



The Theory of Brick City Music
Pilot Episode

By

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START FLASHBACK SEQUENCE- 1999

Josue' Simon's "Violence"...

Josue's Simon's, "Violence" plays in the background.

INT. SIMON FAMILY HOME BASEMENT - EVENING

The rhythmic sounds of the tenor saxophone guitar and bass collide creating cultural Konpa instrumentals, that can be heard from the basement in a small apartment shared by a Haitian-American family of four in the West Ward city of Newark, NJ. Seven-year-old JOSUE' SIMON plays the sax to Konpa as his attentive Haitian-American born Father, KENNY SIMON 40s in his full janitor uniform cheers for him and his older nine-year-old brother RUBEN SIMON who is practicing his dance moves, on the opposite side of the basement of his crazed sax brother.

This opening action consists of 2 very long sentences. The 2nd line uses the word(s) him/his 6 times. Let's look at a more creative way to articulate this scenario.

KENNY

Yo! You two are getting so much better. Ruben, I see the after-school dance classes are helping you get better!

YOUNG RUBEN

Thanks, Dad. I learned this move at school!

KENNY

Michael Jackson better watch out.

Ruben smiles as he keeps dancing.

KENNY

Josue'! That sax just fits you, my son. It's a little big, but you'll grow into it.

YOUNG JOSUE'

Look, Dad, Maseo told me to play a scale like this!

Josue begins to play again. Kenny whispers to himself.

KENNY(V.O)

Maseo's a legend. He's going to teach Josue' to be a monster on the sax. God has a funny way of working things out. Hopefully, this keeps him out of trouble.

What is the intention of this voiceover? He's whispering to himself. Is it to get your point across to the audience? Is it to foreshadow?

Josue stops playing and addresses Kenny.

YOUNG JOSUE'
See, Dad, I'm getting better.

KENNY
Yes, you are. How about you guys jam a
little more before bed?

Mehn kompa mehn kompa !! What does this mean?

Ruben and Josue' continue to play as they please their father who is enjoying his sons.

INT.SIMON FAMILY KITCHEN - EVENING

ROBERTA SIMON, 40s, Native-Born Haitian Woman, Kenny's wife, and the boy's Mother is in the kitchen cleaning up after dinner with the family. Sweating in her work clothes, she takes off her secretary name tag that reads "Weinstein Immigration Law Firm" to adjust her apron wrapped around her. Roberta is scrubbing a pot walks away from the sink and opens the basement door.

ROBERTA
(Screaming)
KENNY! It's past the Boys' bedtime.
BOYS come upstairs.

Note: Remember to keep consistent with Josue's name throughout the script. The accent mark specifically.

INT. SIMON FAMILY BASEMENT - EVENING

Ruben stops dancing and starts to head upstairs quickly. Both Kenny and Josue' ignore her as Josue keeps playing.

INT. SIMON FAMILY KITCHEN - EVENING

Ruben runs past his mother, who becomes frustrated when she doesn't see Kenny or Josue' follow.

ROBERTA
Kenny! Josue is still on punishment.
If Ms. Hooper calls one more time, I
don't know what I'll do. Send him to
bed now!

Kenny and Josue' continue to ignore Roberta, as Josue becomes obsessed with playing; with little attention outside of it. Kenny is obsessed with watching Josue's play.

INT. SIMON FAMILY KITCHEN - EVENING

After a few seconds, Roberta realizes she is being ignored and screams.

ROBERTA

Josue'!

The phone RINGS. Roberta goes to answer it. On the caller ID, it reads 'Pastor Bishop.'

ROBERTA

Hey Pastor.

INT.CHURCH- EVENING

PASTOR BISHOP, 40s, Black man modest in clothing, just a simple button up with glasses, an undone tie, slacks and dress shoes. He is in his pastoral office on the phone connected to a cord. The phone is in front of a picture of Bishop and his wife smiling.

PASTOR BISHOP

Good evening, Roberta, it was lovely seeing your family at church on Sunday. The boys are getting so big.

INTERCUT--PHONE CONVERSATION.

ROBERTA

Yes, they are Pastor, eating everything in sight.

PASTOR BISHOP

(Laughing)

Your husband did an amazing job assisting the choir director. Do you think he would want to direct the choir this Sunday?

Roberta isn't surprised or excited about this request? Why would her husband be chosen? What happened to the director? She doesn't inquire?

ROBERTA

Maybe! Let me ask him.

Roberta puts the phone down and goes to open the basement door.

ROBERTA

(Screaming)

KENNY! Pastor's on the phone.

