

JAKE'S GROOVE

By

Mike Miyashiro

PO Box 2258
Aiea, HI 96701
Mike@carmami.com
Phone: 808.295.7297

WGA #: 1407192

FADE IN:

1 EXT. BAYVIEW HUNTER'S POINT, SOUTH SAN FRANCISCO - DAY

SERIES OF SHOTS:

- Predominantly poor African American neighborhood.

VOICE OVER

Music is locked up inside of everybody. The job for the musician is to unlock that music. We use our skill to let people hear what's already inside of them.

- Gang strongholds like Harbor Road, Third Street and Middle point tagged with graffiti.

VOICE OVER (CONT'D)

Those that don't have the gift, still have music locked up inside. But they don't have a way to get it out. So the musician becomes the key. The way for others to hear the music.

- Local merchants and businesses struggling to survive amidst the general squalor.

VOICE OVER (CONT'D)

The song, the sound, the music... is the connection between the player and the people.

- Homeless men huddle under cardboard boxes with the Bay Bridge visible in the background.

VOICE OVER (CONT'D)

That's the bridge. The connection between a skilled hand and the heart. On that bridge is where the magic happens. The connection. The music.

2 INT. RECORDING STUDIO - DAY

JAKE JOHNSON (African American) and MIKEY GIOBERTI (Italian American), both 21, jointly work a large, professional sound recording console.

(CONTINUED)

Using computers, they edit a very complex musical arrangement.

MIKEY

So... it's like two lovers meeting on a bridge?

JAKE

Man, I'm tryin to be philosophical and you goin all stupid on me.

MIKEY

No, I'm serious. What you're saying is both musician and audience need each other.

JAKE

That's what I'm sayin.

MIKEY

Like... if a song is played in a forest... but no one is there to hear it... was it really music?

JAKE

Right.

MIKEY

Music don't exist without one or the other. You need the synergy.

JAKE

Synergy. Good word.

MIKEY

So... what we're doin here... is building a bridge?

JAKE

Building a bridge.

Jake is bothered by something in the mix.

JAKE (CONT'D)

Hey Mikey, split that pan more to 9 and 3 O'clock... got that frequency all bunched up in the middle... need to give those horns a little more room.

2 CONTINUED:

Mikey makes adjustments on the computer screen. The levers on the giant console move automatically.

MIKEY

Like that?

Jake sits back to listen. Nods his approval.

JAKE

Cool. But take a little compression off that bass. We're losin the edge.

Mikey turns to a rack of high tech equalizers with blinking colored lights.

JAKE (CONT'D)

Yeah. Just like that... got the growl back.

(beat)

So anyway... getting back to the survey.

MIKEY

We were up to the drummer category.

JAKE

Best drummer? No question. Dave Weckl.

MIKEY

Dave Weckl? Weckl's a white guy.

Jake turns in his seat and glares.

JAKE

Ah man, why'd you go bringin race into this whole thing?

MIKEY

I'm sorry. It just came out.

JAKE

Just came out?

MIKEY

My bad.

JAKE

How many time we gotta go over this. We agreed.

(MORE)

(CONTINUED)

JAKE (CONT'D)

We don't see music. We only hear it, and feel it.

MIKEY

I'm just teasing man.

JAKE

Teasing?

MIKEY

Yeah. I know you're all sensitive about this stuff.

JAKE

Sensitive? You'd be the first in line if Weckl was lookin for a new bass player.

MIKEY

I would never leave you man. You know that. Lock and load. You and me. There's no better drum bass combo anywhere.

JAKE

Got that right. About time old school made a come back. Nobody plays instruments anymore.

(beat)

Push it up. Let's hear what we got.

Mikey hits "PLAY" on the computer screen and slides the volume faders on the main console.

A complex, uptempo funk tune blares out of the huge sound monitors. It ROCKS! Jake and Mikey grin as they nod to the huge groove.

A sleeping figure on a back couch, NEMO, jumps up startled.

NEMO

(disoriented)

Hey... what's goin on?...

JAKE

Check it out. Not one sample. One hundred percent real live musicians playin here.

MIKEY

That's tight. Real tight. What'd you think? Almost done?

JAKE

I think so.

NEMO

You guys been working on that all night? What time is it?

JAKE

Got to get it right Nemo. The ears tell you when it's done.

NEMO

You got ears. Tony's got a session. He's gonna be here any minute now. You gotta get outta here.

JAKE

Take it easy man. We don't take any hours away from Tony. Besides, when I make it, he gets all of my billable hours.

NEMO

Until then, we never really got any permission to do this.

JAKE

Don't worry. He's got a short session today right? We'll come back after he leaves. What, about two?

NEMO

Oh no, no, no...

JAKE

C'mon Nemo. What's the point in the studio bein empty and not used?

NEMO

Late night after hours is one thing. Business hours is different.

MIKEY

How so?

2 CONTINUED:

NEMO

It's business hours. It should be business. Besides, I got a dentist appointment.

JAKE

So just give me the keys.

NEMO

This is a real grey area guys.

JAKE

Nemo. Look at us. I'm black. Mikey's white. There's no grey here.

3 INT. JAKE'S VAN - EARLY MORNING

Jake and Mikey drive through empty San Francisco streets. The city is just starting to wake up.

JAKE

Man I feel like I just slept for 12 hours. I'm pumped!

MIKEY

We worked those tracks pretty good last night.

JAKE

We're close Mikey. Real close. I can feel it. Things happen in waves you know. Been a long time since any kind of serious music been happening. Real musicians playin real instruments. People gonna hear our sound and go "Wow, what was that?"

MIKEY

Make Hunter's Point famous.

JAKE

HP? Forget the Point man. It's not about the Point. It's about the music. That's all. Lock and loaded with the biggest beat in town.

MIKEY

Jake's Groove.

(CONTINUED)

JAKE
Got that right.

MIKEY
What kinda name is Jake anyway? Why didn't your mom name you Terrell or Lamont or something like that.

JAKE
There you go with that race thing again.

MIKEY
Just teasing man. Just teasing.

JAKE
If you were anywhere hip you'd know that Jake is the derivative of Jacob.

MIKEY
Derivative?

JAKE
Israel man. Twelve tribes. From the Bible.

MIKEY
I know. I know.

JAKE
So it's prophetic. Instead of twelve tribes... twelve number one hits. That's my offspring baby.

MIKEY
As long as you take me with you.

JAKE
No other way man.

4 EXT. BAYVIEW HUNTER'S POINT - MORNING

Jake and Mikey cruise down Third Street.

They slow as a custom Honda sedan approaches.

Jake stares down the occupants of the car as they pass.

MIKEY
That's Taylor.

4 CONTINUED:

JAKE

Uh-huh.

MIKEY

Thought he was in prison.

JAKE

Small change man. A buster. Nothing real.

MIKEY

Still. He's bad news. Trouble all the way. You know what they say. A small shark can still draw blood. You'd think he'd stay away from here.

JAKE

He's Oakdale man. Don't know nothin else but HP.

MIKEY

What'cha gonna do?

JAKE

I do what I can do. Sometimes, what I gotta do.

5 INT. JAKE'S APARTMENT - CONTINUING

Jake enters with Mikey.

A one year old toddler is watching Sesame Street on TV. Jake picks him up.

JAKE

Hey Marcus. How you doin my man?

DEVON, 17, enters from the hallway dressed for school.

DEVON

Hiya Mikey. How's my favorite brother?

MIKEY

Hey Devon.

JAKE

I just saw Taylor down the street. What's he doin here?

(CONTINUED)

DEVON

Nothing.

JAKE

This is my house Devon. That punk don't come into my house.

DEVON

I didn't let him in. Just came to drop off something.

JAKE

What? What's he dropping off?

DEVON

Nothing.

JAKE

Don't give me that.

DEVON

Just some money.

Jake hands Marcus to Mikey.

JAKE

Money? He got no job. Punk's a D-boy. You know where that money comes from.

DEVON

It's for Marcus. He's being nice.

JAKE

Nice? Now you're telling me Taylor is being nice?

DEVON

Look. He just wanted to help out you know.

JAKE

Devon. Don't get me started. Please tell me you're not going down this road again. This guy got no interest in you and Marcus. I swear, if he starts...

DEVON

Jake, I promise. There's nothing going on.

(MORE)

(CONTINUED)

5 CONTINUED:

DEVON (CONT'D)

If he wants to drop off some money for his son, I'm gonna take it. Whatever his intention, it don't matter. I'm cool about it. It's under control. Now please don't read something into this that isn't there. Please.

Jake bites his lip. Stares at her hard. Cooling down.

JAKE

Ok...

(shakes a finger at her)

...he doesn't come into this house.

DEVON

Got it.

JAKE

I mean it.

DEVON

Yes big brother, I got it. Now you gonna give me a ride to school or not?

6 EXT. BURTON HIGH SCHOOL - DAY

Jake drives up. Pulls to a stop.

Devon kisses Marcus and gets out.

MIKEY

Be a good girl now.

DEVON

(flirting)

I'm always good for you.

MIKEY

Oh wow. Look forward to that.

Mikey turns to Jake who is glaring at him.

MIKEY (CONT'D)

What?

A menacing group of WESTMOB gang members hang out several car stalls down.

WES, 20, a large intimidating figure notices Jake's van.

(CONTINUED)

6 CONTINUED:

WES
(calling out)
Hey Jake!

JAKE
Hey man.

Jake gets out of the van. Walks over to the group.

WES
What's up rogue?

Wes greets Jake warmly.

JAKE
Same old. You know. Workin it best
I can. What about you man? What you
doin here? Thought you were in the
850?

WES
You know how it is. In and out. But
always tryin to keep it together.
Keepin it tight. Got Big Block
always tryin to muscle up you know.

Jake motions to the other gang members.

JAKE
New guys? Don't recognize them.

WES
Don't matter. They know you. You
still top dog in the Point.

JAKE
Whatever. That's another life you
know.

WES
You pound on the enemy or you pound
on the beat, its all good. Word is
you going federal.

JAKE
Yeah? Where you hear that?

WES
I'm the filter. Everything around
here gotta go through ole Wes.

(CONTINUED)

6 CONTINUED:

JAKE

Yeah? Well maybe you can tell me who's been copying my beat. Seems like every time I turn around, I hear my groove on somebody else's rap.

WES

It's a compliment man. Poets only sample the tightest beat.

JAKE

Yo. Compliments don't pay the rent.
(beat)
But listen... I do need a favor.

WES

Anything.

JAKE

Taylor. He's back in town.

