Outdoor maintenance.

He looks at Luke again.

HENRY

Ya, gardener or court
yard caretaker. Something
along those lines.

Luke stand there with his hands in his pockets as he is
being evaluated.

GATEKEEPER IAN

Ok, ok. Here comes a
resident. I got to go.
Please, ya know, go.

A Mercedes pulls into the courtyard entrance.

HENRY (pointing at him)

You better keep your
word Ian.

Gatekeeper Ian nods and goes back in his box.

Henry and Luke walk up the street.

Henry pats Luke on the back.

EXT. APTHORP BUILDING. NEXT DAY.

It's raining.

Luke knocks on the gatekeeper box. Gatekeeper Ian comes out.

GATEKEEPER IAN

OK Dude I got you an interview with the building manager. I told him you were like amazing with flowers and shit. He wants to add all sorts of crap in the courtyard and roof deck, so maybe you have a chance. Don't embarrass me dude, its my ass. Go through the brass doors over there and tell Andy, the elevator guy to take you to Omad's on the fourth floor. Right?

Henry nods and walks through the amazing interior courtyard, past the fountain and up to the brass door.

There the White Gloved Door Man stops him, but looks past him to Gatekeeper Ian waving at him to let him in.

Door Man opens the door for Luke and lets him into the marble lobby.

INT. MARBLE LOBBY. DAY

Luke walks through the stunning lobby of iron and brass railings, paintings, couches, and flowers, to the elevator.

ANDY the elevator guy, in a red uniform with white gloves, stands next to the elevator.

ANDY
What floor sir?

LUKE
To Omad's on the fourth
floor.

Andy and Luke go inside the elevator and the doors close.

Doors open.

ANDY (pointing)
Three doors down. Number 424.

LUKE
Thank you.

INT. APTHORP HALLWAY.

Luke knocks on the door #424.

OMAD, a tall, 40 year old, portly, Indian man in very tasteful elegant Indian garb, pants and shirt, answers the door. Heavy Indian accent, slightly British.

OMAD
Yes. You must be the
young man Ian was
talking about.

LUKE
I am inquiring about
the gardening job.

OMAD
Please, come in.

INT. OMAD'S APARTMENT. DAY.

Omada shows Luke into a very handsome and elegantly styled living room. Light streams in through a number of windows.

Luke looks around.

Omad sits on one of his couches.

OMAD

Please, young man sit down.
Now tell me about yourself
and your gardening experience.

Luke sits.

LUKE

Well, sir, I have very little
experience actually, but I am
prepared to work hard and to
learn and complete all the
tasks you put before me.

A MALE SERVANT comes into the room with tea.

He sets it on the table near Omad and leaves.

Omad pours tea for himself.

OMAD

Tea?

LUKE

No thank you.

OMAD

Are you strong?

Omad sips his tea.

LUKE

Most definitely sir.

OMAD

I have a very detailed and
complicated variety of flora.
Each plant expecting a
different kind of care.

He looks at Luke over his tea.

OMAD
Let us go outside.

EXT. FORMAL APTHORP ROOF GARDEN. DAY.

Omad walks amongst the massive formal roof garden with Luke.

OMAD
These are all different
rose bushes. Over there
are lilacs, there tulips,
star red perennials for the
hummingbirds, belladonna,
guinevere delphiniums,
hollyhocks calendula for
healing, Tulasi and jasmine
for my daily worship. And
four champac trees I had
delivered all the way from
India. You see, very special.
Floral clippings must be done
every Monday, and the pool
cleaned and checked every day
for proper chlorine.

Omad stops and looks at Luke.

OMAD
You see living in a city
such as this, a garden
is prized.

Luke is quite taken with all the colors of the garden.

LUKE
It is beautiful.

OMAD
Well, my boy, what kind of

salary are you looking for?

Luke looks down at the ground and then up.

LUKE

Sir, I would appreciate simply
enough for a small place to
sleep, to eat, and to paint.
That is all.

Omad smiles.

OMAD

Ah well, that may have sold
you. I suppose I can show you
a bit here and there. Let us
go and fill out some paperwork.

INT. APARTMENT BUILDING. HALLWAY.

Omad and Luke walk down the hallway.

OMAD

Yes, here we are.
This would be your flat.

Omad opens the door.

INT. SMALL STUDIO.

There is a massive window opposite the door that looks on
to the city street below. Wood floor.

A small kitchen on the left, a little bathroom on the left
as well.

Luke steps around inside. He smiles at Omad.

OMAD

I see you like it.

LUKE

It's amazing.

Omad shakes Luke's hand.

OMAD

I need you to start in a
couple of days promptly.
Bushes need trimming,
roses planted, weeds pulled,
cleaning done. Yes?

Luke nods and looks around his new studio apartment.

Omad hands him the key.

INT. HOSTEL. BEDROOM. NIGHT

Henry comes into the room.

Luke is laying on his back on the bed, his hands behind his head.

He sits up when he sees Luke.

LUKE

I got a job and a place
today, Henry. Unbelievable.

HENRY

And I got high!!
That means whiskey time
my friend.

He does a little jig around the room.

INT. DARK IRISH PUB. THAT NIGHT.

Henry and Luke sit at the bar.

Luke sips a small beer.

Henry slams his whiskey in one gulp and makes a loud noise.

They both watch people dancing on a small dance floor to the Irish band.

Henry puts his arms around Luke's shoulder.

HENRY

Got a good shagging lately?
(Luke shakes his head no
embarrassed) No, well I'm
going to try my luck with
the birds.

Henry goes out to the dance floor.

Henry starts dancing around one DARK HAired girl and her BLONDE friend.

Pretty soon Henry has one girl on each side of him dirty dancing.

He fondles them and dances around, laughing.

A LARGE JOCK goes up to Henry and pushes him.

LARGE JOCK

Fucking asshole, that's my
girlfriend.

The girls and people on dance floor stop and look at the outburst.

HENRY

Look you fucking wanker
cunt I'm having my fun
here so go fuck yourself.

The Large Jock launches himself at Henry.

Henry grabs the Jock's hand, which is holding a beer, and proceeds to hit the jock with his own hand and beer bottle.

Beer bottle shatters in the Jock's face and he falls down.

Henry gives him a few short kicks to the stomach and walks away.

Luke is watching with interest & waiting at the bar still drinking a beer.

Henry walks up to him and smiles.

HENRY
 (to the bartender)
 Hey Mickey I think that
 calls for another
 Glenfidich.

Henry receives a shot from the bartender.

HENRY
 Slauncha.

Henry raises the whiskey shot up for Luke to salute. They drink.

The Large Jock comes up behind Henry at the bar.

Henry turns around grabs the guy by the hair and holds a big knife to his throat, that he pulled out of his leather jacket.

HENRY
 Don't test me you fucking
 prick.

A few long seconds tick by, as an insane looking Henry stares at the Jock, then pushes him away.

Jock raises his hands up and leaves.

Luke laughs this time.

EXT. APTHORP BUILDING. COURTYARD. MID DAY.

Luke is cutting the hedges in the circular courtyard.

There are some shovels and freshly gardened flowers around him.

As Luke looks up at the front gate he sees a girl (BETH) peering through the iron bars.

She has long dark hair, pale skin, blue eyes, dressed in a spring dress and galoshes.

He watches as Gatekeeper Ian tries to ask her out.

She snubs him and walks away.

INT. LUKE'S APARTMENT. NIGHT.

Luke has a large blank canvas leaned up against the wall.

He has some different small buckets of paints on the floor around him.

He holds a few paintbrushes in his hand.

He dips one of his brushes in yellow.

EXT. GARDEN. EVENING.

Omad and Luke walk around the garden.

Omad points at tiny weeds in the soil.

He bends down and picks one out of the dirt handing it to Luke.

Luke takes it and looks at it nodding.

Omad continues talking and pointing.

Behind them is a large wheel barrow full of potted flowers for Luke to plant. So many plants of enormous size and colors.

INT. LUKE'S STUDIO. NIGHT.

Luke is painting a huge canvas with the soul colors.

There are at least seven painted canvases lying about the place.

He gets mad and throws his brush and palette at the painting.

He sits on the floor and closes his eyes tightly.

FLASHFRAME

He sees Sarah fall and hit her head, vaguely, like through a fog.

And he sees the white light rise out of her body and the colors blooming from it, but it is heavy with fog and the memory grows dim.

He cannot remember the soul colors any more, they are fading.

INT. MUSEUM. DAY.

Luke is walking around the museum.

He stops and looks at a few paintings here and there.

He enters a room filled with Picasso's. Mostly Picasso's faces. Twisted and beautiful.