Kenny continues to ignore Roberta.

ROBERTA

Sa neg sa genyen La!!! I'm going to kill this man!

What is this translation?

Is she saying this under her breath or covering up the phone so that the pastor doesn't hear her?

Roberta grabs the phone and answers.

ROBERTA

Hey Pastor can I have him call you back?

PASTOR BISHOP

Well, I really wanted to talk-

The phone beeps. The caller ID shows Eartha Hooper.

ROBERTA

Hey Pastor I'll call you back !

PASTOR BISHOP

You not gonna call-

Roberta clicks over.

ROBERTA

Hello?

INT. MOUNT VERNON ELEMENTARY SCHOOL -EVENING

EARTHA HOOPER, mid 30s, Josue's teacher, a African American Woman with long black hair in professional clothing, is in her classroom at her desk tired, making house calls.

MS. HOOPER

Hey Ms.Simon, it's Ms. Hooper. I'm calling again to talk about Josue's behavior today.

INTERCUT--PHONE CONVERSATION.

ROBERTA

What did he do now?

MS. HOOPER

Let's start with him disrupting class by throwing paper balls at other students, which led to a fight between him and another student. Luckily, no one was hurt, and the principal doesn't know. We should suspend him, but I know what it's like to have a troubled black boy.

ROBERTA

Ok, Thank you so much Eartha.

MS. HOOPER

We want you to take care of it. But we do reserve the right to suspend or ex-spell his badass. This^{is} like the 8th time I had to call you this week.

That is still very unrealistic even if the teacher is trying to help. You could change the number or the time frame.

Ms. Hooper sighs.

MS.HOOPER

It's Wednesday!

ROBERTA

Ok, I'll get him girl thank you !

she

Roberta hangs up the phone. Her eyes widen as She becomes frustrated and stern, as she puts down the pot.

You could make this more concise. End at stern. Remove as. Start sentence with she. ROBERTA

Josue' !

Remember that the action lines should only be providing directions for what is present and is happening in this scene right now.

END FLASHBACK SEQUENCE.

INT. SIMON APARTMENT LIVING ROOM - MORNING PRESENT DAY

remove duplicate word

A LOUD ALARM is consistently going off in the the Simon apartment. The residence is filled with memories showing family photos and awards of the family accomplishments.

*Remove both words. It should say "Simon's apartment."

Be more creative. Avoid use of the same words.

There are several photos of Kenny at several different churches accepting choir directing and musical directing awards, Josue' winning awards for playing saxophone, and Ruben's accomplishments with dance from adolescent to high school.

Ask yourself - Are these elements moving my story forward or putting the pieces of the story together? Is this necessary?

There are few more photos of Josue' as a adult at notable locations as a professional. One photo is Josue' performing at NJPAC, which hangs next to his college degree from Berklee college of music.

Recent photos only show Roberta Josue' and Ruben not as happy as they once were. The most recent photo is the threesome family celebrating their mother Roberta's birthday. Roberta now elderly and not able to care for herself due to an injury. Now she depends on her adult son's financially.

INT. RUBEN'S BEDROOM - MORNING

RUBEN SIMON, a tall, muscular Haitian- American man with a black du-rag and multiple tattoos on his arms and chest visible through his black tank top and boxers, wakes up in his room to his younger brother's alarm continuously going

off. His room is messy with a black mover uniform on the ground. He has one poster of the Alvin Ailey Academy on his wall above his bed.

This is just
difficult
for me to
read. I keep
trying to
read it a
different
way or
correcting
it. It's not
flowing well
for me.

and
Ruben wakes up gets out of bed annoyed, grabs an antique gold African Ankh pendant chain off his dresser and puts it on, and looks in the mirror. He then looks walks out of his room because of the sound of the alarm and heads to his brother's room.

Single apostrophe

INT. JOSUE'S BEDROOM - MORNING

Ruben abruptly opens JOSUE' SIMON's door as he continues to sleep through his obnoxious alarm. Ruben sighs, then starts doing pull ups on the iron home gym attached to Josue's door way. Ruben begins to call Josue' to wake him up while getting a quick workout.

RUBEN

Josue'! Josue'!

Twenty-six-year-old Josue' Simon tall Haitian, handsome with long black curly hair, wakes up in a cold sweat surrounded by a few empty liquor bottles.

RUBEN

Josue'! Your alarm is going off

Josue' reaches to turn his alarm off and checks the time.

JOSUE'

(SHOCKED)

Why didn't you wake me up? You heard
my alarm going off!