WES

Understood. But I don't think you need to worry. Guy's a renegade... and stupid. Can't do anything but small change.

JAKE

Still. You let me know?

WES

Say no more. It's done.

7 INT. GIOBERTI CAFE, NORTH BEACH - SAME MORNING

MR. & MRS. GIOBERTI (Mikey's Parents) are busy with morning customers.

Mikey enters with Jake carrying Marcus.

MIKEY

Hey Ma... Dad.

MR. GIOBERTI

Mikey.

MRS. GIOBERTI

Here's my boys.

(CONTINUED)

7 CONTINUED:

JAKE

Morning Mrs. G... Good morning Mr. G.

MR. GIOBERTI

Working hard Jake?

JAKE

Not as hard as you sir. But I keep at it. You're the role model.

MR. GIOBERTI

Good boy.

MRS. GIOBERTI

How's your sister?

JAKE

Good. Doing well.

MRS. GIOBERTI

Graduate this year?

JAKE

Yeah. Looks like it.

MRS. GIOBERTI

Make sure you take some fresh bread before you go. I don't want my grand nephew going hungry.

MIKEY

Grand nephew?

MRS. GIOBERTI

Did I say that? So what?

MIKEY

Yeah. I see the resemblance.

She gathers Marcus in her arms.

MRS. GIOBERTI

Reminds me of you Jake, when you were this little. Seems like yesterday.

She takes Marcus to a back room. Playpen already set up. Toys strewn about. She turns a TV on to Sesame Street.

(CONTINUED)

7 CONTINUED:

Mikey pumps two cups of steaming espresso. Jake reaches for his cup.

MIKEY
Whoa. No sugar?

JAKE
Black and strong. Says it all man.

MIKEY
Life is bitter enough. Add some sugar.

JAKE
When in Rome?

MIKEY
When in Gioberti's.

Jake notices a SUSPICIOUS MAN lingering near the doorway. The man grabs a loaf of bread and quickly shuffles out the door.

JAKE
Hey!

Jake gives chase.

8 EXT. COLUMBUS AVENUE - CONTINUING

Jake grabs the man and raises his fist to strike.

But stops suddenly as he notices a genuine fear in the man's face.

JAKE
What'd you think you're doing man?

MAN
I'm sorry... I'm sorry.

Mikey runs up.

MAN (CONT'D)
I... uh... I haven't eaten in days... I'm sorry...

The man is visibly shaking.

Jake let's go. Shakes his head. Reaches into his pocket pulls out a ten dollar bill.

(CONTINUED)

8 CONTINUED:

JAKE

Here. Take this. You go back in there, give this to the lady and you apologize. You understand me?

Man nods.

9 INT. GIOBERTI CAFE - CONTINUING

The man walks in with Jake and Mikey following.

He approaches Mrs. Gioberti at the cash register. Customers stop to watch.

MAN

Uh... excuse me ma'am...

MRS. GIOBERTI

Yes?

MAN

I'm sorry... I forgot to pay for this.

He hands over the ten dollar bill.

MRS. GIOBERTI

That's not a problem. Thank you for coming back to pay for it.

She opens the register.

MIKEY

Mom. He also wanted a panini formaggio... and a pepsi.

Jake turns to look at Mikey.

MIKEY (CONT'D)

What?

JAKE

Maybe somebody wanted some change.

Mrs. Gioberti puts a variety of food in a package and hands him nine dollars in change.

The man turns to Jake with money in hand. Jake motions for him to leave. The man stuffs the change into his pocket and hurries out.

10 INT. CAFE BACK STORAGE ROOM - DAY

Mr. Gioberti is taking inventory. Jake enters to give him a hand.

MR. GIOBERTI
Nice going out there.

JAKE
No different from what I've seen
you do a million times.

MR. GIOBERTI
You do what you do because you
care. That's a good thing.

JAKE
I wish someone would tell my sister
that. To her, I'm always over-
reacting.
(beat)
I don't know Mr. G. Maybe I am. But
I can't help it. When it comes to
family, I just react. Like I need
to protect things you know?

MR. GIOBERTI
Instincts are good. I would trust
them.

JAKE
But how do you know if your
instincts are right?

Gioberti stops. Puts his clip board down.

MR. GIOBERTI
If you don't care about something,
you won't have any emotion for it.
No emotion... no need for
instincts. No instincts... no
reaction. No reaction... that's a
dead person. Me, I prefer the
reaction. As you know, Italians
care about everything. Maybe you're
Italian.

JAKE
If that was it, to me it would be a
good thing.

(CONTINUED)

10 CONTINUED:

MR. GIOBERTI
Then a good thing it is. Va bene?

JAKE
Okay.

MR. GIOBERTI
No more second guessing?

JAKE
No more second guessing.

11 INT. HUNTER'S POINT COMMUNITY FACILITY - DAY

A busy children's outreach focusing on day care, counseling and after school activities.

Jake and Mikey stroll through the hallways with Marcus in tow.

A GROUP OF MIDDLE SCHOOL BOYS are fiddling with some musical instruments in a makeshift band room. They call out to Mikey as he passes by.

TREMAINE
Hey Mikey!

Mikey stops. Peers into the room.

MIKEY
Hey Tremaine. What's up?

Tremaine holds up an old electric bass.

TREMAINE
Check it out. Look what we got.

MIKEY
Wow.

JAKE
I'll be right back. Gonna check Marcus in.

MIKEY
Cool. Be right here.

12 INT. DAY CARE ROOM - CONTINUING

Assortment of cribs, playpens, toys, infants and toddlers.

(CONTINUED)

12 CONTINUED:

Volunteers have their hands full. AUNT BEA, 67, Facility Director is finishing a diaper change when Jake enters.

AUNT BEA

Just in time Jake. Hand me those wipes will you please.

JAKE

Can't thank you enough Aunt Bea. Devon should be here in the afternoon to pick up Marcus.

AUNT BEA

That's what we're here for Hon.

She puts the infant in a crib and turns her attention to Marcus.

AUNT BEA (CONT'D)

(to Marcus)

Hey my baby. How're you doing?

JAKE

He's cool. Had lunch. Ready to hang till his Mom comes by.

AUNT BEA

How are things going there? Anything I should know about?

JAKE

So far. All's good. She's staying in school. Looks to graduate.

AUNT BEA

Well you're a good boy Jake. Looking after your sister like that. Every one of these kids... they're here because somebody gave up on them. Marcus is blessed because of you.

13 INT. BAND ROOM - CONTINUING

Mikey is examining Tremaine's bass. The other boys watch intrigued.

MIKEY

The neck's a little bowed here. Pass me that screw driver over there.

(CONTINUED)

13 CONTINUED:

Tremaine hands him the tool. Mikey makes an adjustment.

MIKEY (CONT'D)
There... looks about right... plug
it in... let me see how it sounds.

Tremaine rushes over to the amp. Turns it on.

Mikey proceeds with some THUNDERING FUNK SLAP SOUNDS.

The whole facility jumps at the sudden loud thumping.

The boys are mesmerized.

Jake enters.

JAKE
Okay. Move up. Don't have all day.
Gotta make this a quick one. Let's
go boys.

The boys scramble and gather around Jake.

JAKE (CONT'D)
Alright... Lesson for today is...
the groove.
(beat)
How many y'all know Mr. Winton
Marsalis?

Hands go up.

PETE
Trumpet master.

JAKE
Right. One of the best trumpet
players around. But also one of the
best teachers of music. Today we
are going to learn about groove as
taught by Mr. Marsalis.

(beat)
Now... y'all know hip hop. You know
a real tight beat when you hear it.
But most people, rappers included,
don't really know how to create
that beat. What it takes to put it
together. Most just sample, copy
something they hear.

(beat)
But you guys are players.

(MORE)

(CONTINUED)

13 CONTINUED:

JAKE (CONT'D)

You are musicians. It is your job to create that groove. You need to know how to put it together. No copying for you. You follow me so far?

They nod. Attentive.

JAKE (CONT'D)

Okay... let's see...

Jake looks first to Kendrick who is holding a pair of drum sticks. But then turns to Louis.

JAKE (CONT'D)

Louis... get up here... get on this set.

Louis hurries up to an old makeshift drums set.

JAKE (CONT'D)

Alright... now groove is the engine of music. What moves a song. Don't matter if it's a slow tune, or fast tune. No groove, song don't go nowhere... So you guys are players. It's your job to start that engine.
(to Louis)
Give me a beat on that kick.
Something straight.

Louis begins a steady pattern on the kick drum.

JAKE (CONT'D)

Starts right here... the kick. This is the heartbeat... you guys feel it?

They all nod.

JAKE (CONT'D)

Next, we add time... Now time is what everybody locks into. Tells everybody how fast this engine is goin.
(to Louis)
Ok. Give me some hi hat.

Louis adds some hi hat to the kick drum pattern.

(CONTINUED)

13 CONTINUED:

JAKE (CONT'D)

Now we goin somewhere... Last we need is a little punch in this engine. Says we got some power here.

(to Louis)

Lay in some of that snare now Louis.

Louis adds in the snare. Boys start nodding to the beat.

JAKE (CONT'D)

Alright... startin to sound pretty good now. This engine is rev'd... But we got a small problem. We got no wheels. No tires. No matter how powerful an engine you got, you goin nowhere without wheels. So how do we add wheels?

Blank stares.

JAKE (CONT'D)

Tremaine, plug in your bass... the bass is the wheels for the engine. Adds a little smooth to everything. Go ahead Tremaine. Play something with Louis.

Tremaine adds a simple bass line to Louis's drum pattern.

JAKE (CONT'D)

Feel that? Feels good don't it? Now we goin somewhere. Engine is cranked. Wheels are rollin... Now we got groove.

The boys nod. They get it.

JAKE (CONT'D)

Never forget this lesson. This is key to everything. Groove is king baby. Alright?

They respond in unison.

JAKE (CONT'D)

You guys can stop now. Good playing guys.

Tremaine and Louis take seats back with their friends.

(CONTINUED)

13 CONTINUED:

JAKE (CONT'D)

Now... one more thing before we go.
And I'm serious about this.
Something I want you guys to take
to heart... Tremaine, if I asked
you to get me the number for Krispy
Kream Donuts, what would you do?

TREMAINE

Get a phone book.

JAKE

Right. Then you'd look for the
number under the C's...

TREMAINE

...no. Not the C's. You'd look
under the K's. K for Krispy.

JAKE

Exactly. And you know that because
you can read. You know that Krispy
Kream spell their name with a K and
not a C.

Boys look confused.

TREMAINE

What's that got to do with music?