Luke stands before one entranced.

He looks at a PICASSO "Blue Man".

He moves to a second one. PICASSO "Woman".

He goes to a third painting PICASSO "Self Portrait".

He gets closer to the painting #3. He puts his hands on both sides of it and leans into it, as if to embrace it.

Luke seems to want to breath in the painting. He has tears.

He bows his head, he remains still, with hands on both sides of the painting.

A SECURITY GUARD comes briskly up to Luke.

SECURITY GUARD
Sir. You are going to have
to leave. You are disturbing
the other patrons and you
have set off the alarm.

Luke looks up at the Security Guard, looks at the Picasso one last time, then walks away.

INT. St. PATRICK'S CATHEDRAL. MORNING MASS.

Luke sits about 10 pews back from the front altar by himself. He watches everyone going up for Communion.

The dark haired girl Beth he saw at the gate before is there with her MEAN FATHER ANGELO, a tall built brutish looking man.

Luke goes up for Communion watching her the whole time in front of him.

When she sits down with her father, Luke sits in the pew behind them.

He pulls out a small notebook and a pencil from his pocket. He draws a sketch of her.

When it comes time for shaking hands and such in the Mass, he slips the drawing into her hand.

She opens it up and sees her portrait, she smiles up at him.

Her father sees the drawing and grabs it from her hand and looks at it. He then crumples it up in his fist and throws it on the floor.

He takes her arm and is walking her briskly out of the church.

She looks back at Luke and smiles.

Luke picks up the drawing from the floor and puts it in his pocket.

EXT. BURIAL YARD. TRINITY CHURCH. FINANCIAL DISTRICT.
EVENING.

Luke is walking around the graves.

He sits on a bench under a statue.

He waits, hoping for the soul colors to perhaps come up from underground somehow.

Nothing happens, just wind and the sun going down.

He gets up and walks down the path and out of the cemetery.

INT. LUKE'S APARTMENT. NIGHT.

Henry is standing before one of Luke's 12 x 12 foot paintings of the soul, smoking a cigarette.

Henry walks to left and to the right looking at it.

He turns to Luke who has his arms crossed looking out his massive window.

HENRY

This is incredible. So
you saw this once, a long
time ago?

LUKE

A nun killed this girl,
by accident. When she
died I saw her soul come
out of her body.

HENRY

Is it euphoric or agony?

LUKE
It's as if I am no longer
Human.

Henry stares at Luke for a second and then back at the colors.

EXT. VERDI PARK. AFTERNOON.

Luke is walking around the park when he spies the dark haired girl.

She is feeding birds some bread by the statue of Verdi.

Luke walks up to her.

LUKE
Hello.

BETH
Hello. (She looks at him
for a second) You are the
boy who drew a picture of me
at Mass right?

LUKE
Did you like it?

BETH
I thought it was lovely,
unfortunately my father
didn't think so.

LUKE
Why do you go to Mass
with him then?

BETH
I take care of him mostly.
He's just a stupid drunk
that I put up with
until I can get out.
(she shrugs her shoulders)

LUKE

I believe I live down the block from you. I see you when I'm working, often walking down the street.

BETH

Yes. I've seen you too. What do you do there?

LUKE

I'm the gardener. I just started a couple of months ago.

BETH

That sounds nice.
(she watches the birds)
Well, I have to go now.
See ya.

LUKE

Bye.

Beth smiles and walks away. Luke watches her go.

EXT. AMSTERDAM AND 84th. SAME DAY.

Luke and Beth are standing on Amsterdam St, in front of the NYC Public Library, looking across the street.

BETH

Well, that's my building.

Beth hugs him goodbye, waves, and walks across the street.

EXT. APTHORP PRIVATE GARDEN OF RESIDENT. MORNING.

Luke is on his hands and knees clipping yellow roses carefully. The yellow roses are bright and velvety. He touches the petals.

He sees a flash of the scene with the colors of death when he was thirteen years old.

He looks at the yellow of the rose and then sees the yellow of the soul.

He looks up at the bright blue sky and sees the blue of the soul.

He looks down at the red of blood on his finger and sees the red of the soul.

He sees the black of the soil in his hand and sees the dark hair of Beth and her face.

INT. LUKE'S APARTMENT. LATE AFTERNOON.

Beth and Luke sit on the floor in front of the large arched window, watching traffic and drinking beer. They hold hands.

INT. LUKE'S APARTMENT. NIGHT.

Luke takes Beth's face in his hands and kisses her lightly on the mouth.

He kisses her eyes.

He kisses her cheeks.

He takes her hair out of the ponytail and runs his fingers through it. Caressing her.

They kiss.

FLASH FRAME. A Painting. "Adam & Eve & Satan" by Blake

INT. LUKE'S APT. LATER THAT NIGHT.

He looks at Beth sleeping.

INT. LUKE'S APT. DAY. WEEKS LATER.

Luke is cooking.

There is a knock at the door.

Luke answers the door. Its Beth. She is crying. She holds the side of her face.

BETH
He hit me again.

Luke holds her in his arms. He is pissed off.

BETH
I hate him.

Luke lifts her face to his.

LUKE
Stay with me.
Don't go back.

Beth nods yes as Luke still holds her.

INT. THRIFT STORE. NEXT DAY.

Beth comes out of the dressing room with a pair of jeans, t-shirt and shoes on.

She shows herself to Luke, turning around.

Luke claps.

She goes back in the dressing room.

She comes out with her old outfit on from yesterday and they haul a massive pile of clothes over to the cash register to buy.

EXT. APARTMENT TRASH BIN. DAY

Luke is lugging a big box of pots and pans out if the trash.

He goes inside the building, through the back delivery entrance.

INT. HALLWAY.

Beth opens the door to Luke standing in the hallway with all the pots and pans.

Beth laughs.

INT. LUKE'S BATHROOM. NIGHT

Beth sits in the tub, Luke sits behind her in the tub as well, brushing her hair with a comb.

EXT. APTHORP FORMAL GARDEN. DAY

Luke cuts a yellow rose in a sneaky way, looking around for Omad.

Then he stands and puts the rose behind Beth's ear.

She smiles.

INT. LUKE'S APARTMENT. DAY.

Luke and Beth paint the walls a funky purple.

They laugh.

Beth takes the crumpled up drawing of her that Luke had drawn at Mass and pins it on the wall.

The framed painting of Mary and the Heavenly Father, on the table, she takes and puts in a drawer face down.

INT. LUKE'S APT. NIGHT

Luke cooks some vegetables up in a pan with rice.

Beth looks at paintings, admiring them.

BETH
They're beautiful.
The colors remind me of
you, dark but lovely.

INT. LUKE'S APT. ANOTHER NIGHT.

Luke paints a portrait of Beth sitting on a chair reading.

INT. LUKE'S APARTMENT. DAY.

Luke and Beth are not in the studio, but there are six
paintings of Beth.

One painting on the desk.

Three paintings lined up against the wall.

Two paintings on the floor by the paints and brushes.

The studio has an aura of celebration and happiness.

The paintings of the colors are all piled together facing
the wall, as if they have disappeared.

EXT. GRAMERCY. DAY.

Beth and Luke stand at the locked gate of the private park.

Beth takes out a small tool and unlocks the gate.

She smiles and they go in.

Beth sits cross legged on a bench facing Luke.

She begins reading him a poem from Emily Dickinson.

BETH
Safe in their alabaster chambers
untouched by morning and
untouched by noon, sleep the

mEEK members of the
 resurrection, rafter of satin,
 and roof of stone.
 Light laughs the breeze in
 her castle of sunshine;
 babbles the bee in a stolid ear;
 pipe the sweet birds in ignorant
 cadence, ah, what sagacity
 perished here!

Grand go the years in the
 crescent above them;
 worlds scoop their arcs,
 and firmaments row,
 diadems drop and Doges
 surrender, soundless as
 dots on a disk of snow.

Wind blows her hair as Luke watches her.

INT. GROCERY STORE. DAY.

Luke and Beth shop for produce together.

Beth squeezes a tomato and walks on.

Luke walks behind her and squeezes a tomato in curiosity.

EXT. ROOF SWIMMING POOL. ANOTHER DAY.

Luke is cleaning the pool.

Beth comes into the room with a video camera filming him
 with tools and things.

Luke continues to clean, smiling.

He drops his work and takes the camera from her.

He films her, now.

She dances up to the camera and away from it. She twirls.

LUKE

Where did you get this?

BETH
I snuck in my house and
stole it while my dad was
gone.

Luke is unhappy.

BETH
I know, I know.

Luke places the camera on a table and goes over to Beth.

He puts his face up to hers and looks into the camera.