There is a text from ANGELA RENEE with hearts. Josue' ignores the text and quickly gets up. Ruben stops doing pull ups.

RUBEN

Nigga, that's what your alarm is for.

JOSUE'

Did you see me get up?

Josue' begins to get off the bed and quickly grabs toiletries to take a shower.

RUBEN

And that's why I'm in here.

JOSUE'

Why aren't you at work anyway?

Ruben is silent for a moment. Josue's hands are filled with toiletries as he grabs his towel.

RUBEN

An unexpected day off.

Ruben abruptly walks back to his room and shuts the door. Josue' not paying attention to his phone, runs to the bathroom. Before he gets in the bathroom he yells outside Ruben's door.

JOSUE'

YOU TOOK MOM TO THE AIRPORT?

Ruben responds from inside his room.

RUBEN

YEA! SHE NOT HERE!

Josue' nods and goes into the bathroom, turns on the shower. His phone RINGS from inside his room.

FLASHBACK SEQUENCE- LAST NIGHT

EXT. NEWARK'S MARYMIKE PERFORMANCE HOUSE-EVENING

Loud trap music and a combination of different hiphop beats are coming from a 3 floor house turned performance incubator for local Hip Hop artists, Djs and musicians.

MONEY MARK, a tall skinny Black male with skinny jeans, designer shirt and shoes is outside on the phone. DJ DRE flashes oh is phone as he becomes frustrated to responding. Mark's has sent a series of texts/calls to Dre trying to find out where he is. A promoter comes out of the house.

This is
not clear.
Clean up.

PROMOTER

Hey Mark you're up next.

Mark takes a deep sigh. He tries to call one more time.

INT. DRE'S BEDROOM -EVENING

DRE is sitting on his bed in his underwear with his phone ringing uncontrollably opposite of him. Dre is shaking and trying to catch his breath. He waits for his phone to stop ringing. Anxious and slightly sweating, Dre reaches for a notebook under his bed. He starts to write poetry starting

with "Opportunity". As he writes he begins to calm down.

END FLASHBACK SEQUENCE.

INT. EQUALSPACE SECURITY LOBBY - MORNING

In the building lobby of EqualSpace Direct marketing firm, the Afro-Centric security guard DRE SMITH Mid 20s, reserved, soft spoken African American man with thick curly beard in security uniform is listening to music with big headphones over his head.

Find ways
to be more
concise.

He is focused on the music he is listening to but still paying attention to new visitors and directing them to sign in. He gets a text message. He goes to check it. It's MONEY MARK a local rapper and Dre's friend.

How can you
indicate
that what I
am visually
seeing/
reading is
a text vs.
dialogue?

MARK

Hey Dre I got a gig tonight in Newark.
You want to DJ for me ? It's not paid,
but a good opportunity.

Dre texts back.

DRE

I don't know if I'll be free.

MARK

BRO, stop being afraid. You missed the
last event and you would have killed
it.

Dre hesitates.

DRE

I'll make it to the next performance
bro

MARK

Try to Man. No one will know how good
you are if you don't show up!

As Dre responds, JARED, Late 20s, a Black uptight Ivy league nerd type in a typical suit and tie walks into the lobby confused, looking around. Dre diverts his attention away from his text.

DRE

You have to sign in.

an

Jared goes over to sign in. Josue', wearing a old black

button up shirt with slim black jeans that can pass for dress pants and brown dress shoes is walking fast with red over the ear headphones listening to music. He walks into the Lobby, walks right past the security desk. Dre stops him.

DRE

Hey! You have to sign in!

Josue' stops. He walks over to the security desk, reaches into his bag and pulls out his ID. Jared excitedly notices Josue and runs up to him.

JOSUE'

I work here.

Dre takes his ID and goes through his computer.

JARED

Josue'!

Josue' shows no excitement. Dre hands back Josue's ID.

DRE

My bad, most people who work here got here an hour ago.

Josue' looks at Dre and takes back his ID.

JOSUE'

You should of tuck that shirt in an hour ago.

Dre tucks his shirt in. Jared looks at Josue' with excitement. Josue' continues to the elevator on his phone, Jared while talking follows.

JARED

JOSUE! Whats up man, I haven't seen you since Arts high, How you been?

JOSUE'

Whats up, Jared? Wouldn't expect to see you here.

Jared while talking, follows Josue into the elevator; Dre radios Top security office.

DRE

(Softly)

Top eye watch the front desk for a second.

TOPSERCURITY
(On Radio)
Sending someone down.

