

Joseph Henry

by
Phil Allocco

Phil Allocco
246 E 4th St Apt 4A
NY NY 10009
917-414-3676

FADE IN:

1

EXT. BUS STOP - DUMBO BROOKLYN - DAY

1

C.U. on the eyes of a MAN in his late thirties. They are closed tightly and his face is tilted toward the sun.

There's the sound of WAVES CRASHING ON THE SHORE and of WIND.

He becomes aware of the sounds of CHILDREN PLAYING in the background.

BOY (O.S.)

Hey Mister.

The Man slowly opens his eyes, squinting and blinking from the sun. He's sits on a curb at a bus stop. A BOY about eight-years-old is standing over him.

BOY

You sleeping?

The Man looks at the Boy with a warm smile.

BOY

Why are you sitting there?

MAN

I'm waiting.

BOY

Waiting for the bus? You takin' a trip?

MAN

(looking around)

Yeah.

BOY

I'm Joseph Henry and this is my block.

(pointing)

I live right over there, on the corner.

The Man smiles.

BOY

I never seen you here before.

MAN

I haven't been here in a long time.

Joseph sits down next to the Man and starts drawing in the street with a piece of chalk from his pocket.

JOSEPH

Why are you takin a trip?

The Man pulls out a cigarette

MAN

I don't have a choice.

JOSEPH

Where are you going?

MAN

I'm not sure.

He lights up the cigarette and starts smoking.

JOSEPH

How can you not know where you're going? That's stupid.

MAN

When you grow up things get more complicated. There are a lot of times you don't know where you going.

JOSEPH

(assertively)

I *always* know where I'm going. I know this whole place. When I grow up I'm gonna get outta here and do whatever I want. No one's gonna tell me what to do or where to go.

MAN

(smiles)

So, you're a tough guy.

JOSEPH

(forcefully)

I'm strong too. I'm stronger than all my friends. Stronger than you. Wanna see?

He makes a fist and tough face as if he's ready to fight.

MAN

(laughing)

No, that's okay I can tell you're strong. But that isn't everything.

JOSEPH

Yes it is. If everybody knows your strong they don't mess with you.

MAN

There was a time I thought I was a tough guy, too... I was pretty weak.

JOSEPH

Well I'm not gonna be like you when I get big. I'm never weak.

MAN

Never?

JOSEPH

I never cry either. Only babies cry, that's what my dad says. All the other kids around here are babies. I can make them cry with one punch.

(pointing)

Tommy Catapano, who lives over there, said he could punch harder than me, when I was hitting him he cried and ran home like a little baby...

C.U. of the Man's face. The boy's voice is drowned out by the sound of WAVES CRASHING ON THE SHORE and of WIND.

CUT TO:

2 **EXT. DESERTED DOCK - STATEN ISLAND - DAY** 2

E.C.U. of a CAR DOOR opening

E.C.U. of legs. It appears as if there's a struggle as is being pushed around and stumbling

E.C.U. of knees hitting the floor.

E.C.U. of hands struggling with rope.

INTERCUT:

3 **INT. APARTMENT - EAST VILLAGE - NIGHT** 3

A man, FATHER, is shouting in a small dark apartment at night. Seen from a child's P.O.V. as he's peaking in and out through a slightly opened door. The Father is pacing the floor in the living room shouting.

FATHER

I can't believe it. You can't trust anybody.

MOTHER (O.S.)
We'll be okay, right?

FATHER
We're ruined. That was it... That was my shot... I should've never listen to them.

MOTHER
How bad is it?

FATHER
It's all gone.

MOTHER
You've last everything?

FATHER
It's all gone.

MOTHER
How could you be so stupid?

FATHER
Are you gonna get off my back? I got enough to deal with!

MOTHER
You shoulda thought of that before you ruined my life too!

FATHER
Are you gonna shut up?

INTERCUT:

4

EXT. DESERTED CITY STREET - DUMBO - NIGHT

4

Running from runner's P.O.V. through the streets at night. Only the sound of heavy breathing can be heard.

Running frantically from runner's P.O.V.

We see the Man from behind, as he runs far in to the distance. He looks back over his shoulder feeling that something is chasing him.

We see his back again as we get even closer.