She puts her hand up to his face and cradles it for a moment then kisses him on the cheek.

EXT. FRONT OF APTHORP BUILDING. ANOTHER DAY

Luke is washing the windows out front of the lobby.

Beth comes out. She kisses him on the cheek, and waves goodbye as she walks backwards through the courtyard.

Luke smiles at her and watches her go.

She waves to Gatekeeper Ian, who is stoic.

EXT. GRAND CENTRAL SUBWAY RAMP. THAT DAY

Beth is filming a GYPSY man with long hair playing violin on the landing in the subway area.

Beth's Mean Father Angelo comes up behind her and grabs her arm and leads her away.

He bends his head down to her ear and says something and jerks her ahead of him.

INT. LUKE'S APT. THAT NIGHT.

Luke is walking back and forth in his apartment.

He goes to the window several times looking out.

He gets angry and puts on a jacket and leaves his apartment.

EXT. 84th & AMSTERDAM. NIGHT.

Luke is walking around the corner where he had dropped Beth off before when they started dating.

He walks up the street looking up at the buildings.

He talks to a LADY on the street, she points to the building across from them.

Luke stands on the entrance steps pounding on the door, waiting impatiently for someone, anyone to open the lobby door.

A BUSINESS MAN is coming out with a briefcase, and looks at Luke oddly.

Luke rushes past him and goes inside.

INT. APARTMENT BUILDING.

He looks at the mailboxes and finds the name.

He begins running up the old stairs.

INT. HALLWAY.

Luke knocks on a door. He gets no response.

He bangs on the door, desperate.

Luke backs up and crashes through the door.

FLASHFRAME: A Painting. "Nightmare" by Henry Fuseli

INT. BETH'S FATHER'S APT.

Luke crashes through the door and falls on the floor.

Near the door is Beth. Her hair is completely shaved off. She is dressed in an old skirt and blouse. Her face is black and blue. She is dead. Pink aura around her.

Luke looks up and sees Beth's father has hung himself from the ceiling fan in the living room.

Luke, beginning to cry, frantically takes the bat on the floor by Beth and beats at the hanging body of her father.

He is exhausted, drops the bat, and slowly walks over to Beth's body, sitting next to her, and cries as he looks at her.

He caresses her lips and eyelashes with his fingertips.

He takes her hand and brings it to his face. He cries.

The police siren can be heard.

Luke sees her video camera on the floor by her body and grabs it.

He exits.

INT. LUKE'S APARTMENT. DAYS LATER.

Omad brings him green tea.

OMAD

Boy, you need to drink this tea. You have not eaten for days. I know its hard. I watched my mother and father murdered in front of me in India a long time ago. It is destiny. A destiny we cannot fight.

Luke is laying in his bed with his back turned away from Omad.

Omad pats him on the back.

OMAD
You sleep.
Healing will come.

Omad leaves the room.

Luke has the video camera on the bed next to him.

He picks it up and watches the video of the Gypsy playing violin in the subway.

Then the video shows Beth's feet walking on the sidewalk.

He fasts forward.

The camera has been dropped on the floor sideways in the apartment.

We see a scuffle between the Mean Father Angelo and Beth.

Fast forward.

Beth is dressed differently in an old long dress and her hair has been cut off.

She is obviously screaming and crying.

The Mean Father Angelo hits her with a bat.

Fast forward.

Her body falls to the floor.

Mean Father takes a chair to the middle of the living room and hangs himself, kicking the chair out from under him.

INT. DIRTY BAR. NIGHT.

Luke sits at the bar drunk, and drinking more.

This bar is a gross old dirty bar he has never been into before, rather than the Irish Pub he goes to with Henry.

He wobbles some on his chair and he sinks farther and farther into it.

INT. LUKE'S APARTMENT. NIGHT

Luke has taken different colors of paint and smeared them all over his body in attempt to connect with them again. He lies in a fetal position, naked in the dark, on the wood floor staring at the framed picture of "Mary and the Heavenly Father" he has before him.

EXT. IRISH PUB. NIGHT.

Luke walks inside.

INT. IRISH PUB.

Luke sits at bar and looks around for Henry.

Henry is in a booth with a couple of guys laughing and drunk.

Henry sees Luke and gets up from the table.

He sits next to Luke at bar.

HENRY

I heard what happened
to your woman.

He looks at Luke and then into his drink.

HENRY

I'd be running
fucking amuck right
about now.

Luke runs his hands threw his hair.

Henry puts his arm around Luke's shoulders, while he smokes a cigarette.

INT. ST PATRICK'S CATHEDRAL. NIGHT.

Luke stands before a Madonna & Baby Jesus painting staring up at it.

"MADONNA AND CHILD" by Lippi

It is beautiful and seems to warm him, to remind him of the colors once again, of his connection to Them.

INT. LUKE'S APT. DAY.

Luke is looking at his bed. Beth's clothes are still lying on it, like she had just been there changing her clothes a minute ago.

Everything is the same, the purple walls, the things she bought at the store, everything, except no Beth.

Luke takes her cloths, the plants, the pots and pans, and strips the apartment bare, and throws it all in the trash. All that is left are his painting of the colors, bed, tv, the table and one chair.

Luke picks up the video camera from the table.

He heads to his front door, kicks a painting of Beth that was leaned up against the wall by the door, and leaves with the video camera in hand.

EXT. STREET. DAY.

Luke stands on the street.

Cars are zooming by.

The shadows from the buildings seem darker.

People are looking at him as they walk by.

Luke seems lost, transfixed by his emotions.

EXT. STREET. LATER.

Luke is filming a homeless man lying in some trash in an alley.

He kicks the guy in the ribs to see if he is dead. The homeless man is dead.

There is a color outside of the dead body, a lightest blue.

EXT. STREET. LATER.

He video tapes a very dead dog on the curb. Light blue aura.

He tapes a daisy growing out of the sidewalk crevice.

The daisy is alive.

Luke bends down, while still taping, and breaks the flower from its stem.

A faint white rises from the daisy and disperses.

EXT. OLD BUILDING.

He sits on the ground in front of an old building.

He watches the video of the homeless man, the dog, and the daisy.

None of the colors that he saw showed up on the film.

He is disappointed and gets up to walk down the street.

INT. IRISH PUB. NIGHT.

Luke sits at the bar with Henry. Henry's wearing a Scottish Celtics soccer t-shirt arguing with another patron who is wearing a Glasgow Rangers t-shirt.

A punk band is playing on the small stage.

Luke watches a girl (DOVE) on the dance floor.

She is dressed in a white t-shirt that shows her nipples, and is cut off so one can see her belly button pierced. Her hair is a stringy brown, shoulder length. She has a mini skirt on and bruises show on her legs.

She is hanging on a guy trying to get him to give her a toke off his joint on the dance floor.

She dances in a circle making herself dizzy until she falls down laughing.

Luke seems disgusted when he looks at her.

Henry sees Luke looking at Dove stops arguing with the other guy and turns to Luke.

HENRY

My mother was a whore.
Would lock us out of the
flat while she fucked
them. Right cold it was
too. Bitch.

Henry spits on the floor.

The night in the pub goes on and the boys continue to get more and more drunk.

Henry and Luke drink whiskey until they begin a very drunk and intense conversation in the corner.

LUKE

What's that tattoo on your
forearm mean?

On Henry's right interior forearm is a blue tattoo that says 01/10/2024.

Henry looks at it for a moment.

HENRY

That's the day of me birth
and the year of me death.
On that day I shall be on

this great Scottish island
 named the Isle of Skye.
 A fair beautiful place,
 where the MacKinnon's have
 laid their heads for 900
 years. I'll go to this wee
 cliff, overlooking the wild
 Atlantic ocean. I'll take a
 nice long shot of skag,

Henry acts as if he just put the needle in his arm and
 feels the rush of the drug in his veins, closing his eyes
 for a few seconds.

And I'll fly into the
 beloved arms of the
 afterlife.

Luke just stares at him.

HENRY
 Don't worry my friend. See
 I chose my death day, unlike
 the rest of these fucking
 punters.

He swings his arm around to indicate the rest of the bar.
 He smiles at Luke and pounds him on his back, smiling.

HENRY
 It's just a thing..

A few moments pass. Henry takes a swig of his beer and
 Luke looks down at his.

HENRY
 So, when was the last time
 you saw those colors?

LUKE
 Well, today I think
 I saw the after
 death colors on things.
 I might have been

aware of them all
along but never paid
them much attention.
But today I went out
in search of death

He laughs a little at the sound of that statement.

Henry is interested.

and I found it in an
old homeless dead guy
in the alley. He had a
sort of mist about him.
I tried to see if it
would show up on my video
camera, but it didn't.