Dre follows Jared into the elevator just before it closes.

DRE
(Passive)
Hey you have to sign-

Jared turns to Josue and completely ignores Dre.

JARED
(Precocious)
Yea I'm here to speak with EqualSpace
Marketing Firm. They're helping me
promote my new app DeliverMe. You know
I stop dancing a minute ago.

Dre pauses to think how not to be confrontational with Jared.

JOSUE'
(Not caring)
Thats crazy.

JARED
I stopped dancing a few years back and
I didn't know what to do.

INT. EQUALSPACE MAIN LOBBY - MORNING

Equal Space secretary, INDIA HILL, Mid 20s, very efficient, small beautiful Nigerian Woman with short gray colored hair in professional clothing is at her desk singing to herself out loud while on the computer looking at different gaming systems. She realizes the time and calls ANGELA.

INT. EQUALSPACE ANGELA'S OFFICE DESK - MORNING

ANGELA RENEE, Late 20s, beautiful confident African-American Mocha tone Woman with long Black hair, educated, professional looking with chic glasses is in a conference room prepping two marketing associates before they meet with a client. She gets a call from INDIA.

INDIA HILL(V.O)
Hey Angela, remember you have a
meeting with Jeff in 10 minutes.

ANGELA
Thank you, India.

We are in Angela's office. It was indicated that India's dialogue was a V.O., but there is action for her within this scene. 11.

India gets a call from her grandmother. She urgently runs to the bathroom.

Angela dismisses the marketing associates with positive words but doesn't take her eyes off her phone. When the marketing associates leave, Angela angrily checks her phone and then walks out of her office into the main lobby facing the front entrance with her back towards the elevator. She dials into her phone to make a call to Josue'. She puts the cellphone to her head.

INT. EQUALSPACE ELEVATOR - MORNING

Josue's phone rings on vibrate. He sees that ^{it is} Angela calling. He presses ignore. Josue can see Angela outside the elevator window. He tries to avoid her at all costs using Jared. Josue' presses the close door button on the elevator to avoid Angela seeing him. He constantly moves to avoid being visible to Angela while forcibly listening to Jared.

JOSUE'

Word.

JARED

It's an app that has a car service deliver fast food or a restaurant meal to your doorstep during regular hours.

JOSUE'

So, if I wanted Wendys or Popeyes.

Josue's phone begins to rings again. He quickly presses ignore. Dre taps Jared and jumps in.

DRE

(Annoyed)

You have to sign in.

JARED

(Annoyed)

In a minute... You'd place your order and it would be delivered to your door step. It's doing well in other cities. Now I'm bringing it to Newark. Think of it as a black owned Uber eats.

Angela angrily starts to leave a voicemail and walks out of the lobby back to her office.

JOSUE'

Genius. Well it was good seeing ya,

but I gotta -

Josue tries to leave the elevator, Jared grabs him.

JARED

Why are you here Josue?

JOSUE'

I work here and I'm kinda late-

JARED

You work here? Nah You have to be still playing Sax with that band. And is your brother still dancing?

JOSUE'

Not really, but I have to -

Josue tries to leave elevator, Jared grabs him again.

JARED

Well c'mon! This has to be like, your day job, until you can go full time with the sax. When is your next performance ?

Josue' pulls away from Jared.

JOSUE'

(Angrily)

LISTEN, I don't want to get fired so I gotta go.

Josue' walks out the elevator into an office. You hear Josue get a voicemail message chime.

JARED

Well, I'll be in the area. Definitely let me know the next time you're playing!

Jared tries to follow Josue' out the elevator, Dre grabs him.

DRE

(Silently Intense)

Yo! You gotta sign in!

Elevator doors close.

INT. EQUALSPACE CO-WORKING SPACE - MORNING

Rework this sentence / action line. Josue' rushes to into the EqualSpace co-working space where a few employees and entrepreneurs of all ages and industries operate in different workspace cubicles on their computers and their phones in their own worlds and conversations.

Consistency. Josue sneaks to his work space and sets up his computer. Just as Josue pulls out his phone to make a call, RAYMOND SPENCE, early 30s, a tall black, bully similar to 50 cent in professional clothing and thick glasses, sitting across from Josue' startles him.

RAYMOND

Isn't it kinda late to be making calls
Mr. Simon ?

JOSUE'

I don't remember having a designated
time to call.

RAYMOND

The point is your late Josue'.

JOSUE'

What does me being late have to do
with you Raymond? I thought I report
to Jeff?