JAKE

You guys like Beyonce Knowles?

They start to giggle and high five each other.

JAKE (CONT'D)

Yeah. That's right. I know. She's
fine... now say Beyonce was doing a
new album and she called you guys
to record her tracks. That would be
cool right?

(beat)

Problem is... when you get to the
studio, she's gonna give you one of
these...

Jake holds up some sheet music.

JAKE (CONT'D)

...and she's gonna say... alright,
let's take it from the top...

(MORE)

(CONTINUED)

13 CONTINUED:

JAKE (CONT'D)
 5,6,7,8, Go!
 (beat)
 Now how many of you guys can read
 this?

Blank stares again. Shaking heads.

JAKE (CONT'D)
 That's right. And in about 3
 minutes she'll be kicking your
 sorry little butts out the door.
 (beat)
 Now the guys you see on tour with
 Beyonce are usually the guys that
 recorded her song in the studio.
 (beat)
 So if you can't read music, then no
 studio for you, no tour for you,
 and you won't get the best seat at
 a Beyonce Knowles concert... which
 is right behind her, know what I'm
 saying?

The boys laugh.

JAKE (CONT'D)
 I'm serious now. The only place
 you'll learn to read music is if
 you stay in school. You feel me?

LOUIS
 We get it Mr. Johnson. If we can't
 read music... we get no booty!

The boys hoot!

JAKE
 Get outta here. Class dismissed.

They applaud in appreciation. Mikey is grinning.

JAKE (CONT'D)
 What?

MIKEY
 Unconventional. But very good. I'm
 inspired.

(CONTINUED)

13 CONTINUED:

JAKE

Yeah, yeah... c'mon let's go man.
Wanna put some studio time in
before Tony shows up.

Young KENDRICK, holding his drum sticks approaches Jake.

KENDRICK

Hey Jake...

JAKE

What did you call me?

KENDRICK

Uh... I'm sorry... I mean... Mr.
Johnson?

JAKE

Yes Mr. Kendrick. What can I do for
you?

KENDRICK

My drum lesson? When are we gonna
get together?

JAKE

Kendrick. You know the deal. No
report card. No lesson.

KENDRICK

Aww man. What's the big deal?
What's my report card got to do
with music?

JAKE

I'm done talking. Till you figure
that out, I got nothing to say to
you. I'm here tomorrow at three
o'clock. I get the card. You get
the lesson.

KENDRICK

But I got it at home. I just forgot
to bring it.

JAKE

Now you gonna add some attitude to
this conversation?

KENDRICK

No.

(CONTINUED)

13 CONTINUED:

JAKE

No what?

KENDRICK

No sir.

JAKE

Alright then. Tomorrow. Three o'clock.

14 EXT. HUNTER'S POINT COMMUNITY FACILITY - CONTINUING

Mikey and Jake exit the facility. Walk to their van.

MIKEY

Why are you so hard on Kendrick? The kid's got talent. Probably the best player in the group.

JAKE

That boy's on a thin line to falling into gang life. Just trying to hang on to him best as I can.

MIKEY

But if you push too hard... think you might discourage him?

JAKE

Nobody cares about that boy. Right now, I'm the only motivation that keeps him in school.

15 EXT. DOWNTOWN SAN FRANCISCO, RECORDING STUDIO - DAY

Mikey and Jake walk toward the studio. Jake fumbles in his pockets for the keys.

Mikey notices the door is unlocked.

MIKEY

It's already open.

16 INT. RECORDING STUDIO - CONTINUING

As they enter, the lights are already on. Indistinguishable VOICES can be heard.

Reaching the control booth, they see TONY talking to EMILIO ESTEFAN inside the adjoining sound room.

(CONTINUED)

16 CONTINUED:

JAKE
(not recognizing Estefan)
Ah man... It's Tony... Why is he
here so early.

MIKEY
Hey... Isn't that Emilio Estefan?

JAKE
What?

MIKEY
That is man. I can't believe it.
That's him.

Jake looks closer.

JAKE
I can't believe it. One of the best
Producer's in the world. This is
big man.

MIKEY
He's standing right there in Tony's
studio.

Tony notices the two boys. They try to hide behind the
console. But too late. Tony motions for them to come into the
sound room.

MIKEY (CONT'D)
Ah man. Busted. Let's dig.

JAKE
You kidding me. That's Emilio
Estefan right there.

They stand up sheepishly. Make their way into the studio
sound room.

TONY
Hey boys.

MIKEY
Hey Tony.

TONY
I see you found my missing keys.
Thanks for bringing them back.

(CONTINUED)

16 CONTINUED:

MIKEY

Yeah. Right. That's why we came by.
To drop them off.

TONY

Yeah, yeah, yeah...
(beat)

Anyways... I want you to meet
Emilio Estefan... Emilio, this is
Mikey Gioberti, bass player... Jake
Johnson, drums, percussion...

JAKE

(grabbing Estefan's hands)
...writer, arranger, producer...

MIKEY

...and big fans...

JAKE

....Mr. Estefan. This is an honor.
Mikey and me. From our point of
view... the Miami Sound Machine...
the sound... your sound... truly
ground breaking. We've studied it
note by note. Breaking it all down.

MIKEY

Yeah. You're in our top three of
all time greatest producers.

EMILIO

Top three?

MIKEY

Absolutely!

EMILIO

So I'm behind number one and two?

Awkward silence.

EMILIO (CONT'D)

Just kidding guys. Thanks, I'm very
flattered.

TONY

Emilio needed some last minute
touches on a project. I recommended
you guys.

(MORE)

(CONTINUED)

16 CONTINUED:

TONY (CONT'D)

Was about to call, but you showed up anyway. What a coincidence right?

Jake and Mikey shuffle their feet.

EMILIO

I did a project for Disney. Was in Hawaii for vacation and got a call to redo the bass and drums tracks. They're sequenced and thought maybe I'd try something live. I needed a good drum room so I called Tony. He says you guys might be able to help.

Jake and Mikey stare blankly.

JAKE

Help... you?

MIKEY

Whoa.

EMILIO

You both read?

MIKEY

Absolutely.

EMILIO

I have some charts. They're a little tough in spots. Want to take a look?

JAKE

I must be dreaming.

MIKEY

When do you... uh... how do we...

TONY

You guys didn't have anything planned right? I mean, since you're here and everything.

JAKE

Right now? Do the session now?

(CONTINUED)

16 CONTINUED:

EMILIO

Let's give it a try... give me a minute. Let me call my wife and we'll take a shot at it.

Emilio heads down the hall with his cell phone.

Jake and Mikey jump up and down in silent celebration.

JAKE

(to Tony)

Thanks man. We owe you big time.

TONY

You're lucky I don't deduct studio time from this. Think I don't know what goes on here at night?

JAKE

Tony. Don't worry. There's not gonna be any LA, New York or Nashville for us. When we start producing...

TONY

...I know. I know. All your works stays here in my studio. I'll finally get some billable hours for a change.

MIKEY

You're the best man.

TONY

Yeah, yeah, yeah.

JAKE

So what? You're gonna engineer for the man?

TONY

Don't ask me questions. You just better live up to my hype.

Jake and Mikey rush to set up their gear.

MIKEY

Make us sound good Tony.

TONY

Yeah, yeah, yeah.

17 INT. CONTROL BOOTH - CONTINUING

Tony adjusts levels on the instruments.

The boys are in the sound room with headphones and warming up.

Emilio comes back into the control booth. Takes a seat. Hands a diskette to Tony.

EMILIO

So how do we do this? One at a time?

TONY

These boys are pretty tight. You'll be able to track them together no problem.

Emilio presses an INTERCOM on the recording console and talks directly to the boys through their headphones.

EMILIO

Ok guys. Take a look at section 25. Do you want to go over those punches?

Jake glances through the music.

JAKE

No. Looks ok. Let's try one.

Emilio looks at Tony.

TONY

I told you.

EMILIO

(to Tony)
Confident. I like that
(to boys)
Ok. Counting down. There's eight for free.

Tony starts the tune. It is a complex piece with tricky rhythmic sections.

Jake and Mickey play through the tune relaxed and with ease. They breeze through the difficult sections effortlessly. They play with precision but also with an obvious energy and passion.

(CONTINUED)

17 CONTINUED:

Emilio takes note.

18 INT. SOUND ROOM - CONTINUING

Jake and Mikey finish the song with authority... then look up at the control booth anxiously.

19 INT. CONTROL BOOTH - CONTINUING

Emilio sits back in his chair. Chews on a pencil.

TONY

What did I tell you? Only one take.

EMILIO

How old are these guys?

TONY

Barely twenty one.

EMILIO

Precision is one thing. Passion is another. Rare to have both.

TONY

Was I exaggerating?

EMILIO

We'll see.

Jake speaks up through the INTERCOM.

JAKE (V.O.)

Uh... Mr. Estefan?

EMILIO

Yes Jake.

JAKE

You want us to take another pass at it?

EMILIO

Uh, no. That was great. Let's move on. Take a minute. I'd like to try a few things.

20 INT. SOUND ROOM

Jake and Mikey look at each other and shrug. They can SEE Tony and Emilio in the control booth but can hear nothing.

(CONTINUED)

20 CONTINUED:

They fidget as they wait.

Finally, Emilio walks into the sound room with a stack of charts.

EMILIO

I want to experiment with some things. Let's go through these and see what happens. Just play whatever you feel. Have fun.

JAKE

Whatever we feel?

EMILIO

Yeah. You'll hear it.

MIKEY

You want us to stay within the framework or push it.

EMILIO

Take it wherever you want to. Don't worry. I'll reign you in if I need to.

Emilio heads back to the control booth.

Mike and Jake look at each other, shrug and put their headphones back on.

SERIES OF SHOTS: MUSICAL MONTAGE SEQUENCE

- Emilio puts them through increasingly difficult and complex arrangements

- Each song has a different feel and intensity. Emilio directs them through each piece. Demanding seemingly imperceptible perfection and yet getting it.

- The boys are pushed but respond easily with energy and creativity.

- Each is required to contribute a SOLO on their instrument. It is in these segments that they ELECTRIFY the studio. They literally EXPLODE with pure unadulterated virtuosity. The moment is masterful. Magical.

21 INT. CONTROL BOOTH - CONTINUING

CLOSE ON: Emilio as the last note of a song fades slowly from the monitor speaker.

EMILIO
Unbelievable.

GLORIA (Emilio's wife) enters the control booth.

EMILIO (CONT'D)
Hey baby... Tony, you met my wife
Gloria?

TONY
Not formally but have been a fan
for years.