HENRY (laughing)
Maybe he wasn't dead
enough?

LUKE (smiles)
Ya. I don't know. (pause)
I'm going to take a piss.

Luke walks to the men's room in the back of the bar.

INT. MEN'S RM.

Luke enters the men's room, and moves to a urinal.

He pisses and hears people in a stall. Sounds like sex.

Luke zips up and goes over to the stall door listening to
the couple do it.

He peaks through the crack in between the door and the
hinge.

Inside the stall he sees a couple. The YOUNG WHITE MAN is
holding the YOUNG BLACK WOMAN up against the stall wall.

Luke watches as they orgasm.

Purple color explodes around them for the tiniest split second.

Luke is shocked, and steps away from the stall.

He exits the men's room.

LUKE
(to Henry at bar)
I just saw two people
fucking in the bathroom.
And when they came, a purple
color was around them
for a moment.

HENRY
Too bad you didn't get
that on video.

LUKE
Maybe I could video you
screwing somebody Henry.
What about that?
(joking - drunkenly)

HENRY (acting wicked)
Could I kill her too?

Luke looks at Henry. Luke is very serious.

HENRY
It would be one hell of
a bang wouldn't it.

He slaps Luke on the back and shows him his small gun he has inside his leather jacket.

Luke looks over at Dove who is dancing violently now.

She thrashes her hips and her hair around. She jumps up and down running into people. She has her eyes closed and sweat drips from her forehead.

Henry looks over at her too. They watch her.

HENRY
How long has it been
since you've seen those
death colors, my friend?

They still watch Dove.

LUKE
Ten years.

HENRY
Hmm. Maybe I could
help a mate out.

LUKE
I haven't the guts
for anything more than
hospitals and dead dogs.

HENRY
But I do. It might be
something I'd enjoy.

HENRY (serious)
Let me help you. You
have nothing to lose.

LUKE
Kill her?

HENRY (Laughs)
I could do it real fast like.
She wouldn't feel a thing.
Besides, she'll be dead in a year
by the business she does. And
if I kill her while fucking
maybe those colors will be
brighter. I'll fuck that
soul right out of her.

Luke stares at Dove.

HENRY

Do you have an alternative
besides your own death?
I can see it in your eyes.
I've contemplated putting
a bullet in me own brain
many a time. But someone
or something always came
through for me, like I can
for you. And,

Henry licks his lips and looks at Dove

you'd be doing me a favor,
as well.

Luke seems upset, going through a mirage of emotions.
Desperate, unsure.

HENRY

You let me handle the details,
all you have to do is film it
and wait.

Henry opens his arms wide and looks up at the ceiling
smiling.

Luke watches Henry. Henry smiles a wide mouthed grin, which
shows a tooth missing.

Luke stare at Dove. Henry gets up and walks into the crowd
of people dancing.

EXT. STREET. LATER THAT NIGHT.

Dove is walking outside of the bar on the sidewalk, she is
getting a cigarette out of her purse.

Luke and Henry walk up to her. Henry lights her cigarette.

FLASHFRAME. A Painting. "Lady of the Lake" by Ian Daniels

DOVE

Hey thanks. What's going on tonight. Any action you know of?

HENRY

Well, actually hen I was wondering if you'd be interested in coming home with me for a few hours of play?

DOVE

Oh, I like your accent. Where you from honey? England? (she laughs)

HENRY

I'm no fucking Sassenach, I'm Scottish, a real man. And I could show you a real prick too.

DOVE

Oh ya, that's sounds nice But there'd be a small fee involved.

HENRY

He'd like to watch.

Pointing to Luke.

DOVE

That'll be extra. I say \$100 bucks.

She smokes her cigarette, looking at them.

Henry pulls the cash out of his pocket and shows it to her.

She makes a motion with her hand to give it to her.

Henry puts it in her hand.

She counts it.

DOVE
Where to?

She looks at Henry.

Henry looks at Luke.

Luke hails a cab.

INT. LUKE'S APARTMENT.

Dove is looking around at the paintings leaning up against the walls.

Henry comes up behind her and bites her neck.

DOVE
Ooh, your breath stinks,
have a peppermint.

She hands Henry a peppermint from her purse.

HENRY
Any booze my man?

LUKE
Um, ya here.

Luke gets a small bottle of whiskey from the cabinet and hands it to Henry.

Luke goes into his bathroom and shuts the door.

INT. BATHROOM.

Luke is shaking and nervous. He looks in the mirror at himself.

He splashes water on his face and dries off. He can hear Dove giggling in the other room.

He bows his head and closes his eyes.

He exits the bathroom

INT. APARTMENT.

Dove looks over.

Luke gets a duffle bag from the corner and pulls out a tripod and video camera from the inside.

He begins setting it up in the corner.

Henry grabs Luke's bed and moves it to the center of the room.

HENRY
Lets do this right.

DOVE (to Luke)
Are you going to film me?

HENRY
Yes, he is my dear.

Henry comes up behind Dove putting an arm around her waist, and saying quietly into her ear.

And there's one more
condition for our
agreement. You have to
wear this bandana.

He puts his bandana over her eyes.

No peeking. You
understand?

DOVE (she smiles)
Ya..

Henry gulps some more whiskey, puts the empty bottle on the floor, and then grabs her.

He takes Dove and throws her on the bed. She laughs and lands on the bed on her back.

Luke watches through the camera lens.

Henry kisses Dove hard on her lips and neck.

He rips her shirt open, as her shirt buttons fall to the floor. She squeals

Luke watches, still, he stands, waiting.

We can hear Henry and Dove making sex sounds.

It sounds like a climax.

Luke becomes tense, his fists balling up in anticipation.

Then we hear a gun shot.

Blood splatters on the bed sheets everywhere.

Henry is leaning over Dove with the gun in his hand, the barrel against the front of her forehead.

Luke is hit with a jolt, backs away from the camera.

The sound of a heart beat is so loud, suddenly explosive, as to nearly shatter the eardrum.

He watches as her soul, ever so slowly, begins to rise from her body.

A shadow at first, dark, then dark green, light green, slips into strings of red, turns to pink and orange. They slide together, revolving in a circle dance above her. They turn faster and faster. Hypnotic. Silver, gold. Then they shear together, into a white hot color and implode into the nothingness.

Luke falls to his hands. Blood drips from his mouth and nose. The heart beat fades.

Darkness for a few seconds.

He opens his eyes.

The room is blurry, but he can see that Henry wraps up the body in a blanket, heaves the weight over his shoulder, and leaves the apartment with it.

Luke lays on the floor, breathing heavily, closing his eyes.

INT. LUKE'S APARTMENT. MORNING.

Luke sits on the wood floor before his TV and VCR.

He plugs in the video camera and pushes play.

He watches as Henry shoots Dove.

The colors do not show up on the video.

He rewinds it several times. Watching for it, but nothing appears.

He lays on the floor staring at the paused scene.

Luke makes a sound like he wants to cry but he can't.

A desperate, disappointed, eerie sound.

He gets up and begins washing the blood off the wall.

EXT. APTHORP FORMAL GARDEN. DAY.

Luke is sitting on the ground digging with a small trowel.

Omad comes to talk to Luke.

OMAD (gently)
How's it going my boy?

LUKE
Good. I should be done
with this weeding by
tomorrow so I can start
on the roses.

OMAD
Clip the bushes too when

you have a chance. Thank
you. You do a good job.

Omad puts his hand on Luke's shoulder for a moment and then
walks back inside apartment building.

EXT. APTHORP BUILDING. STREET SIDE. MID DAY.

Luke sets down big planters of Poinsettia flowers outside
the gate entrance. He is decorating the gate with winter
plants and lights..

He watches different kinds of people walk by.

Richly dressed people.

Couples.

Old ladies pushing their red shopping carts.

A group of girls laughing as they look in a shop window
down the street.

Luke spots a DRUG DEALER.

He watches a MAN in a black coat, holding onto a LITTLE
GIRL's hand, paying her too much attention, walking quickly
up the street.

He sees a PRIEST entering a deli.

Lots of people who could be sacrificed for his cause.

EXT. APTHORP ROOF POOL. DAY

Luke stands before the pool, cleaning it.

A large insect near his face.

Luke grabs the bee in his hand and crushes it.

He opens his hand and blue tint of color rests around the
insect for a second and then is gone.

He stares at it..

INT. LUKE'S APT. DAY

He has the video camera and is filming one of his paintings.

He walks left then right, moving the camera around.

He plugs his video camera into the tv and watches the film he just made.