RAYMOND

This firm is a well polished engine.
Every part of the engine has to work
proficiently. You being late doesn't
help the engine, brother.

Raymond walks away.

JOSUE'

(Dismissive)

Whatever nigga.

Raymond walks back, stops mid way. A few employees run by him to their desks to avoid confrontation.

RAYMOND

(Whispers)

Whatever nigga, ok I'm not going to
let you mess this engine up.

Raymond walks out of the co-working space. Nosy entrepreneurs behind Josue' staring at him quickly turn and go back to

work when Josue' turns his shoulder.

Josue' aggressively starts dialing his phone, puts the phone to his ear, then suddenly becomes cheerful.

JOSUE'

Hi, Tracy, congrats I'm calling to schedule your interview for the marketing associate position at EqualSpace Direct marketing firm.

Josue listens on the phone for a moment.

JOSUE'

Uh, so when do you graduate ?

Josue' listens.

JOSUE'

That's fine we can set an interview date the day after graduation.

Timelapse of Josue' making calls **through out** the day. We hear Josue's father, Kenny praising him when he played his saxophone as he reminisces and gets lost in a trance.

KENNY (V.O)

Josue'! That sax just fits you, my son. It's a little big, but you'll grow into it.

INT.EQUALSPACE CO-WORKING SPACE- AFTERNOON

Later in the Afternoon, Josue' is sitting at his computer drained, with headphones on.

Josue'Simon's, "PEER PRESSURE" blasts in Josue's Headphones.

Angela sees Josue and immediately walks over to his work station trying to control herself.

ANGELA

Josue! Can I speak to you?

JOSUE'

Can it wait ? I really want to finish..

!

ANGELA

Now ?

Rework the
last
sentence.

Josue' gets up from his computer. They both walk into Angela's office not too far from Josue's workstation. Raymond gets up obviously listens in on their conversation outside the door.

INT. EQUALSPACE OFFICE- AFTERNOON

ANGELA

(whispering)

You haven't called or texted me back in Days! Now I hear you're late on a regular basis? Not completing assignments? Stealing office supplies? Are you trying to get fired? Is it me?

JOSUE

(Annoyed)

Ang, **Its** not you, but you know who it is.

ANGELA

What?

JOSUE

(Ignoring)

And **whose** telling you I'm stealing?

Raymond coughs. They both look at the door.

JOSUE

I'm fine. I just had a rough couple days that's all.

ANGELA

You're not fine. I'm trying to be there for you, but I can't deal with the emotional rollercoaster anymore.

JOSUE'

(Stern)

You don't have to. I've just been off lately, but I'm fine Angela.

Angela stares at Josue'. Josue' tries to walk away from her. Angela grabs Josue' and stops him.

JOSUE'

I have to get back to work -

ANGELA.

I'm going to Oakland for a couple days

with the team. I left you a voicemail earlier. Listen to it when you can. Take care of yourself Josue'.

Josue' pulls away and walks to out of the office and closes the door. Angela stands there for a moment before sitting down in her chair exhaling deeply.

INT. EQUALSPACE CO-WORKING SPACE - AFTERNOON

As soon as Josue' closes the office door, there are a low gasps from neighboring workers who could hear his conversation with Angela through the thin walls. He gives them a stern look, then slowly walks back and sits at his station. As he walks back, you can hear whispers from the employees and entrepreneurs in the co-space. Raymond immediately rolls his chair next to Josue'.

RAYMOND

They always say office romances never last. Good thing, You know they lead to less productivity in the workplace.

JOSUE'

Is there something you need Raymond?

RAYMOND

No, I just like to help you with time management.

JOSUE'

You're not my manager!

RAYMOND

Well I LEAD like a MANAGER nigga!

Josue gets up and starts to pack up his belongings preparing to leave.

RAYMOND

You should take the rest of the day off, get your mind right. It's been an emotional day for you.

JOSUE'

Nigga Its 4:59!

Josue' looks at Raymond, people are packing up and leaving because its the end of the day. Josue' grabs his briefcase and walks out of the office.

EXT. DOWNTOWN NEWARK - AFTERNOON

Can you
revise
sentence 3
to make it
work
without the
forward
slash and
flow better
for the
reader?

Note: Keep in mind
the timing/pacing.
1 page = 1 minute
on screen.

Josue' with headphones on is walking through the streets of Newark. It is a pale, blue day in Brick City. Josue continues his long walk/bus ride home, he notices he has a voice mail. he clicks his phone to listen. We hear the voicemail Angela left earlier in the day through Josue's headphones.