GLORIA
Thanks Tony. Nice to meet you.

Gloria points to the Sound Room where Jake and Mikey are packing their instruments.

GLORIA (CONT'D)
So, these are the virtuosos you
were telling me about?

22 INT. SOUND ROOM - CONTINUING

Mikey see's Gloria.

MIKEY
Hey...

JAKE
What?

Mikey motions to the control booth.

MIKEY
Oh my God... I feel light headed.

Emilio motions to them.

23 INT. CONTROL BOOTH - CONTINUING

Mikey and Jake enter.

EMILIO
Boys. This is my wife Gloria.

(CONTINUED)

23 CONTINUED:

MIKEY

Nice to meet you Mrs. Estefan.

JAKE

Mrs. Estefan.

GLORIA

Oh my. Such gentlemen. Very polite but too formal. Just call me Gloria.

(beat)

So... Emilio called me. He's very excited. And let me tell you, he doesn't get excited about musicians very often. But he says he has found two very talented players.

Mikey and Jake quiet, a little dumbfounded.

GLORIA (CONT'D)

Anyway... I'm going to be doing a couple of sets at Yoshi's tonight. You familiar with Yoshi's?

JAKE

Yes ma'am. Played some jazz gigs there several times.

GLORIA

Good. Well... it was going to be casual. Just myself, piano and some friends. But Emilio thought it might be fun to add a rhythm section. Since you boys read so well, we thought it might be nice to bring you along.

MIKEY

Wow.

JAKE

It would be an honor.

MIKEY

Absolutely a major honor.

GLORIA

I'm glad.

(CONTINUED)

23 CONTINUED:

JAKE

Thank you so much Mrs. Estefan. I mean, Miss Gloria.

GLORIA

No problem. You're welcome. It'll be fun.

EMILIO

I need to get some paperwork done on them for the session work.

GLORIA

Angela's in the car. Let me make this call first and I'll get her...

MIKEY

I'll go. You make your call

GLORIA

Thanks Mikey.

MIKEY

No problem.

He runs out of the studio.

Gloria walks down the hall. Jake approaches Emilio.

JAKE

Uh... Mr. Estefan?

EMILIO

Emilio.

JAKE

Okay... Uh, I don't know how to ask this but uh... me and Mikey, we've been working on a project... and I was wondering if you wouldn't mind taking a listen.

EMILIO

Normally I would not. But after what I heard from you today... I'm curious. Hand it over.

24 EXT. RECORDING STUDIO, STREET - DAY

Mikey spots a limousine parked a few feet away.

(CONTINUED)

24 CONTINUED:

He walks up, taps on the dark tinted window. It rolls down to reveal ANGELA ESCOVIDO, 24, a dark haired beauty.

Mikey stares mouth open.

ANGELA
Yes?

MIKEY
Uh... Angela right?

ANGELA
Yes.

MIKEY
Uh... Mrs. Estefan asked that you
come in for a second.

ANGELA
Ok.

Mikey stands blocking her door.

ANGELA (CONT'D)
Excuse me.

MIKEY
Oh... sorry.

She steps out of the car. Mikey stares.

She glances back at him before entering the studio.

25 INT. RECORDING STUDIO - CONTINUING

Angela approaches Gloria.

ANGELA
You wanted to see me?

GLORIA
I need some session contract forms.
Paperwork for these two musicians.

Angela notices Jake talking to Emilio.

ANGELA
Two?

(CONTINUED)

25 CONTINUED:

GLORIA

Yeah, didn't you meet Mikey? He went out to get you.

ANGELA

Oh... him

Tony walks past overhearing.

TONY

One of the nicest guys you'll ever meet. I trust him with my wife.

ANGELA

You mean your life?

TONY

That too. But also with my wife. You look up the word "gentleman" in the dictionary - you find Mikey.

Mikey walks back into the studio and immediately knocks down a stack of boxes.

ANGELA

Actually Gloria, I left that laptop in the hotel.

GLORIA

Oh, okay. Well its close. Would you boys mind going over there. It'll only take a few minutes.

JAKE

No problem.

GLORIA

Need a ride?

JAKE

We have a car. We'll meet you.

GLORIA

St. Francis, fifteen, twenty minutes? In the lobby?

JAKE

Cool.

Angela, Gloria and Emilio exit the studio.

(CONTINUED)

25 CONTINUED:

Tony punches Mikey in the arm.

MIKEY

Ow. What was that for?

TONY

I just did you a favor. You get a date with that girl - you owe me.

MIKEY

(to Jake)

What's he talking about?

26 INT. ST. FRANCIS HOTEL, LOBBY - DAY

Jake and Mikey waiting. Angela walks up.

ANGELA

Jake... Emilio is in the lounge. Why don't you go relax while I take care of Mikey first.

JAKE

Cool.

Angela leads Mikey to a quiet side room off the main lobby.

They sit. She opens her laptop.

ANGELA

So... you did a session today with the famous Emilio Estefan.

MIKEY

Yeah. How about that. Quite a thrill.

ANGELA

Emilio said to pay you triple scale. That's not usual for first time players.

MIKEY

Wow. Triple scale? Seriously?

ANGELA

You must have impressed him.

MIKEY

Just doing what we do.

(CONTINUED)

ANGELA

Anyway... I need to get some information from you. Seems he wants to work with you guys again.

MIKEY

Want me to fill out an application or something?

ANGELA

Not necessary. I'll enter everything in here. I'll just ask you some questions okay?

MIKEY

Okay.

ANGELA

So... is it Michael?

MIKEY

Yeah. Family and friends call me Mikey.

ANGELA

Last name?

MIKEY

Gioberti. One "T".

ANGELA

Address?

MIKEY

916 Kearny Street. Zip is 94133.

ANGELA

Phone?

MIKEY

415-788-7500

ANGELA

Marital status?

MIKEY

Single.

ANGELA

Divorced?

26 CONTINUED:

MIKEY

Huh?... Uh no. Never married.

ANGELA

Dating?

Mikey does a double take. Angela is looking at her computer screen. All business.

MIKEY

Ummm... no... not right now.

ANGELA

(serious)

Cook?

MIKEY

What?

ANGELA

Do you cook?

MIKEY

Uh... as a matter of fact... I do... very well actually.

ANGELA

And do you consider yourself a gentleman?

MIKEY

Uh...yes... yes... Very gentle... And a man. Very manly... A very manly... gentle... guy.

ANGELA

Romantic.

MIKEY

Romantic?

ANGELA

Are you?

MIKEY

Uh... very... extremely... absolutely... uh, positively...

Angela looks up from her computer. Grins.

(CONTINUED)

26 CONTINUED:

ANGELA
That's a lot of adjectives.

MIKEY
Had a lot to say.

ANGELA
You said it very well.

Angela leans back in her chair.

ANGELA (CONT'D)
So... how would you describe a
romantic afternoon in San
Francisco?

Mikey grins. Finally getting it.

MIKEY
Describe? That's hard to do. But I
can show you.

27 INT. HOTEL BAR LOUNGE - DAY

Emilio sits with Jake over coffee.

EMILIO
So how old are you Jake?

JAKE
Just turned twenty one.

EMILIO
Well, you play with a lot of
maturity. What's your story? Where
did you get your training?

JAKE
Seems like every single club around
the bay. Been playing since I was
fifteen.

EMILIO
Fifteen? How did you get into the
clubs?

FLASHBACK SEQUENCE: We SEE all that Jake describes.

(CONTINUED)

27 CONTINUED:

JAKE (V.O.)

It's hard to believe, but when I started, I did mostly Cabaret hours, midnight till four in the morning. The later the better.

- 15 year old Jake in a dive bar. Waitresses and club manager looking after and feeding young Jake.

JAKE (V.O.)

Everyone looked out for me. If a liquor inspector came in, I would get hustled out the back. Wait till he left, then jumped back on to drums.

- Smoky jazz joint. Young Jake on drums with older musicians.

JAKE (V.O.)

Played mostly jazz. That's where I really developed my chops. I guess the guys got a kick out of hanging with a kid. But then too, I could play. Always held my own

- Young Jake in a variety of clubs, nightclubs and venues.

JAKE (V.O.)

Wasn't long before one gig led to another. Always coming in through the back door. Hiding in the kitchen, behind the bar. Some days I'd play till five in the morning, go to Mikey's parents restaurant for breakfast and then go to school.

EMILIO (V.O.)

And where are your parents during all of this?

JAKE (V.O.)

My mom died when I was fifteen. Just me and my sister. Something I just did.

- Young Jake making cereal breakfast for baby sister Devon.

JAKE (V.O.)

Anyway... in school is where I learned how to read.

(MORE)

(CONTINUED)

27 CONTINUED:

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

All the standard classical stuff
you get in high school band.

- Various impromptu jam sessions in the High school band
room, lunch room, hallways, etc.

JAKE (V.O.)

Seemed like I was playing something
around the clock. Every break,
lunch period, there was some kind
of jam session going on.

- Outdoor concert festivals. Jake playing in multiple bands
with varying musical styles.... Funk band, Country band,
Reggae band, Rock band, etc.

JAKE (V.O.)

By the time I graduated from high
school, I was pretty much working
almost every night. Days, I'd do
studio work replacing drum
sequences. Even classical gigs
playing tympani.

- Large recording studio... Jake in the back of a large
orchestra playing tympani.

EMILIO

And where does Mikey fit into all
this?

JAKE

Mikey? By my side the whole way.

- Younger Mr. Gioberti driving with young Mikey and Jake
sleeping in the back seat.

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

A lot of times his Dad would drive
us, especially on east bay gigs.

- Young Mikey and Jake sitting in a big band setting with
older players.

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

I've played with a lot of bass
players but nobody fits my groove
like Mikey. It's special you know.
I mean, you heard us together. It's
a drummer's dream to have a player
like Mikey laying it down for you.

28 EXT. SAN FRANCISCO - DAY

MONTAGE: Mikey introduces Angela to a showcase of classic San Francisco postcard views - but from a local's point of view.

The very best of the city... hidden walkways, cafes, quiet side streets, shops and neighborhood views from Russian Hill down to the Wharf.

29 EXT. CHRISSY FIELD - DAY

Mikey and Angela. Stroll along the bay.

MIKEY

University of Miami?

ANGELA

Business major. Got lucky to intern with the Estefan's this summer. Learning a lot about the music business. It's a real treat to be here. You can't believe the heat and humidity we have in Florida.

MIKEY

Mark Twain said the coldest he'd ever been was during an August in San Francisco.

ANGELA

You read Mark Twain?

MIKEY

San Francisco visitor's guide.