It's as if he is trying to capture movement and light in his paintings mimicking his visions.

He touches the tv with his fingers.

INT. LUKE'S APARTMENT. EVENING.

Luke sits at his desk drinking a cup of coffee. He looks at a painting of St Francis of Assisi in a book.

("St. Francis in Ecstasy" by Zurbaran)

EXT. DIRTY STREET. DAY.

Luke is walking up a street in a rather dirty and shady part of the city.

People linger in doorways, sit on stairs, yell at each other.

Luke has his backpack with him. He looks around as he walks, as if curious, thinking.

A 45 year old, tall and built, weathered, looking man named GLEN, whom is smoking a cigarette, steps out of a dark doorway.

He steps in front of Luke.

GLEN

Hey, you looking for,
Uh, something I can

help you with?

LUKE
No thanks.

Luke keeps walking. Glen walks behind him.

GLEN
I've got all kinds.
Russian girls, Black,
Mexican, Chinese, young
and old.

Luke continues walking.

GLEN
Oh, you like boys then.
I got a fine boy,
very fine. Young, ripe,
knows the tricks of the
trade, if you know
what I mean.

Luke stops then and turns around and looks at Glen
horrified. Glen takes this as a sign he is interested.

GLEN
You want to meet him?
Check him out first.
He's nice and childlike.
Around thirteen.
Come with me I'll
show you my boy.

Luke stands on the sidewalk for a few seconds staring at
Glen. He hesitates thinking, and then follows him.

INT. BROKEN DOWN BUILDING.

They enter the building and go down a hall and stop before
a room.

INT. ROOM.

Glen opens the door and yells in.

GLEN
Hey David I've got a
customer here. Get the
fuck out here.

Glen goes inside the room.

Luke peaks in through the door. Checking the space before entering.

DAVID comes out of the bathroom holding a beer in his hand.

FLASHFRAME. A Painting. ("David & Goliath" by Caravaggio)

David has no shirt on. His body is very thin and he has bruises and cuts on him. He wears a pair of baggy khakis and tennis shoes. The TV is blaring.

There is a bed, a TV stand, a TV, a lazy boy chair in the corner, a closet and a bathroom. All is very run down and dirty.

Luke looks around.

LUKE
Hey, man. Can I talk to
him first?

GLEN
I guess, but only a couple
minutes. And I won't be
far. I told ya you'd like
him.

Glen exits the room.

Luke looks at David who grabs a beer from a cooler in the corner.

DAVID
What is this man? I don't

want to talk to you. Lets
get this over with.

LUKE
I don't want to do it.
I just wanted to see if
you were really his son.

DAVID
Born and raised.

David sits on the bed.

DAVID
Look, if that's all you
wanted you can go now,
or pay to talk some more
or whatever, otherwise
leave.

Luke thinks for a second.

LUKE
I'll be right back.

Luke exits the room.

INT. HALLWAY

He walks towards the outdoors where Glen is standing.

LUKE
Um, ya.

Glen turns around.

LUKE
How much for 15 minutes?

GLEN
Twenty bucks.

Luke turns around, his back facing Glen and pulls some money out of his pocket.

He turns back around and hands the money to Glen.

GLEN

Alright, mother fucker,
a few rules. No punching
him, no strangling him.
He can get you off, or you
can fuck him, that's it, ok?

Luke nods his head and walks toward the room.

INT. ROOM.

David is still sitting on the bed, drinking the bottle of beer and watching the TV.

Luke puts his backpack on the bed.

LUKE

I paid your dad for 15
minutes.

Long pause.

Have you been
doing this for long?

DAVID

Since I was nine.

LUKE

Do you hate him for it?

DAVID

I'd kill him if I could.
But he'd kill me first.

LUKE

Would you miss him then?

DAVID
Hell no.

LUKE
Where would you go?

DAVID
My friends, or get on the
bus out of here.

Luke gets a pint of whiskey out of his backpack, and walks over to David.

LUKE
Whiskey?

David takes the bottle and drinks a couple of times. Then takes a swig of his beer.

DAVID
What do you care anyway?

LUKE
I wonder if I couldn't
help you.

DAVID
The only way to help me
is to kill me or him.
And you don't look like
the type.

LUKE
What could we kill
him with?

David looks at Luke wide eyed.

DAVID

There is nothing here in
the room that I know of
that could..

David stops to think. He is drunk and a little wobbly.

He walks over to the drawers next to the bed and opens up
the last one.

He pulls out a hammer.

DAVID (laughing)

What do you think? I
could hammer his head
into a pulp. That would
be fucking funny.

Luke gets up and walks over to him, handing him the bottle
of whiskey. He takes the hammer from David.

He studies it for a second, turning it this way and that.

David takes another drink.

LUKE

What if you stuck this in
his temple.

He points to the claw part of the hammer.

Right here in
the soft spot.

Luke puts his finger up to David's temple, and makes a move
like stabbing into his head.

David nods.

LUKE

Look, David I'll tell you something. I can help you kill him. I can be right here, ready. But I need to get it on my video. Just for my own personal reasons. And you'd have to kill him during... With his eyes closed.

DAVID

I know how to get him to close his eyes. How much money could you give me?

LUKE

I got \$150 bucks on me. I imagine I would have to give some to him to get him to come in here. You could have the rest.

David looks out the window at the dirty street and people outside.

LUKE

You could just walk right out of here afterward. Free.

David turns toward Luke.

DAVID

Free.

He pauses, contemplating that possibility

DAVID

I could do it. (pause)

But what if you're a
cop?

LUKE
I'm not. I'm barely older
then you. I just have, a
need. What do you say?

David nods his head. Luke takes David's hand that is
holding the hammer, and lifts it to his (Luke's) temple.

LUKE
As hard as you possibly
can David.

Luke takes the hammer from him and hides it underneath the
lazy boy chair.

He quickly takes out the video camera and tripod and sets
it up in the closet opposite of the chair.

He closes the closet door until only an inch remains open
for the video camera to capture the scene, without notice.

Luke exits the room.

As he walks down the hallway, he is in slow motion,
surreal, and off balanced. We watch him walk down the
hall, to the door, open the door, sunlight blasts him from
the outside, he steps outside onto the street.

After he steps onto the street, regular motion and balance
return, regular speed.

EXT. STREET.

Luke walks towards Glen who is talking to ANOTHER GUY.

LUKE
Hey, can I talk to you
for a second?

GLEN

What? He not good enough?

LUKE

Actually I was wondering
if I could ask a special
favor.

GLEN

O.K?

LUKE

How much would it cost me
to watch you....., with him.

Glen is surprised, but nods his head.

GLEN

OK, that would be another
\$30 bucks.

LUKE

Right.

He hands some money to Glen. Glen takes it fast and puts
it in his pocket.

They head inside.

INT. ROOM.

Luke puts some money under the pillow while David looks at
him, and Glen's back is turned.

David is nervous, standing by the window fidgeting. He
breathes really hard, like he's psyching himself up.

Luke looks at him and nods his head, to help him be brave.

GLEN
OK, lets do this.
Come over here boy.

He laughs.

GLEN
I am my father's son
I'll tell ya.

Glen sits on the bed.

LUKE
Actually could you sit
in this chair? I'll stand
over here.

GLEN
Whatever.

Glen sits in the chair and motions for David to go over to him.

David slowly walks towards Glen.

He looks back at Luke who stands by the closet, arms folded, waiting.

David gets on his knees before his dad.

INT. ROOM
(complete silence)

Glen is making a face.

Glen grabs the arms of the chair with his hands and closes his eyes tight.

David on his knees, with one hand grabs the hammer from beneath the chair, sits back, takes his arm back as far as

he can and slams the hammer claw deep into the temple of Glen.

Glen opens his eyes and stares at David as his body convulses and blood comes out of his mouth.

David quickly jumps up, spits on his father, wipes his mouth with the back of his hand.

He turns, grabs the money from under the pillow and runs out the room.

Luke smiles, on his knees, as he watches Glen finally die, and his soul rise from his body.

(sound returns, heart beat)

The soul, effervescent, beautiful, revolves, and rises a foot above the body. A tangle of colors, vibrant tangerine, deep brown, rich red, azure. Surreal motion, it turns until it stops, and suddenly becomes white, and then implodes, and is gone.

Luke is happy. He laughs and hugs himself, still on his knees. He bleeds from his nose and his hands shake. He kneels on the floor smiling, looking up at as if to say thank you.

*Flash of a painting.

"St. Francis in Meditation," Zurbaran

INT. LUKE'S APARTMENT. NIGHT

Luke adjusts the TV and plugs in the video camera.

He watches the scene unfold.