ANGELA (V.O)

JOSUE' SIMON, you haven't returned any of my calls or text messages, and I'm done trying. I'm done trying to figure you out and trying to help you. I understand a lot has happened in the past year that you're still dealing with. But you won't communicate with me, which is no surprise since you never did. I'm done caring and trying to make this work by myself. I believed in you, but I can't help you if you don't want to help yourself. It hurts, but please don't reply because I'm done!

This is a V.O.
and the next line
indicates that
Josue' went to a
liquor store
prior to arriving
home with a brown
paper bag.

Should this
possibly be a
quick Montage of
shots with the
V.O. which is not
long itself?

As Angela's voicemail concludes, Josue gets to his front door step with a brown paper bag after leaving the liquor store.

INT: JOSUE'S BASEMENT- EVENING

Josue' walks into his Mom's house and heads toward the basement.

Josue' Simon's, "Winner" can be heard coming from the basement speakers.

No need to capitalize. He was already introduced earlier. RUBEN, is pop locking and breaking to the beat with high energy.

How could you revise these first 2 sentences?

Josue' walks downstairs into the basement with a bag with a small bottle of liquor in it. He sets down his briefcase and starts to open the bottle of liquor. Josue takes a few sips and looks out into space sternly.

After a few moments of awkwardness Ruben's energy is brought down. He presses 'End' on the stereo and exits the room.

Josue' starts scrolling through his phone on Instagram to see other independent artists promoting their music/photoshoots. He then sees a picture of Angela at a familiar band's concert. He looks closer to see that its' NATE, her childhood

Why are you using the forward slash within your screenplay instead of using your words?

We are
already
starting
with an
issue here.
Your
location
indicates
you're
starting in
the
basement-
not that
Josue' is
walking into
his mom's
house.

friend's concert. Josue' takes a few more sips of his personal liquor bottle and starts to roll a joint. He reminisces about Angela.

ANGELA (V.O)

I believed in you but I can't help you
if you don't want to help yourself. It
hurts but please don't reply because
I'm done!

INT: JOSUE'S BEDROOM -MORNING

Josue' is passed out in his bed. The ashtray has some roaches, and the bottle sits next to him, not as full as it was the night before.

Josue's alarm is going off in his pocket. Josue' wakes up, hung-over. As he notices the noise of his phone, he realizes that he is already late for work.

He rushes off the bed, and starts frantically getting ready for work. Josue' runs out the door and on his way to work, without his brief case. *Is this his bedroom door? Otherwise you have changed locations.**

INT. EQUALSPACE SECURITY LOBBY - DAY

Josue' runs pass the security desk into the elevator. The elevator closes. Dre sits as his desk with headphones on.

DRE

Late ass.

INT. EQUALSPACE CO-WORKING SPACE - DAY

Josue' arrives at his office and try to to sneak to his desk. As soon as he situates himself, Raymond is there to startle him.

RAYMOND

You're really trying to get fired?

JOSUE'

Not today, Raymond.

RAYMOND

You're late now thats not good for productivity my nigga.

JOSUE'

Just leave me alone.

RAYMOND

I will gladly once you give me those
call documents to Jeff for our 12
o'clock meeting.

JOSUE'

(SURE)

I got them right here

Josue' realizes he doesn't have his BRIEFCASE with him.

RAYMOND

Unprepared, wearing the same clothes
from yesterday, you look dusty, Damn.
We have to get better with the hiring
process. I'll tell Jeff you'll bring
the documents to the meeting at noon.

Raymond walks back to his station. Josue' starts to stress,
and calls Ruben at home.

INT. BASEMENT - DAY

Ruben and ROMAINSON ROMAIN, late 20s, well built dark skin
Haitian man, Ruben's childhood friend are fluently practicing
choreography, in front of a camera that is not recording.
Ruben's phone RINGS stopping the music. He jumps out of
choreo and picks up his phone.

INT.EQUALSPACE CO-WORKING SPACE- AFTERNOON

JOSUE'

Hey Ruben, I saw you were still home
when I left. Is everything ok ?

INTERCUT--PHONE CONVERSATION

RUBEN

Hey, yea I just had another day off.

JOSUE'

Ok. Are You still home ?

RUBEN

Yea, I'm home.

JOSUE'

Dope! Can you do me a huge favor and
bring my big briefcase downtown, I
really need it now.

RUBEN

Alright, I got you. Text me the address.

Josue' lets out a sigh of relief.

The call ends. Ruben's home screen picture of his father wearing the same Antique Ankh chain he is wearing now comes up. He stares at it for a moment.