ANGELA

A good read is it?

MIKEY

A very good read. Lots of pictures too.

She laughs.

ANGELA

So what about you?

MIKEY

You mean college?

(CONTINUED)

29 CONTINUED:

ANGELA

Yeah.

MIKEY

Right now, just the school of hard
knocks. It's the eternal struggle
you know. Do what you're good at
and pursue an unreliable dream...
or do something more mainstream but
reliable.

ANGELA

Especially now when no one knows
where the music business is going.

MIKEY

That's the dream. We think we know.

ANGELA

You know where the music business
is going?

MIKEY

Well, it's really Jake. But I think
he's on to something. He says that
things go in cycles and when
something is at the bottom, that is
when you put yourself in position
for the upswing.

ANGELA

So when everyone is abandoning
music as a business...

MIKEY

...that's when you position
yourself for the resurgence.

Angela nods.

ANGELA

How long have you known each other?

MIKEY

When we were kids, our mom's worked
at the same hotel. Later, when we
got the deli, Jake stayed with us
until his mom got off work.

ANGELA

He's like a brother to you.

(CONTINUED)

29 CONTINUED:

MIKEY

He is a brother to me.

(beat)

He's the wiser and more intelligent one of course... but as you can see, I'm better looking.

ANGELA

I can see that.

MIKEY

Jake's the classic ghetto story. Difference though is that he's pushed himself out of all that. He's disciplined, focused. Has no patience for people he doesn't respect.

ANGELA

I noticed that. He's got like an intensity there.

MIKEY

Actually... before he started beating on drums, Jake was well known around the neighborhood for beating on people. Nobody messed with Jake.

(pause)

Now... when you listen to him play, you can actually hear kinda like a controlled rage. Beautiful and yet something fierce at the same time.

30 INT. JAKES BASEMENT - DAY

A makeshift soundproof practice room illuminated by a few bare light bulbs.

Jake sits at his drum set shirtless. Going through a practice session you sense he has done a million times. He starts a few drum rudiments and rhythmic patterns.

He picks up the speed and complexity. Progresses to a battery of exercises that are increasingly intense, athletic and exhaustive.

Soon, he is a BLUR as he pummels the drums with a THUNDEROUS FEROCITY and crashing cymbals. Sweat flying off his body.

(CONTINUED)

30 CONTINUED:

Finally, he stops... Slumps back against the wall, spent...
Out of breath.

31 INT. RECORDING STUDIO - DAY

Mikey turns the lights on in the control room.

ANGELA

To be honest with you... I've never
really paid attention to the bass
player.

MIKEY

Yeah. I get that a lot.

ANGELA

I mean... when I'm at a concert. I
know the bass player is doing
something... but it's not as easy
to hear like the guitar or drums.

MIKEY

That's because the bass is not just
melodic or percussive. It's both.

ANGELA

Okay.

MIKEY

Here . Let me show you.

He turns on the console and calls up some files on the
computer.

A song starts. He brings up the faders on the drums only.

MIKEY (CONT'D)

Alright. So here we have drums. A
pretty obvious groove thing. Now
I'm gonna bring in the keyboards...
a little percussion... maybe even a
little guitar

(beat)

How's that sound?

ANGELA

Sounds good.

MIKEY

Good but not great. Watch this.

(CONTINUED)

31 CONTINUED:

He releases a MUTE BUTTON and a huge BASS GROOVE jumps into the song.

ANGELA

Wow.

MIKEY

See what I mean?

ANGELA

That you playing?

MIKEY

(nods)

You see... in the beginning, it sounded good... but now, it feels good. See the difference?

ANGELA

So your job is to make the music feel good.

MIKEY

That's right

(beat)

Let's try something.

He stops the tune. Calls up a slower, sultry ballad.

MIKEY (CONT'D)

Now I've taken the bass out of the mix. I want you to put your hand on this fader.

ANGELA

Right here?

MIKEY

Come closer. Yeah. Just like that. But now I want you to close your eyes.

ANGELA

What?

MIKEY

Just trust me. Close your eyes.

Angela stands closer to him. Places her hand on the fader. And closes her eyes.

(CONTINUED)

31 CONTINUED:

MIKEY (CONT'D)

Good. Now I just want you to feel the music. But if you notice, what's missing is a little bass... a little warmth. Your job is to determine how much heat, or warmth this song needs. Too little and the sound will be weak. Too much and you'll distract from the melody. Think you can do that?

ANGELA

I'll give it a try.

MIKEY

Good. Let's see.

Angela tentatively and gingerly raises the fader until a slight bass resonance can be heard.

ANGELA

I can hear it.

MIKEY

Concentrate.

She brings the volume up some more.

ANGELA

Wow. What a difference. This is great.

MIKEY

You're not there yet. Here, let me help you.

Mikey puts his hand on hers. She jumps, a little startled.

MIKEY (CONT'D)

You feel that?

ANGELA

Uh-huh.

Holding her hand, Mikey moves the fader up until the room is filled with the full richness of the song.

MIKEY

There. How's that?

(CONTINUED)

31 CONTINUED:

ANGELA

Amazing.

Angela's eyes are still closed. Their hands are touching. Caressing. She leans toward him. Inviting. Mikey slides his arm around her waist and...

His CELL PHONE rings!

Mikey turns the music down. The moment lost.

Fumbles in his pocket for the phone.

MIKEY

(into phone)

Hey... nothing. Just hanging with Angela... Yeah... yeah... what?...you're kidding right?... a limo?... Wow, that's way cool man... but you know what on second thought, I think I'll meet you there. Wait, hold a second.

(to Angela)

You were going with us to Yoshi's tonight right?

She nods.

MIKEY (CONT'D)

(into phone)

Yeah. Ok, I'll meet you there... I'm gonna take her on the ferry... (listening)

What should I bring? The four or five string?

(listening)

Okay I'll bring the five just in case... alright... great... later.

He hangs up.

MIKEY (CONT'D)

They're picking up Jake in a limo tonight. Giving him a ride to Yoshi's.

ANGELA

That's great

(CONTINUED)

31 CONTINUED:

MIKEY

But you. No limo for you. You get a ferry.

ANGELA

A ferry?

MIKEY

What's a romantic afternoon in San Francisco without a sunset ride on the bay?

ANGELA

But I need to change...

MIKEY

No. You look great. Trust me. That's fine for Yoshi's.

ANGELA

And dinner. Are we...

MIKEY

...dinner's already taken care of.

32 INT. ROCCO'S BARBER SHOP, HUNTERS POINT - DAY

An old Third Street neighborhood shop. The place is empty.

Rocco, the owner, is half asleep in front of a television set. Jake enters.

JAKE

Wake up Rocco. Time to do your magic.

ROCCO

Jake. Haven't seen you in here for a while. What's the occasion?

JAKE

The occasion is I gotta look presentable. Need that classic Rocco look.

ROCCO

Got a date huh?

JAKE

Something like that.

(CONTINUED)

32 CONTINUED:

ROCCO
Yeah? Anybody I know?

JAKE
As a matter of fact, yeah. Gloria Estefan.

ROCCO
Gloria Estefan? Yeah right. What you been smokin boy?

JAKE
You know I don't do that stuff man.

ROCCO
Whatever. You seem to be high on something.

JAKE
Just a good day Rocco. Just a really fine day.

Outside, LOUD TIRES SQUEALING is heard.

Jake looks out. See's a BLACK HONDA burning rubber outside and speeding down the street.

Jake catches a glimpse of DEVON in the car.

ROCCO
Been doing that all day. Bunch a' bad seed that Big Block gang.

JAKE
No. That ain't Big Block Rocco.

ROCCO
You know them?

JAKE
Afraid so.

ROCCO
Still. Big Block or not. Got a bad feelin about them. Just trouble waiting to happen.

Jake's cell phone rings. He picks up.

(CONTINUED)

32 CONTINUED:

JAKE
(into phone)
Hey Aunt Bea... yeah I know... I'll
be right over.

Shuts phone.

JAKE (CONT'D)
Sorry Rocco, something came up.
Gotta take a rain check.

33 EXT. HUNTER'S POINT COMMUNITY CENTER - DAY

Aunt Bea supervises kids on the playground. Marcus sits in
her lap.

Jake arrives.

JAKE
Sorry Aunt Bea. I'm gonna have a
talkin to with my sister.

AUNT BEA
Well... we'll cut her some slack.
She has been pretty responsible
coming in right after school up to
now.

JAKE
First time or not. It ain't right.
She didn't call or nothing?

AUNT BEA
Some of the girls said she took a
ride after school.

JAKE
Yeah, so I heard.

AUNT BEA
Oh well. Nothing new. Seen it all
before. Thing is, you need to nip
this in the bud before it gets to
be a problem. Know what I mean?

JAKE
I do... you're right... okay Aunt
Bea... thanks again. I'm real sorry
about all this.

(CONTINUED)

33 CONTINUED:

AUNT BEA
That's alright Jake. You go look
after that sister of yours.

34 INT. GIOBERTI CAFE, NORTH BEACH - DUSK

Mikey enters with Angela.

MIKEY
Ma?

Mrs. Gioberti appears. All smiles when she sees Angela.

MRS. GIOBERTI
Mikey.

MIKEY
Ma. I want you to meet a friend of
mine.

MRS. GIOBERTI
A girl friend?... and a very pretty
one at that.

MIKEY
(warning)
Ma.

MRS. GIOBERTI
What? She's gorgeous. What's your
name sweetheart?

ANGELA
Angela.

MRS. GIOBERTI
(hugs her)
Well it's very nice to meet you
Angela.

MIKEY
Ma, where's Dad?

MRS. GIOBERTI
In the back room.

MIKEY
(to Angela)
Just be a minute.
(to his mother)
Be nice.

(CONTINUED)

34 CONTINUED:

MRS. GIOBERTI
Of course. Of course.
(to Angela)
Come here sweetheart. Have a seat.
Tell me all about how you come to
know my son, who is single...

35 INT. CAFE BACK STORAGE ROOM - CONTINUING

Mr. Gioberti is cleaning up.

MIKEY
Dad?

MR. GIOBERTI
Hey.

MIKEY
Dad. I need a favor.

MR. GIOBERTI
Yeah? What can I do for my son?

Mikey points to the cafe where Mrs. Gioberti is busy showing Angela around the store.

MR. GIOBERTI (CONT'D)
Whoa! Mikey! Molto Bella! She's
beautiful!

MIKEY
She's really great Dad. I wanna
show her a good time you know.