Glen's dead and motionless body sits very still in the chair, but no colors of death rise from his body.

LUKE (yells)
No! No! Don't do this to
me. Fuck.

He turns away from the TV.
Talking to himself out loud.

LUKE

Its ok. Its ok.
 Don't panic.
 Relax, there has
 to be a reason.
 Breath.

Luke sits on the edge of his bed staring off into nothingness.

EXT. AN OUTDOOR CAFE. MORNING.

Luke sits on the patio of the B Bar drinking coffee.

He has on the table a newspaper, opened, but he does not read it.

Instead he watches people at tables around him.

He watches people for a while, like he is waiting.

He writes on the newspaper: HUNTING. HUNTING. HUNTING.

AN article catches his attention.

"The Catholic Diocese has released information surrounding rape allegations against a coveted Queen's NYC priest. Sister Judith Bradley stated in her report to police that Father Hal Fernos raped her last Friday in his quarters. The claim is currently being investigated by NYPD and Catholic officials. Father Fernos has been temporarily released from his position at St. Mary's until further notice."

Luke closes the paper.

EXT. BOWERY STREET. DAY

Luke is at a pay phone.

WOMAN

St. Mary's Parish.

LUKE

Yes. This is Father

Thomas McGill from the
New York Catholic Charities
Office. I was wondering if
I could speak with Sister
Judith.

WOMAN

I'm sorry father, she is
not here this afternoon.
She is at The Cloisters in
Manhattan, attending a small
concert. May I take a
message?

LUKE

No sister, thank you. I will
try again later this week.
Good bye.

He hangs up.

EXT. THE CLOISTERS, 190th ST. MANHATTAN.

Luke dressed as a priest, in black pants, black shirt and
the white collar walks up the entrance of the Gothic-
Romanesque European abbey.

The beautiful stone building is peaceful and meditative.

INT. CLOISTER GARDEN.

Luke walks through the exterior hallway of arches
surrounding the Cloister garden.

INT. CLOISTER.

Luke can hear the violin being played close by.

He stops a YOUNG CLOISTER ATTENDANT.

She points through the large doorway, in the direction he
should go.

INT. SMALL STONE ROOM.

The room is inside the cloister but is a tiny outdoor plaza, entirely surrounded by white marble arches and dark columns. The 12th century room, Saint Guilhem Cloister, is a graceful but stern gothic space, lit by the downward slope of the sun.

Six violinist's play a Mozart piece while the audience sits in wooden folding chairs, and are standing.

Luke sees a few nuns standing. He walks up to them.

He whispers.

LUKE

I am trying to find
Sister Judith.

PALE NUN

She is there, seated.

Luke sees her sitting in the small audience.

He waits for the concert to finish, as he stands listening to the striking music.

When the concert ends he waits as people begin to file out of the marble plaza and into the surrounding rooms.

He approaches SISTER JUDITH, a slightly overweight, but lovely young woman, with pale skin, rosy cheeks, dressed in the traditional nun garb, with a silver cross hanging around her neck, her long blonde hair showing from under the habit (hat).

LUKE

Sister Judith?

SISTER JUDITH

Yes?

LUKE

Sister, I am from the
Catholic Diocese of
New York. I was hoping
I could talk to you
for a few moments.

SISTER JUDITH

Well, yes, of course, but
I have already spoken to
a church delegate yesterday.

LUKE

We just needed to ask a
few more things if you
don't mind the interruption.
Perhaps we could walk and
talk.

EXT. CLOISTER WALKWAY. DAY

They walk side by side on a tree covered path through
shrubbery and flowers.

Luke has pad of paper and is writing.

SISTER JUDITH

Well, after Mass we had
a bake sale to raise funds
for a new gym floor at the
high school. I had worked
with Father Fernos for many
months on fund raising
projects. That evening he
asked Mother Superior if he
could fix me a special thank
you dinner at his quarters.

Sister Judith pauses to swallow.

We had meatloaf and potatoes,
as well as some red wine. I
had one glass, as that is all
I can handle.

She raises her hand to her lips for a moment in shock.

I felt rather fuzzy after the
wine and he had me lay down on
the couch for a moment. I must
have fallen asleep, or some
thing, because I woke on his

bed. He, Father Fernos was...
 was pulling on his pants
 very fast, and everything was
 blurry, like I couldn't see
 well. I felt like being sick
 and my insides hurt.

She is near to crying.

I don't think he knew I woke
 and saw him putting his pants
 on. I tried to sit up and made
 a sound. He quickly called
 to have someone come get me.
 I heard him tell one of the
 Sisters I must have gotten food
 poisoning, and he had attempted
 to help me out by making me rest.
 They helped me to my room, where
 I was sick for many hours. I
 prayed, and was able to tell
 my superior what I believed
 happened. I went to the
 hospital immediately after and
 they performed a rape kit. That
 was four days ago.

She pauses while Luke waits patiently.

I came here to get escape that..
 My history. But,

She has some tears.

He stops and puts his hand out to hold hers.

LUKE

Thank you Sister for your
 testimony, and your time today.
 I am sorry you have to go
 through this once again. I
 hope that we can bring this
 situation to a head, and find
 justice. I will be in touch
 soon.

Sister Judith nods.

They have completed their walk through the courtyards and path and are back at another entrance.

Luke pats her hand, smiles, and walks briskly away.

EXT. A QUEENS STREET. DAY. LIGHTLY SNOWING

Luke watches from across the street, as FATHER FERNOS gets out of an old black car.

Fernos checks the door to make sure it is locked.

Fernos carries a black leather bag. He is dressed in the black pants, black sweater, black shoes, and white collar. He is in his mid fifties, wears glasses.

He walks up to a small house in the back, behind the Cathedral.

INT. LUKE'S APARTMENT. THAT NIGHT.

Luke stands by the table using a cell phone.

Henry sits on the bed.

LUKE

Yes Father you need to
show up promptly at 6pm
for the committee to ask
some more questions of you.

He listens.

LUKE

I am aware you have
already been interviewed
several times, but this is
special Diocese committee
sent from Rome. You cannot
decline.

He listens.

LUKE

Yes. Come at 6pm to the
address I have given you.

He listens.

LUKE

O.K. Father we'll see you
tomorrow.

Luke hangs up. He dials another number.

LUKE

Hello. This is Father
John Gilbert. I spoke with
Sister Judith briefly at the
Cloister today. May I speak
with the Mother Superior.

He waits.

Hello, Mother Superior, I am
Father Thomas McGill
calling on behalf of Catholic
Diocese of New York. It is my
desire to represent Sister
Judith before the committee, as
I believe she needs a commissioner
of her story. Tomorrow there is
an important meeting of the
Diocese and she needs to attend.

He listens.

LUKE

Yes, at 5:30 pm. The
address is 416 West 14th St.

He listens.

LUKE

No, it is better for the
committee if there is no

other attendants, as it might distract from the interview.

He listens.

LUKE
Thank you.

He hangs up and hands the cell phone to Henry.

Henry smiles.

INT. DIRTY EAST VILLAGE BAR. NIGHT

Luke is talking to BIG JOHN, a large tattooed and pierced guy, a drug dealer, in the corner.

Henry drinks at the bar watching.

Luke hands Big John some money.

Big John nods to his ASSISTANT GUY.

The assistant guy walks off deeper into the bar.

Luke goes over and sits next to Henry. Henry smiles.

Big John brings over a small paper bag and puts it on the bar next to Luke.

EXT. MEATPACKING DISTRICT BUILDING. EVENING. RAINING

A car pulls up to the building.

Sister Judith gets out.

YOUNG NUN gets out of the car and comes around to Sister Judith.

She gives her a hug.

Young Nun gets back in the car and drives away.

Sister Judith turns around and walks toward the building.

Luke comes out of the front door of the building, dressed as the priest.

He walks to Sister Judith and shakes her hand, he welcomes her inside, opening the door for her.

*Flashframe. A painting.

"Judith & Holofernes," by Artemesia Gentileschi

INT. LARGE EMPTY ROOM.

The room Luke escorts Sister Judith into is empty except for a large table and four chairs.

Opposite the table is one single chair.

The tripod and video camera are set up in the corner.

There is little light in the room, except for two lamps on the table and the little evening light shining through the one window in the room.

On the table is a plate of crackers, some cookies, and donuts, a pitcher of water, and some cups.

He pours a glass of water for Sister Judith and hands it to her.

LUKE

The other's are late.
They will be arriving
shortly. How are you?

Sister Judith drinks some of the water.

SISTER JUDITH

I am doing ok Father.
Still sick to my stomach
often, but I'm trying to
rest.

LUKE

Good, good. Here
sit down. Drink some

more water, have a
cracker.