INT. EQUALSPACE CO-WORKING SPACE - DAY

Josue' sends Ruben a text with the address.

INT. JOSUE'S BASEMENT- DAYTIME

Ruben gets the texts which breaks him out of his trance.

ROMAINSON

Thats's Josue?

RUBEN

(Dazed)

Yea. Let me hurry up and get this to him. We gotta finish making this routine.

ROMAINSON

Don't be gone too long. We have to make this choreo tough. Then, we have to find a way to record it in time before the submissions close.

RUBEN

(Sighs)

Yea, that too. Wonder how I am pay for all this?

Ruben grabs the first case he sees which is Josue's sax case. He heads up the stairs with ROMAINSON.

RUBEN

But it's either now or never.

INT. EQUAL SPACE SECURITY LOBBY- DAY

Dre is on instagram scrolling, he stumbles on Josue's music page. He sees an old post of Josue' playing sax and becomes amazed. He keeps scrolling to see Josue' performing with multiple bands around the tri-state. Josue' is also is performing with different DJs.

Ruben arrives in the security lobby, giving Josue' a call that he is downstairs. As he tries to walk past, the security guard Dre takes off his headphones and stops Ruben.

DRE
HEY - where you going?

RUBEN
I just had to bring this to someone.

DRE
C'mon man I have to search that.

He takes the case and opens it to see a saxophone. Josue' gets out of the elevator and see Ruben and the saxophone.

JOSUE'
Yo thats not the right case!

RUBEN
It's not? my bad, wasn't paying attention.

JOSUE'
Now I won't hear the end of this!

Josue' frustrated, walks back upstairs and slams the door. Ruben and Dre look at each other.

DRE
(Intrigued)
This is his.

INT. EQUALSPACE CO-WORKING SPACE -AFTERNOON

Josue' gets back up the stairs and Raymond is waiting by his desk.

RAYMOND
You seem empty handed.

JOSUE'
I could get it to you first thing tomorrow.

RAYMOND
Let's hope you still work here tomorrow.

Raymond walks out of frame. Josue' sits down at his station for a moment. Raymond comes back and directs Josue out of

frame to JEFF, 40s, intimidating black man in professional clothing.

INT. JEFF'S WORK OFFICE -EVENING

Angela and Jeff are sitting on one side of the table. There area few s Josue' is sitting on the other side. Angela is looking away from Josue. She has a travel bag with her. Raymond is close by listening.

JEFF

Josue' you're unprepared again for a meeting!

Jeff pauses.

JEFF (CONTINUED)

We have to have a meeting about your performance over the last few weeks. It's been documented you've been late and unprepared for work several times now and we unfortunately have to take action.

JOSUE'

Who is documenting me?

Raymond coughs. They all look at the door.

JOSUE'

I'm sorry Jeff, it's just been rough since my father's passing. But I need this job!

JEFF

I understand Josue and we sympathize, but it nothing personal it's business. We've decided to suspend you without pay until we make a final decision via email sometime next week. You won't be allowed back into the building after you leave so please take all of your belongings with you.

Josue gets up out and walks out the room.

INT. EQUALSPACE SECURITY LOBBY - AFTERNOON

Dre writes Poetry in his Notebook On Confidence.

Josue' gets out of the elevator with a box filled with his

belongings in it. She passes by Dre at the security desk. He doesn't notice him. Dre is listening to beats and writing lyrics into a notebook. He gets a text from Mark.

MARK

Hey bro, I have another show. Trying to perform and DJ for me?

Dre hesitates, Suddenly INDIA HILL, the secretary from upstairs with coffee in hand knocks on his desk.

INDIA

What are you doing?

Dre frightened jumps and hides his notebook.

DRE

Nothing!

INDIA

Anybody with a gun can walk right on in here.

DRE

India, just bring the coffee upstairs before the execs get upset.

India sticks her tongue at Dre and walks away. Dre makes a face back.

DRE

When you gonna make a come back and sing again?

India stops at elevator.

INDIA

(Sarcastically)

When you actually DJ again.

Elevator comes, India goes inside. DRE looks back at his text message to MARK.

EXT. DOWNTOWN NEWARK - AFTERNOON

Josue' is walking with the box to the bus stop the street lights are all that illuminate him in the midst of downtown Newark as it lightly drizzles.

EXT. NEWARK BUS STOP - AFTERNOON

Josue' is sitting at the bus stop.

There is a homeless man who appears to be Pastor Bishop, no longer a bishop now a broken version of his former self. He has ripped clothing, boots with holes in them sleeping on the bench.