MR. GIOBERTI
So you bring her to Gioberti's for
dinner. What is it? The ambience?
The food? No, let me guess... the
price?

MIKEY
C'mon Pop. I'm askin for your help
here. Need some of your magic.

MR. GIOBERTI
Alright. Alright. Leave it to me.
Go take her outside. It's nice
today to dine al fresco.

MIKEY
You're the best.

36 EXT. JAKE'S APARTMENT - DUSK

Jake is sitting on the steps. Waiting.

A black Honda pulls up. Stops. Jake walks over.

Devon gets out of the back seat. Jake grabs her by the arm.

DEVON

Hey!

JAKE

I ain't in no mood Devon. You get
inside right now.

Taylor emerges from the back seat. Tensions escalate.

JAKE (CONT'D)

(to Devon)

Right now!

Devon quickly goes into the apartment.

JAKE (CONT'D)

(to Taylor)

I told you to stay away from my
sister.

SHAWN, the driver, leans out of his window.

SHAWN

Hey Jake. Be cool man. Taylor
didn't mean anything man. Just
chompin it up you know. No
disrespect here.

TAYLOR

What's wrong with you man? Why you
always on my back?

JAKE

Don't talk to me. You know what's
up. You don't come around here.

TAYLOR

What you talkin about? We all
Westmob around here just like you.

Jake steps up, boiling.

(CONTINUED)

36 CONTINUED:

SHAWN

Taylor, shut up. Get in the car.

Shawn gets out of the car. Steps between Jake and Taylor.

SHAWN (CONT'D)

Jake. C'mon. My bad man. Really.

(to Taylor)

I said get in the car man.

Taylor reluctantly retreats back into the car.

SHAWN (CONT'D)

We just gave her a ride man.

Nothin's goin on. Got respect for your family. You're a part of all this. You know that.

Jake glares at Taylor.

JAKE

Just go.

SHAWN

Alright. Alright. We cool?

Shawn reaches out his hand. Jake takes it.

SHAWN (CONT'D)

Alright. Cool. We be gone now.

Shawn gets back into the car. Starts up. Drives off.

37 INT. JAKE'S APARTMENT - CONTINUING

Devon sits nervously on the couch. Jake enters.

JAKE

You're really pushin it with me now Devon.

DEVON

I know. I know. I'm really sorry.

JAKE

What're you thinkin?

DEVON

They just came by the school. Shawn was driving. You know him. I thought it would be cool...

(CONTINUED)

37 CONTINUED:

JAKE
...YOU FORGOT MARCUS!!!

DEVON
I know... I'm sorry.

JAKE
I am not your maid, girl!

DEVON
I didn't mean for you to...

JAKE
...it's not what you mean. It's
what you do. And this is a pretty
stupid thing.

DEVON
I know.

JAKE
You're gonna have to change girl,
and I mean like right now. Time's
all run out for you. You're not
gonna have me around to pick up
after you no more.

DEVON
I'm sorry.

JAKE
Taylor's trouble. You keep playin
around him and somebody's gonna get
hurt.

38 EXT. GIOBERTI CAFE - EARLY EVENING

Angela relaxes at a sidewalk table. Soaking up the North
Beach vibe. The table is crowded with dishes and remnants of
a sumptuous meal.

Mikey brings out a plate of assorted fruit.

ANGELA
You know, we have a lot in common.

MIKEY
Oh yeah? How so?

(CONTINUED)

ANGELA

I'm an only child too. And my parents run a small restaurant.

MIKEY

No kidding? What kind?

ANGELA

Cuban. Local Miami style.

MIKEY

Very nice.

ANGELA

Probably why this feels so at home. I mean its different... but its the same... you know what I mean?

MIKEY

So that whole cooking question. Giving me the third degree. There was a reason for all that?

ANGELA

Family, friends, sharing a meal, sharing time... that's how I was raised. When it comes down to it, that's all that matters really. People you love and care about. Being with them.... it's all I know.

MIKEY

Me too.

Mr. Gioberti steps out with two bottles of wine.

MR. GIOBERTI

So Miss Angela... Who has the best wine? Italy or California?

MIKEY

Hey. That's a trick question.

MR. GIOBERTI

Only if you're from Italy or California... She's from Florida. Me, I'm from Boston. What does it matter?

38 CONTINUED:

ANGELA

Well, truthfully... I don't drink.
So I'm not really qualified to make
that decision. But if I had to
choose... I'd pick Welch's...
Sorry.

MR. GIOBERTI

Don't apologize. Actually, that's
not a bad choice. Where I come
from, Welch's was a working man's
vino. Leave it out in the sun in
the summer... vino di tavolo for
the family.

Gioberti winks at his son.

MIKEY

He's pulling your leg. You know
that right?

MR. GIOBERTI

I am not.

MIKEY

Dad. You sit. Keep Angela company.
Gotta prep my gear.

39 INT. MIKEY'S ROOM - CONTINUING

Neat and tidy, but filled with musical paraphernalia and
equipment. Four electric basses hang on the wall. Mikey
selects one.

CLOSE ON: Mikey. Like a soldier preparing his weapon for
battle... examining the bass... changing the strings...
replacing the battery... cleaning... testing... and finally
strapping it into a leather carrying case.

40 INT. JAKE'S BEDROOM - NIGHT

Jake is getting dressed.

Out of the corner of his eye... he see's Devon standing in
the doorway.

JAKE

Yeah?

Devon steps into the room tentatively.

(CONTINUED)

40 CONTINUED:

DEVON

I don't want you to be mad at me
Jake.

He turns toward her.

JAKE

I get mad, because I get
disappointed.

DEVON

Don't want that either. I know I
should've at least called.

JAKE

Yeah.

DEVON

But you gotta believe me. I'm
holdin my own. Bein strong. Stayin
clean.

JAKE

And what about Taylor? Last thing
we need is another little Marcus
around here?

DEVON

That too. I'm bein a good girl big
brother. I promise.

Jake sighs.

JAKE

Alright then. Gonna hold you to it.

DEVON

I won't let you down.

He nods. She walks over to him. Gives him a hug.

DOORBELL rings. Devon goes to the window. Looks down.

DEVON (CONT'D)

There's a limo out there? Where you
going anyway?

41 EXT. JAKE'S APARTMENT - NIGHT

Jake steps out. A driver is waiting.

(CONTINUED)

41 CONTINUED:

Devon peers out of the doorway with Marcus in her arms.
Trying to see what's going on.

The whole neighborhood block is out too. Curious about the
limousine. Some whistle and tease when they see Jake.

NEIGHBOR

Hey Jake! Ain't you a little old
for the Prom?

42 EXT. BLUE & GOLD FERRY - NIGHT

Mikey and Angela watch as the Ferry pulls away from the
financial district skyline. City lights twinkling.

ANGELA

Think you could ever leave the bay
area?

MIKEY

Sure. Why not.

ANGELA

Your parents are here.

MIKEY

True. But when you're close, you're
never that far.

(beat)

Why?

ANGELA

I don't know... ever been to Miami?

MIKEY

No... but I hear the local Cuban
style cuisine is worth travelling
for.

43 INT. LIMOUSINE - NIGHT

Emilio, Gloria and Jake cruise through the city on their way
toward Oakland.

EMILIO

(to Gloria)

Why don't you tell him.

JAKE

Tell me what?

(CONTINUED)

43 CONTINUED:

GLORIA

We loved your songs.

JAKE

You're kidding me right?

GLORIA

Nope.

JAKE

Wow. Which one?

EMILIO

All of them.

JAKE

All of them?

GLORIA

Especially the ballad.

JAKE

I can't believe it. Thank you so much. This is great.

GLORIA

In fact, I was thinking of doing it tonight.

JAKE

Tonight? But you just heard it.

GLORIA

That's the sign of a hit. It sticks with you right away. I can't get it out of my head.

JAKE

So... with just a trio?

GLORIA

I know it's not as recorded, but the setting is pretty intimate. I think it will go over pretty well. Is that okay?

JAKE

Miss Gloria... You don't have to ask my permission. The honor is all mine.

44 INT. YOSHI'S NIGHTCLUB - NIGHT

The entire restaurant club has been reserved as a private party.

Seems like a gathering of industry insiders. But the atmosphere is loose, casual.

The Estefans and Jake have already arrived.

Mikey and Angela enter and are immediately struck by the celebrity presence.

ANGELA

I'm gonna check in with the Estefans. Talk to you between sets?

MIKEY

I'll look for you.

Mikey see's Jake positioning his drums on stage. He makes his way through the celebrity crowd. Mesmerized by the famous artists before finally climbing on stage.

MIKEY (CONT'D)

Hey man.

JAKE

Man, you check out this crowd?

MIKEY

I know. Thought it was a small intimate thing?

JAKE

It's intimate alright. With just about the biggest names in the music business... I mean, that's Carlos Santana right there man.

MIKEY

I know. Benny Rietveld is at the same table.

JAKE

Check it out... Clive Davis... Huey Lewis... some of the Tower of Power guys...

(CONTINUED)

44 CONTINUED:

MIKEY

I thought I saw Rocco and Garibaldi too.

JAKE

Yup. Right there with Emilio Castillo.

MIKEY

What's this all about?

JAKE

Not sure. But we're a part of it man! We're here!

MIKEY

Unbelievable.

JAKE

Like I told you Mikey. I can feel it. Something is right around the corner for us man!

MIKEY

This is great. This is just too great.

Gloria makes her way to the stage with CLAY OSTWALD.

GLORIA

Hi Mikey.

MIKEY

Hey Miss Gloria.

GLORIA

So... you're comfortable with the set up?

MIKEY

It's great.

GLORIA

Let me introduce you to my keyboardist...

MIKEY

...of course. Clay Oswaldt.

They exchange greetings.

(CONTINUED)

44 CONTINUED:

GLORIA

So... it really is loose. These are all my friends here. I don't really have a set and will just call it out as we go. Is that okay?

JAKE

We're ready to roll with the flow.

GLORIA

Okay. Great. Clay has some music for you.

Clay hands them a stack of music sheets.

GLORIA (CONT'D)

Clay, let's do some Mi Tiera ballads to warm up.

SERIES OF SHOTS: Gloria sets up the evening and glides through an easy set of ballads and standards.

The mood is light as she is obviously in the company of friends. People joke freely and tease from the audience.

The club feels like a living room, but with a very attentive, expressive and LOUD crowd. They respond enthusiastically when Jake and Mikey are FEATURED as instrumental SOLOISTS.

Gloria quiets the crowd as she takes a chair and sits center stage.