He pours her another glass of water. She drinks it.

LUKE
Perhaps you would be
more comfortable in the
other room until everyone
arrives.

He helps her out of the chair and they exit the room.

INT. SMALL ROOM.

The room has a couch and a table with a lamp on it.

LUKE
Please excuse me for a
moment.

Luke leaves the room as she sits on the couch.

Slowly, things get surreal and dreamy for Sister Judith.
Through her eyes we see the room go blurry, then focused
again. She hears music.

She looks at her fingers, which look strange.

INT. OTHER ROOM.

Father Fernos has arrived and is standing in the room
looking around.

Luke comes into the room.

FLASHFRAME. A Painting. ("The Pope" by Francis Bacon)

LUKE
Please have a seat Father.
The others are late and will

be arriving shortly. As it is already getting late I am obligated to start the interview process without them.

Father Fernos sits down reluctantly.

FATHER FERNOS

Well, I don't feel comfortable without the rest of the committee.

LUKE

Father, let's start with that night. Please just explain briefly what happened.

Luke sits behind the large table in a chair.

FERNOS

Quite simply she collapsed on my couch after a light dinner, and I called Mother Superior immediately. Her claim is ridiculous. She must have eaten something bad at the church rectory. She was hallucinating. Maybe she does drugs. I don't know.

LUKE

So, that is your story Father? That she must have been hallucinating from the effect of some food poisoning or illegal drug? I find that quiet unbelievable, frankly.

FERNOS

Look, young man I am not here to be harassed. I thought this was a committee hearing for me to tell my story. Where is the rest of the interviewers?

Luke gets up from the table and walks around the table towards Father Fernos.

He takes something from his pocket.

He quickly punctures Fernos upper arm with a syringe, pushing the substance into his blood stream.

Fernos stands up, falling back ward over the chair.

FERNOS
What the!

Suddenly he sees blurry.

He fails to be able to get up from the floor, visibly dizzy and drugged by Luke.

LUKE
You're going to get it
now you sick fuck.

Luke kicks him in the stomach.

He takes rope from his pocket and ties Fernos wrists together behind his back as Fernos lies on the floor.

Luke leaves the room.

INT. SMALL ROOM.

Luke enters the small room where Sister Judith is sitting on the couch, kind of haphazardly.

He sits by her on the couch.

LUKE
Drink up the rest
of your water, ok.

He hands her the water.

She drinks the rest of the liquid.

LUKE

Sister Judith. Did
Father Fernos rape you?

SISTER JUDITH

Yes. I thought it could
never happen to me again
but it did.

She cries. Sister Judith is obviously drugged. Her voice
wavers and sounds odd.

LUKE

You mustn't stop being
brave Judith. You are
forever loved by God. He
will help you get through
this.

SISTER JUDITH

No. I won't be sorrowful.
I will be strong Father.

She smiles at Luke and holds the crucifix around her neck.

LUKE

He will pay for his sin
against you. He must.
He must Sister.

SISTER JUDITH.

He must. I know he will
go to hell for it.

LUKE

He may pay for his sin
now. We can help purge
the world of it.

Sister Judith looks at Luke.

LUKE

Let us give him penance,
Sister, for his lust.

SISTER JUDITH
But how?

LUKE
You take him to the place
he took you. To that place
within, where he can then
give his confession. It
would be the righteous act,
to do that. You take him
through the four stages.
Nativity, Annunciation,
Crucifixion and Resurrection.

SISTER JUDITH
I could do that?

LUKE
You can. I will
help you.

Luke holds Sister Judith's hand, and leads her out of the
room.

INT. BIG ROOM.

Father Fernos is still laying on the ground with his hands
tied. He has his eyes closed, but opens them when he hears
them come in.

FERNOS
I am sick.
You have little to
convict me of it. I
am a priest. A man of
God. I do not sin
against Them. They have
accepted my flaws as, as
part of a holy love.

SISTER JUDITH
Why is he tied?

LUKE
He refuses to confess.
He has let the devil
overcome him. I needed
to keep him calm, to
protect you.

Sister Judith is livid. Her face red, she looks like she will go mad.

LUKE
You see Sister, you must
show him the way of truth.
Without it he shall go on
hurting you and himself.

Luke whispers to Judith in her ear.

LUKE
You must take him as he
took you.

Luke puts a large metal and wood crucifix into her hand.
It is sharpened at the point.

FLASHFRAMES

Like the bright lights of a camera, the scene is lit up in a number of three second moments.

First, Judith, still dressed in her black dress and habit is sitting on top of Fernos. He struggles.

Second, Judith is dressed but riding on top of Fernos.

Third, as Fernos seems to buck up in the air with struggle or ecstasy and fear, both of them in this erratic drugged state, she plunges the sharpened crucifix through his neck.

END OF FLASHFRAMES

The scream of Judith, the gurgled scream of Fernos and the ecstatic cry of Luke all ring out together.

The sound of a heartbeat grows out of nowhere, getting stronger and louder.

Judith falls over onto the ground next to Fernos. She cries.

Luke watches the white ball of the soul emerge out of Fernos chest and hover a few inches above him.

Luke, across the room, reaches his arms out in front of him, like a dance, as if to touch the soul.

The colors, so vivid as to not be of earth, begin to bloom and swim, turning faster and faster and faster.

Luke smiles and cries at their revolution, until they stop, and suddenly implode into void.

Blood is running out of his nose. He is crazed.

Out of the surreal moment Luke comes to.

Judith is screaming, staring at the dead body of Father Fernos.

Luke stumbles forward trying to come out of the daze.

LUKE
Shit.

He gets a hold of Judith on the floor.

He makes her stand up.

He takes a pill out of his pocket.

LUKE
Judith, take this. Here

I mean it. Swallow it.
It'll make it go away.

Judith takes the pill and swallows crying softly now.

LUKE
Lets get out of here.

Luke grabs his tripod and camera and stuffs them in his backpack.

He grabs Judith, who can barely walk, and they head out the door.

EXT. BUILDING. STREET SIDE. NIGHT.

It is raining outside. Judith stops on the sidewalk and stares at her bloody hands.

Luke bends down and puts his hands in a puddle of water coming up and rinsing her hands of the blood, many times. Finally he washes her face with his palms, attempting to cleanse the tears from her cheeks.

Luke holds her up and they walk down the street.

Cars rush by.

Luke looks around like he doesn't know what to do with her. Judith seems drunk, groggy, disoriented.

Luke sees a couple blocks ahead a sign for the Riverside Hotel.

INT. RIVERSIDE FRONT DESK.

A little grungy OLD MAN looks at Luke and Judith with disdain and annoyance.

OLD MAN
Yes?

Luke is still holding Judith up.

LUKE
Yes, I'd like a room
please.

OLD MAN
Thirty nine dollars plus
thirty dollars deposit.

Luke throws some money through the hole.

LUKE
That should be enough.

He puts his hand out for the key. The old man hands him a piece of paper.

OLD MAN
Fill that out.

Luke is exhausted and freaking out. He fills out the paper and hands it again through the small hole in the bullet proof glass.

INT. RIVERSIDE HOTEL ROOM.

The room is the size of a closet with just enough room for one person to stand inside. An old cot like bed with a mattress on top of it, a tv, and a desk are crammed into the light green concrete space.

Luke lays Judith, now seemingly unconscious, on the bed.

He takes her shoes off and looks around.

He exits the room and walks down the dirty hallway looking for the bathroom.

INT. BATHROOM.

He turns the corner and sees the bathroom. There is a large puddle of water in the center of the room, three stalls on his right, some sinks in front of him, and

showers on his left. The large mirrors are covered in graffiti. It's like nothing he has ever seen. Even worse than the orphanage.

He gets some paper towels and wets them under the sink.

INT. HOTEL ROOM.

He attempts to dry Sister Judith's hair with the paper towels.

He washes her face, and her hands of any blood.

Luke pulls the covers down and puts her under the blankets, pulling them up to her chin.

Judith opens her eyes then and looks at Luke pleading.

JUDITH
Why did I do that?

LUKE
Because you had to.

He touches her forehead, she closes her eyes, and he exits the room.

INT. LUKE'S APARTMENT. NIGHT

Luke is rocking back and forth on the floor, staring at the paused scene on the TV. The priest's soul has failed to show up on the video.

Luke rocks and rocks.

The room is dark except for the TV light.

A book lay open on the floor near Luke.

It is an art book with the page open to a painting.

"St. Francis With Skull," by Zurbaran.

INT. LUKE'S APARTMENT. DAY

The apartment is brightly lit by the sun streaming in through the large window.