This is
confusing to
me placed
this way. If
you keep the
action in

order
flowing with
the dialogue
you can
avoid the
confusion.

You have
also named
the homeless
man as a
matter of
significance
correct?

There really
is no reason
I can read
within this
pilot at
least unless
you have
plans later
with the
Bishop that
you provide
that
backstory for
the homeless
man.

As Josue' sits a seat away from the homeless man, a Afro centric homeless appearing praline tone Woman, with thick curly Afro, hippie aurora, JUSTICE GREY, late 40s, speaks to Josue' then proceed to walk into frame. She wakes the homeless man in the process.

JUSTICE GREY
Hard day at work huh?

JOSUE
I don't have any money.

HOMELESS MAN
You too?

JUSTICE GREY
Despite popular belief, money isn't
the most important thing in the world.

Justice sits next to the homeless man who sits up rubbing his face and trying to fix his shoes which are falling apart.

HOMELESS MAN
What's more important than money?

JUSTICE GREY
Passion, family, love, Oh the
fulfillment of your God given purpose.

HOMELESS MAN
You drunk as shit lady.

JOSUE
That's big talk from a homeless woman.
You need money to pay bills, survive,
make things happen.

JUSTICE GREY
I'm blessed my brother, I don't need
money to validate me. You're
overlooking your blessings! I'm sure
you have a bigger purpose than to just

make money to pay bills. Money should help you achieve your purpose not be your purpose. Please don't let life's ups and downs consume your passion. You at least know what yours is. You just have to see that as a blessing and continue to work towards it.

JOSUE

Who the hell are you?

JUSTICE GREY

Always worrying about what's not important. Don't let life struggles make you bitter. Until you acknowledge that you won't see your blessings.

JUSTICE GREY moves out of frame.

JUSTICE GREY

SO PLAY THAT DAMN SAX BOY!

JOSUE

Wait What??

Justice's last sentence is said out of frame. Justice signals the homeless man to come with her with a couple dollars. He starts to walk away with her.

HOMELESS MAN

You gonna give me some of that crazy shit you sipping on?

JOSUE

What???

Do you think this is the best adjective for him here?

The bus comes and Josue' **frightened** runs on board.

INT. NEWARK BUS - AFTERNOON

There are a few people scattered on the bus. Josue' is in the middle several seats away from the smell of homeless aroma in the back seat. Josue' is focused scrolling through **instagram** with his headphones on. He sees a comment under a punk rock band's post from Angela. The Instagram post is NATE, his punk rock bandmates at another performance in New York. Under the post is a comment from Angela.

ANGEL (V.O)

I BELIEVE IN YOU!

Josue' stares at the comment for a second, then goes to Nate's band link in his bio. Josue' clicks the link, and listens to the punk rock band's newest single for a minute. He nod his head, He whispers to himself.

JOSUE'
(DISGUSTED)
They're fucking good.

Josue' pauses.

JOSUE'
(Astounded)
They!

Josue' looks at the number of streams of the song. Its in the thousands.

Avoid what?

He quickly exits and scrolls down Instagram to avoid. He presses home and see his profile page. Josue' opens his last post which was a year ago. It is a picture of him and his Father at his last performance. Josue' exits instagram.

He opens up an old email on his phone dated a year ago. He starts listening to old references tracks with sounds similar to Anderson Pak, Robert Glasper and Masego he never finished recording.

INT. LIVINGROOM - EVENING

Josue' gets home, walks into the living room and slams the door. The side table shakes and a picture frame falls. Josue' goes to pick up the frame, its the picture of Josue' and his Father Kenny at his last performance at NJPAC a year ago. He looks at the picture for a moment, then puts it back on the side table. He heads toward the basement.

INT. BASEMENT - EVENING

Josue's slowly walks down the stairs. His saxophone case is sitting there on the ground in front of a chair his Father use to sit in. Josue notices a letter on the chair, reaches for it and open it. On the top of the letter it reads, PAYMENT DUE NOTICE. Frustrated, Josue sits down in the chair and closes his eyes. He then open his eyes and stares at the saxophone case. Josue' deliberates for a moment, he opens the case up. He assembles his saxophone with care and precision. He Finally puts his lips to his reed slowly to play his first note in forever.

Note: From a former sax player- especially being so long since he had played his reeds would be brand new and hella dry. He may even place the reed in his mouth while he is assembling the sax with care and precision... Those are the little extra elements- ways you can go deeper with your writing.

CUTS TO BLACK