GLORIA (CONT'D)

As you can see... I've got a couple of young guns behind me tonight. They are home grown right here in the bay area. And Emilio and I think you'll be seeing and hearing a lot from them very soon.

(beat)

On the bass, I'd like you to meet one of the nicest guys in San Francisco. And a player with the most refined chops for someone who was very recently just a teenager.

(to Reitveld)

Benny, you need to watch out for this guy. Carlos might trade you in for this young pup.

Crowd laughs.

(CONTINUED)

44 CONTINUED:

GLORIA (CONT'D)

A true virtuoso of the lower register. My friend, Mikey Gioberti.

Enthusiastic applause. Mikey soaks it up.

GLORIA (CONT'D)

Although you see him on the drums... this young man is really a triple threat. Performer, writer and the makings of a great producer. In fact, I'm about to debut one of his songs for you.

(beat)

All of you planning new projects need to give this young man a call. He's got a sound that's truly fresh. But you're going to have to wait a while because I think Emilio already has plans for him. Is that right Hon?

Emilio nods in the audience.

GLORIA (CONT'D)

Anyway, please say hello to Mr. Jake Johnson.

Warm applause.

GLORIA (CONT'D)

And without further adieu. Here is the world debut of Jake's ballad.

Lights go down. Crowd quiets. Clay starts in with a melodic phrase...

The song is a genuine hit. Sad and melancholy. From the intro to the hook in the chorus, the crowd is taken.

As the last note of the song gently fades... the crowd ERUPTS in a SPONTANEOUS STANDING OVATION!

Gloria brings Jake to the front and he takes a bow.

She nods to Mikey and he jumps forward. Takes a bow with Jake.

(CONTINUED)

44 CONTINUED:

GLORIA (CONT'D)
 (as the applause subsides)
 We're gonna take a break.

Well wishers crowd the stage. The boys bask in the attention. Angela approaches but is kept away by the crowd.

Benny Reitveld makes his way toward Mikey and reaches out his hand.

REITVELD
 Hi. I'm Benny Reitveld.

MIKEY
 Mr. Reitveld. I know who you are. I'm a big fan. Followed you all the way with Miles Davis when I was a kid.

REITVELD
 Wow. I'm flattered. That was a while ago.

MIKEY
 Yeah. I was about this high. Could hear every note though.

REITVELD
 Thanks. Just wanted to say I really enjoyed your sound.
 (points to the bass)
 What are you playing exactly?

MIKEY
 Custom by Michael Dolan. Swamp Ash body. Quilted Maple neck. EMG pickups with an Aguilar preamp. Wanna see?

Hands the instrument to Reitveld.

REITVELD
 Very nice. Rocco and I were both talking about your tone.

MIKEY
 Mr. Pestia?

REITVELD
 Yeah. Have you met Rocco?

(CONTINUED)

44 CONTINUED:

MIKEY

No. Just a huge fan.

REITVELD

C'mon. I'll introduce you.

Mikey scampers off the stage like a kid at the park.

Angela finally makes her way up to Jake.

ANGELA

How is it that the both of you are so polite? You refer to everybody by their last names.

JAKE

That's Mikey. Says the only reason we make music today is because of the people that came before us. All these people here. That's gratitude... that's respect.

Mikey is across the room talking with Rocco and the rest of the Tower of Power band. Animated. Making people laugh.

JAKE (CONT'D)

Look at him. Everybody likes Mikey.

Emilio walks up with Clive Davis.

EMILIO

Excuse me Angela, I need to steal Jake from you.

ANGELA

No problem. Talk to you later.

She exits.

EMILIO

Jake, I want to introduce you to Clive Davis. Clive, this is Jake.

JAKE

Mr. Davis, this is such an honor sir. You can't even imagine how thrilled I am to meet you.

(CONTINUED)

44 CONTINUED:

CLIVE

Well, you might not think so... but it's been quite a while since I've heard anything like I heard tonight.

JAKE

Thank you sir.

EMILIO

Let's go sit down for a bit. Clive has some questions he wanted to ask you.

45 EXT. HARBOR PIER - NIGHT

Shawn, Taylor and a small group sip beer and talk around a fire.

SHAWN

Man, we're outta brew.

TAYLOR

I'll go man. Gimme the keys.

SHAWN

Get something to eat too. I'm starvin like marvin.

46 EXT. FOODS COMPANY - NIGHT

Taylor exits with a couple of bags of food and beer.

Getting into his car, he SEES Devon walking ahead with Marcus and some groceries.

He drives up alongside her.

TAYLOR

Hey girl.

Devon keeps walking.

DEVON

Taylor.

TAYLOR

What you doin out so late? You know these streets. Not safe to be walkin by yourself.

(CONTINUED)

46 CONTINUED:

DEVON
Says who? I live here remember?

TAYLOR
Still, get in. I'll give you a ride.

DEVON
We're okay.

TAYLOR
Aw c'mon. Let me give you a ride.
Just tryin to look after my wife
and kid you know.

DEVON
I ain't your wife.

TAYLOR
Whatever. C'mon. You can trust me.

DEVON
Where's Shawn?

TAYLOR
Down at the harbor. Headin there
now. Wanna go?

DEVON
No.

TAYLOR
Okay. So just let me take you home.
(beat)
What's goin on Devon? Why you
afraid of me?

Devon stops. Turns and looks at Taylor.

DEVON
I ain't afraid of you.

TAYLOR
So what's up? Just tryin to be nice
here.

CLOSE ON: Devon

47 INT. YOSHI'S NIGHTCLUB - NIGHT

Mikey is on stage showing Rocco his rig.

(CONTINUED)

47 CONTINUED:

Rocco straps on the bass and starts fiddling. Garibaldi walks up curious and sits down on the drum set. They break into an impromptu GROOVE that lures more musicians to the stage.

Soon, the stage is crowded with players trading solos in a MAJOR JAM SESSION.

48 EXT. GIOBERTI BAR & CAFE - LATE NIGHT

Evening crew is cleaning up inside.

LIMOUSINE pulls up and stops. Mikey and Jake get out.

They thank the driver and watches as he drives off.

MIKEY

It's late man. You sure you wanna hang out?

JAKE

Can't sleep man. After all that's happened today... I'm flyin man... plus, I didn't even get a chance to eat. Got a serious need to check out your Mom's fridge.

MIKEY

Whew... has been something... what a day huh?

JAKE

Are we dreamin or what Mikey? This can't be happening... I mean, Emilio Estefan wants to work a project with us. I can't believe it.

MIKEY

I'll eat first. Then sleep. Then see if everything's still real in the morning.

JAKE

I'll take a check on the sleep... but I will eat.

MIKEY

Let's do it.

They turn toward the restaurant.

(CONTINUED)

48 CONTINUED:

JAKE

I'm thinkin a little bit of pasta,
some roasted chicken, maybe a
little grilled melanzana sprinkled
with olive oil...

MIKEY

...I dunno man. I think all we got
left over are some chitlins, corn
bread, maybe some collared
greens...

Jake stops.

JAKE

...man, there you go with that race
thing. I gotta cure you of that
disease.

MIKEY

Just playin with you man. You know
I love you.

JAKE

Yeah? Sometimes I wonder.

Jake's cell phone rings. He answers.

JAKE (CONT'D)

(into phone)

Yo...

(pause)

What?...wait, wait, wait...

Devon...I can't hear you... what?

(listening)

You wait right there... I'm comin
right now... Okay... You hold on.

Jake paces. Highly agitated.

MIKEY

What? What happened?

JAKE

Where's your car?

MIKEY

In the back. What's up?

JAKE

C'mon. We gotta go.

(CONTINUED)

48 CONTINUED:

MIKEY

Okay, okay. Just let me get the keys.

49 INT. JAKE'S APARTMENT - NIGHT

Jake enters. Mikey follows. All is quiet.

JAKE

Devon?

No answer. Something is not right.

50 INT. UPSTAIRS HALLWAY - CONTINUING

Jake peers into Marcus's room. He is asleep.

Walks over to Devon's room. Light is on. He pushes open the door. Jake SEES...

HIS POV: Devon lying on the bed, clothes torn, crying and visibly beaten.

Jake goes to her.

JAKE

It's me... I'm here...

DEVON

(crying)

Jake... you gotta believe me... I never let him on... never... I fought him Jake... I tried... I tried...

JAKE

...shhh... quiet now... I believe you, I believe you... don't worry about a thing... this is not your fault...

Mikey enters the room.

DEVON

...I'm so sorry...

JAKE

...nothin to be sorry about... everything's gonna be just fine.

He holds her up.

(CONTINUED)

50 CONTINUED:

JAKE (CONT'D)

Listen... you just rest here for a bit. I gotta do something, but I'll be right back okay?... Think you can do that?

She nods weakly.

JAKE (CONT'D)

Okay... good girl... just stay right here. Just for a little while and I'll be right back.

Jake storms out of the room.

DEVON

(to Mikey)

Mikey... please help him.

51 INT. JAKE'S BEDROOM - CONTINUING

Jake pulls a handgun from a drawer. Checks the chamber. It is loaded.

Mikey enters.

MIKEY

Listen Jake. We got some options here.

JAKE

Yeah? Like what? File a report?

MIKEY

Ok... look... just let me carry it alright?

JAKE

Not your business man.

MIKEY

She's my sister too Jake. C'mon... just let me carry it.

Jake hands the gun to Mikey.

52 EXT. BAYVIEW HUNTER'S POINT - LATE NIGHT

Mikey drives through all of the gang strong holds... Harbor Road... Middlepoint Road... Innes Avenue.

(CONTINUED)

52 CONTINUED:

People friendly with Jake share information.

53 EXT. HARBOR PIER - LATE NIGHT

Shawn, Taylor and another gang member hang out around a small fire.

They tense when they notice Mikey's car approaching and stopping a short distance away.

Jake steps out and approaches. Mikey follows.

SHAWN

Hey Jake. What up man?

Jake heads straight for Taylor.

SHAWN (CONT'D)

Hey. Hold up Jake. Watch your pace man.

Jake continues. Taylor takes out a handgun and holds it up point blank... inches from Jake's face.

TAYLOR

You don't look too friendly there Jake.

JAKE

You know what Taylor... a little girl can pull that trigger... nothin hard about that... wanna show these guys how hard you are? What a big man you are? Let's do it old school man... Bone to bone. Nothin more satisfyin than feelin it with your own hands, know what I mean Taylor? Makin your own kinda pain with these...

(holds up his hands)

Don't you wanna do that to me Taylor? Just imagine how good that's gonna feel... C'mon, these guys got your back. Nothin to worry about. Just you and me man. Life and death in your own hands. C'mon now. It's something only real men know how to do.