Luke sits on a chair, his back to the window, sunlight behind him. Its almost overly bright.

Luke has a gun held up to his mouth. Half the length of it inside his mouth.

His hand is shaking profusely and he has his eyes tightly shut.

He holds it inside his mouth for at least five seconds.

He slowly pulls it out of his mouth and lowers it to his lap.

He stares down at the gun in his hand.

EXT. OCEAN.

Luke is dreaming. The sun is low on the horizon of a dark sea.

Luke, naked, is being pulled by an unseen force down into the depths of the water.

INT. LUKE'S APARTMENT. DAWN.

Luke is laying on his bed naked, he is sweating, and is shivering from cold.

He wakes suddenly.

EXT. APTHORP ROOF SWIMMING POOL. WINTER NIGHT. SNOWING

Luke puts his backpack on the ground.

He bends down and pulls the video camera out of it.

Henry drops two large center blocks and rope on the ground by the pool.

HENRY

Look, mate, I'm nervous about this. It's even too crazy for me. can't we just go have a cold Guinness and pull a girl or something?

Luke looks around, hands on hips.

LUKE

O.K. I'm going to call nine one one now.

Henry is freaked out.

LUKE (softly)

This is my sacrifice, do not disturb it.

He turns away and then back at Henry softly.

Thank you Henry.

Luke hands Henry the video camera.

Luke walks away, using the phone.

Henry looks at the camera.

EXT. SWIMMING POOL. MOMENTS LATER.

Luke runs to the side of the pool where the center blocks are.

He takes his jacket off and stares at the blocks for a second.

He takes a piece of paper out of his pocket.

It is the picture of the "Mary and the Heavenly Father" folded up into fours.

He folds it back up and puts it back in his pocket.

He slips his feet through the holes in the blocks and puts the rope over his shoulders.

Luke and Henry look at each other.

Luke nods, Henry nods.

Luke jumps in the deep end of the pool.

Henry, with large eyes, points the video camera at Luke in the pool, but does not look through the lens. He is nervous, looking around, switching from foot to foot.

He hears the ambulance coming far away.

Luke has his eyes open, his arms above his head.

He does not struggle, but he is scared.

He slowly dies, eyes open in fear.

Henry watches as the last few bubbles of Luke's breath reach the surface.

Luke has drowned.

Henry is absorbed in looking at Luke dead in the pool. He just seems taken with it.

Henry hears the ambulance pull up on the street below.

He looks down at Luke, filming, and then up at the entrance, he waits as long as he can.

He turns and runs to the exit elevator with the camera.

The two AMBULANCE GUYS come through the other elevator with the board and box. They run to the pool.

They pull Luke out of the water and begin CPR.

INT. PSYCHIATRIC WARD ROOM. CITY HOSPITAL. NIGHT

Luke is laying on a bed in a room by himself.

One wall is a large window so that the nurses can see in.

He is dressed in blue hospital pants and a long blue hospital garment shirt that ties in the back.

Luke opens his eyes and sees the bright light above him.

Suddenly his body contorts up in an arch. In unimaginable pain. He makes no sound but his face shows absolute horror.

Flashframe. A painting.
("William" by William Blake)

Luke has realized, can feel, that the gift of seeing the soul colors is gone. He will never be able to see them, hear them, smell them again. He is truly no longer the gifted one, he has been abandoned, ultimately. Empty.

He opens and shuts his eyes several times.

He screams in total torment.

LUKE
No God no! It's gone.
It's gone.

He screams and screams in torment.

He is not tied down, so when a nurse runs into the room she is unable to hold him when he gets off the bed.

He pushes the nurse to the floor and runs into the nurses area.

Other Nurses are alarmed and try to get a hold of him.

Luke runs.

He finds a door and begins rushing down the stairs.

He reaches the first floor.

EXT. CITY STREET. NIGHT. LIGHT SNOW.

It is snowing and the road and sidewalks are covered in snow.

Luke runs down the street.

He goes down the stairs into the subway waiting area.

INT. SUBWAY STATION.

The train pulls up and the doors open.

Luke gets on, while people look at him strange.

INT. TRAIN CAR.

Luke walks through many cars until he finds one that is empty except for one LITTLE OLD LADY.

The Little Old Lady holds onto her purse and looks out the window at the subway walls rushing by.

Luke is in shock.

He sits on the seat rocking to the motion of the train car.

He looks blank yet crazed.

He sees the lady, as if for the first time.

Luke, as if by magnetic force, gets up and stands before the Little Old Lady.

He strangles the Little Old Lady on the floor of the train car.

He shakes her neck over and over, he holds her dead body in his arms, he cries.

He gets up and backs away from her body. He did not see her death colors.

Eerie silence. A beeping sound. The subway is coming. The sound of the screeching and dragon like umber of the NYC subway coming closer.

FEMALE COMPUTER VOICE

The next stop is 79th street.

Subway doors open.

MALE COMPUTER VOICE

Stand clear of the closing doors please.

Subway door closes.

Luke walks towards the stairs and sees in the subway car window Sarah the little girl from the orphanage, and Beth his girlfriend, looking out at him.

EXT. WEST 79th. SUNRISE.

A 79th and Broadway street. The sun is starting to come up.

A light snow is falling.

The street has a number of people walking.

Old man with oxygen tank.

Men in suits and briefcases.

A nicely dressed lady walking quickly with her small white dog.

Slowly camera spies running barefoot through the crowd of people on the sidewalk, Luke, in a blue hospital garment (pants and shirt).

He is frantically pushing people out of his way. He falls a couple of times on the ground, but gets up and continues to run through the white dawn snow..

He runs to the large iron gate entrance of the Apthorp apartment building on 79th and Broadway.

Gatekeeper Ian steps out of his gate box and looks at Luke then presses the button to open the gate.

INT. COURTYARD.

He rushes past the white gloved doorman, through the front door, and up grand marble stairs.

Luke crashes through his apartment door and slams it behind him.

INT. LUKE'S APARTMENT.

Luke grabs a butcher knife from a drawer in kitchen, and begins slashing one of the large soul color paintings to shreds. Destroying it violently.

He heaves one shredded painting onto the floor and begins destroying the other.

POLICE crash through the door. They hold guns in their hands, pointed at Luke.

OLDER COP(yells)
NYPD!! Put the knife down.
Put the knife down now!

Luke continues to slash at paintings, crazily. He is mad, uncompromising, aggressive.

YOUNG ROOKIE
Put the fucking knife
Down!

The Young Rookie, we now recognize as Joe, Luke's best friend from the orphanage.

Luke turns to them, mad, insane.

Young Rookie (Joe), alarmed and nervous.

JOE
Luke?!!

Too late for the Older Cop fires his weapon.

The bullet flies in slow motion through the air finally hitting Luke in the chest.

He falls backwards towards the slashed canvases and open paint containers on the floor.

The containers of paint on the floor spill.

Two colors, blue and yellow spill together, making a swirl of color.

Luke's blood travels down his chest, his legs, out from under his pants, over his feet and into the spilled paints on the floor. His blood and the paints form a painting, like the colors of the soul.

He falls to the floor, mouth open in surprise, eyes open and large. Very slow sound of heart beat fading.

Omad comes running in, as if in slow motion, to try to catch Luke as he falls to the floor.

Cut to: Sister Marie. She drops her colored beads on the chapel floor.

Back to: Luke dies.

Silence.

Total Darkness.

INT. HENRY'S STUDIO APARTMENT.

Henry is sitting on a mattress on the floor, wearing only his dirty white underwear.

He is eating a bowl of cereal while watching a porno on the tv. He laughs as the people in the video moan.

The room is very tiny, a basement studio, the walls dirty.

There is a pile of clothes in the corner.

He continues to eat sloppily.

He gets up and walks over to his window and looks out.

He takes a swig out of the bottle of Scotch. He grabs a cigarette on the window sill and lights it up, taking a big puff and blowing out smoke circles.

He walks back to his bed where he sees Luke's video camera by his pillow.

He sets his bottle down and plugs the video camera into his TV.

He presses the rewind button, then presses play, he sits on his bed.

Luke is drowning in the pool.

Drowning.

Drowning.

Dead.

Henry watches as Luke's soul rises up over the water, hovering, begins to revolve faster and faster, turning a hundred beautiful and stunning colors, shimmering, silver, unimaginably beautiful. Then it sheers into a bright white light, expands and finally implodes into nothingness.

Henry has his mouth open, and drops the cereal on the floor.

HENRY
Oh fucking hell.

FADE OUT:

Slowly a painting appears from a dark distance.
"Glad Day", by William Blake

Run credits over "The Sisters" by Anonymous