(mocking)

Now, you are a real man ain't you Taylor?

(CONTINUED)

53 CONTINUED:

Taylor hands his gun to Shawn.

JAKE (CONT'D)
That's right... okay... that's the
way Taylor... you a real man now...

Taylor rushes forward... but in a FLASH, Jake counters with powerful blows, producing a sickening SOUND of bones cracking beneath flesh.

Taylor falls. Jake continues pummeling him in a rage. Taylor moans, writhing in pain.

Shawn steps forward. Mikey raises his handgun. Shawn freezes.

MIKEY
You about done there Jake?

Jake stops. Rises slowly. Out of breath.

Taylor moans.

JAKE
(to Taylor)
Only reason you're not dead is
because my sister's still alive.

Jake turns to Shawn.

JAKE (CONT'D)
You know me... this is nothin about
you... it's personal
(points to Taylor)
Stays right here.

Silence. Nobody moves.

Jake motions to Mikey. Cautiously, slowly... they walk back to their car with Mikey covering.

54 INT. MIKEY'S CAR - NIGHT

Mikey stops in front of Jake's apartment.

He passes the handgun to Jake.

MIKEY
You okay?

JAKE
You wait here... I'll go get Devon.

(CONTINUED)

54 CONTINUED:

Jake exits the car and heads up the stairs.

Mikey glances into his rear view mirror to SEE...

HIS POV: A black Honda, engines and lights off, rolling quickly toward them...

MIKEY

JAKE!!!

55 EXT. JAKE'S APARTMENT - CONTINUING

SLOW MOTION:

- Jake turns...

- a GUN MUZZLE appears from the Honda and ERUPTS with AUTOMATIC GUNFIRE, BLASTING the entire front steps!!!

- Jake falls...

- The Honda speeds off...

- Mikey races up the steps. Grabs Jake. Turns him over. His body already red with a multitude of wounds...

MIKEY

Jake! Jake!

- Jake is motionless. Not breathing.

BACK TO REAL TIME:

Devon stumbles out of the front door.

DEVON

Jake... no, no, no...

She kneels next to Jake. Starts screaming, hysterical...

MIKEY

Jake... no...

CLOSE ON: Devon as she falls to the ground in GRIEF. Her SCREAMS piercing the night.

SLOW FADE OUT:

GRADUAL FADE IN:

56 INT. ST. JOHN'S BAPTIST CHURCH - DAY

Jake lies in an open casket at the front of the altar.

The church is packed to overflowing with Jake's family, friends and a permeating, palpable GRIEF.

Angela and the Estefans sit behind Devon, Marcus and the Giobertis.

The CHOIR completes a gospel ballad and Rev. Jones goes to the podium. He looks out at the congregation for a moment... he is visibly weary.

REV. JONES

It seems I have stood here before you so many times before, in circumstances so similar to what has brought us here today... I must confess to you now, that there are times when I really don't know what else to say... our grief has become routine... our anger unresolved...

(pause)

and yet it seems... if we give in to this... this routine... this despair... we will have lost a great deal more than this young man's life.

(pause)

Like many before him... Jake was a son of Hunter's Point. Born and raised here... He knew and yet confronted the struggle, the obstacles and the odds... And now he's gone. Taken from us by the same senseless violence that has long grieved our community.

(pause)

However... not all has been taken. There remains a lingering and perhaps, even a stubborn hope. A hope that germinates in the future and is anchored in potential... the proof of which is right here in Devon, her son Marcus, all of you who were touched by Jake... and a young man Jake always referred to as his one true brother... Michael Gioberti.

(CONTINUED)

56 CONTINUED:

Reverend Jones look to Mikey and motions for him to come to the podium.

Mikey walks up. Acknowledges the crowd before him.

MIKEY

I don't know if you all knew this, but Jake loved the Bible. He'd always be quoting things to me. To inspire me. His favorite verse was from Psalm 78... in verse 72, the Bible describes King David as a shepherd that looked after his people with a heart of integrity, and with hands of great skill. This to me... was Jake.

(with deep emotion)

Nobody in my opinion had a heart like Jake.... over flowing with passion, intensity, love for his family... And at the same time, so disciplined... so driven... not only in his music, but in everything he did... he'd always say we had to discipline our hands to fully express what was in our hearts... he'd always say to me... Mikey, you can't look at music, you can only hear it... and feel it...

(breaking down with grief)

...for me right now... I can't hear the music... and all I feel is pain...

(sobbing, struggling)

...but I know Jake wouldn't be happy with that... so I'm gonna do what Reverend Jones was talking about... I'm gonna look to hope... and I ask that you all do the same with me... that we all focus on the future... the potential... for Jake.

57 EXT. ST. JOHN'S BAPTIST CHURCH - DAY

Jake's coffin is loaded into a waiting hearse.

The street is lined with WESTMOB gang members in FULL GANG COLORS.

(CONTINUED)

57 CONTINUED:

Mikey catches the eye of gang leader WES WILLIAMS. The leader gestures a coded sign of respect. Mikey nods in appreciation.

Jake's hearse drives slowly through the GAUNTLET of Westmob members standing in silent respect.

58 EXT. CYPRESS MEMORIAL PARK - DAY

Grey fog, cold and windy. A small group of family, friends and musicians gather for their final goodbye.

People file past Jake's coffin leaving flowers and mementos.

MONTAGE: of NEWSPAPER HEADLINES and TV NEWS "APPEAR AND DISSOLVE" over this scene...

- "Violence Erupts In Hunter's Point"

- "Faction Strains Westmob Loyalties"

- "Rival Gangs Take Advantage Of Infighting"

- "Teen Shot & Killed In Sundial Park"

- "Victim Identified As Taylor Monroe"

59 EXT. GIOBERTI CAFE - DAY

Mikey sits alone.

Columbus Street seems unusually empty. Draped in a quiet chilly fog.

Mr. Gioberti steps out. Takes a seat next to his son.

MR. GIOBERTI
How's it goin kiddo?

MIKEY
(shrugs)
It's goin.

Gioberti nods.

MIKEY (CONT'D)
Any advice?

Gioberti rubs his chin.

(CONTINUED)

59 CONTINUED:

MR. GIOBERTI

In the military, they used to tell us that the only easy day... was yesterday.

MIKEY

And that is encouraging... how?

MR. GIOBERTI

Not meant to be. Just a fact son. Pain is always gonna be there. The key is finding a way to get through it... and making it a part of yesterday.

A limousine pulls up.

Emilio, Gloria and Angela step out. They exchange greetings with Mr. Gioberti.

MR. GIOBERTI (CONT'D)

I'll be inside if you need me.

He heads back into the restaurant.

EMILIO

Wanted to see you before we left. Let you know there's still an interest in the music you and Jake put together. When you're ready, you call me... Okay?

MIKEY

Thank you Mr. Estefan. I appreciate you being here. Means a lot to me.

EMILIO

Well, I mean it. I expect to hear from you.

MIKEY

Okay.

They shake hands. Gloria steps up. Hugs Mikey warmly.

GLORIA

You take care now Mikey.

MIKEY

I will. Thank you so much.

(CONTINUED)

59 CONTINUED:

The Estefans retreat back to the Limo. Leaves Mikey alone for a moment with Angela.

She takes a pen out of her purse and writes on a card. Hands it to him.

ANGELA
Email... My phone.

MIKEY
Okay...

They embrace. Not wanting to let go. Finally, she steps back... kisses him on the cheek... turns, and leaves.

CLOSE ON: Mikey as he watches the Limo drives off.

60 INT. JAKE'S APARTMENT - DAY

Mikey fiddles with Jake's old drumstick bag.

Devon enters and sits with him.

DEVON
Marcus and I are gonna be fine.

MIKEY
What?

DEVON
It's not your job to take care of us.

MIKEY
You're my sister Devon...

DEVON
...I know that... But Jake was Jake. His way was his own. It's not something you need to take up. Your job is to finish the music you both started.

MIKEY
Can't do it by myself.

DEVON
Remember the twelve sons? Jacob's twelve sons?

(CONTINUED)

60 CONTINUED:

MIKEY

How can I forget... Jake's only
offspring.

DEVON

That's who needs you now. It's up
to you to raise those children.
You're their only kin. Nobody can
do it but you Mikey.

61 EXT. STADIUM - NIGHT

MIAMI SOUND MACHINE CONCERT.

The stadium is packed and deafening as the band closes on a
best of hits medley.

Gloria quiets the crowd and sits on a stool center stage.

GLORIA

Thank you... thank you...
(catches her breath)
I want to do a new song for you
now... something written by a
friend of mine... a very, very
talented soul... I hope you like
it.

The band starts up and Gloria eases into a fully ORCHESTRATED
and ARRANGED version of JAKE'S BALLAD.

As she sings, we REMINISCE and look back through a MONTAGE of
SCENES from Jake's life...

DISSOLVE TO...

62 INT. MIKEY'S ROOM - DAY

"JAKE'S BALLAD" continues as Mikey packs.

MONTAGE CONTINUES: with Mikey...

- saying goodbye to Devon and Marcus
- at Jake's gravesite
- at SFO airport with his parents
- in plane as it lands in Miami

63 INT. BAGGAGE CLAIM, MIAMI INTERNATIONAL - DAY

Mikey reaches for his bag on the carousel.

A FEMALE HAND reaches out and grabs his.

Mikey looks up to SEE... Angela standing next to him

64 EXT. BAYVIEW HUNTER'S POINT - DAY

MONTAGE CONTINUES:

- Boy's and Girls Club, Community Youth Center
- the volunteers
- the children
- the hope

MIKEY (V.O.)

Some would say that Jake's life was a cliché... you know, young black man tryin to break outta the projects... has drive and talent, but is cut down by routine gang violence...

(pause)

But those who say that, are really talkin about some movie they saw. Because in the Point, that cliché is actually reality... a daily never ending thing... can't change the channel... can't pick another movie... there's no other way to tell the story because that's the only way things are in the Point...

(pause)

But the truth is... Jake was never a cliché... his life really did move to a different beat.

ANGLE ON: Tremaine tuning his bass while Kendrick sets up his drums in the Community Youth Facility

MIKEY (V.O.)

I only hope that those who had a chance to hear Jake's groove... really understood what he was trying to do... then build on it...

(CONTINUED)

64 CONTINUED:

CLOSE ON: Tremaine and Kendrick as they set up a boom-box,
plop a CD in... and begin practicing.

MIKEY (V.O.)
...and take it to the next level.

FADE OUT:

THE END