We hear the sound of WAVES CRASHING ON THE SHORE and of WIND as we see an arm reach out and grab the Man on his left shoulder as he turns his head. Just as the hand is about to grab him, the breathing stops and we hear many WHISPERED VOICES, "Where are you going?" The echoes carry over into ...

BACK TO:

5

EXT. BUS STOP - DUMBO BROOKLYN - DAY

5

Joseph's hand touches his jacket.

JOSEPH
 (tugging on the man's
 jacket)
 Hey!

The, Man, startled by the boys tugging, violently pushes the boy's arm away as if he were about to be attacked. He's about to hit the boy but stops himself.

MAN
 (snapping at the boy)
 What?!

The boy recoils, blinking his eyes as if he were about to get hit. Hurt, he fights back his emotions. Joseph tries to be strong and stand his ground.

The Man's eyes, realizing he just snapped for a moment, fill with regret and sadness. His eyes ask forgiveness but he doesn't say anything. The man drops his head into his hands.

JOSEPH
 (determined)
 They're all babies. Not me.

The boy draws on the pavement again. The Man, still in a daze from the dream, seems self absorbed. During their silence Joseph keeps looking up at the Man, annoyed that he appears distracted.

JOSEPH
 You shouldn't smoke, it's bad for
 you.

MAN
 I know.

The Man takes another drag then looks at the cigarette. Noticing it's almost done he takes one more drag and throws it on the floor, stepping on it to put it out.

JOSEPH
 You know what?

MAN
 What?

JOSEPH
I think you're a baby too.

MAN
(laughing lightly)
You know what?

JOSEPH
What?

MAN
(playfully)
You're right.

Joseph sits next to the Man.

JOSEPH
(laughing)
I am?

The Man, still smiling, puts his hand on the boy's back.

MAN
(proudly)
I like you Joseph Henry.

JOSEPH
(jokingly)
I'm not bad like you thought,
right?

MAN
You're no bad at all.

JOSEPH
Everybody thinks I'm bad, but I'm
really not.

MAN
I know how you feel.

CUT TO:

6

INT./EXT. CAR - DUMBO, NEW YORK - NIGHT

6

A CAR pulls drive down a desolate street under the Brooklyn bridge and pulls over. James, mid-thirties and unshaven with greasy hair, is at the wheel. The Man is in the passenger seat.

JAMES
You gonna be okay?

MAN
Yeah.

JAMES

I can't believe you did it. Man,
you definitely got balls.

MAN

I told you I would.

JAMES

I definitely didn't believe you.
You know where your headed?

MAN

I'm not sure.

JAMES

Does anyone else know about this?

MAN

No, you're the only one. I'm hoping
I can trust you.

JAMES

Hey, it's not me you gotta worry
about.

MAN

Don't worry, I've got it figured
out.

JAMES

You always said you'd get outta
here.

The Man smiles.

MAN

Can you do me a solid and give this
to Lisa?

The Man hands him an envelope.

JAMES

Sure.

MAN

Keep an eye on her for me.

JAMES

As long as you don't mind me
staring.

The Man gets out of the car. The car drives off.

CUT TO:

7 **EXT. CONEY ISLAND - DAY**

7

The Man and LISA, walk up to Nathan's. Lisa stops in her tracks.

LISA
You gotta be kidding me.

MAN
What?

LISA
This is the surprise?

MAN
This is classic. It's historic.

LISA
Going out to dinner usually, at the least, involves a table.

MAN
Anybody can go to some expensive restaurant... This is special.

LISA
Okay big spender, if you say so.

MAN
You're gonna love it.

LISA
You're lucky I like you.

8 **EXT. BOARDWALK - CONEY ISLAND - DAY**

8

The Man and LISA, an attractive woman in her late twenties, are waking on the board walk.

Intimate C.U. of the man and Lisa kissing.

The Man and Lisa sitting by the beach.

CUT TO:

9 **INT. LISA'S APARTMENT/HALLWAY - NEW YORK - NIGHT**

9

The Man and Lisa kiss while he is leaving her apartment. He is in the hallway, putting on his jacket. She is inside the apartment behind the slightly opened door. Lisa, still overcome with passion, slowly closing the door as she playfully mouths the word "bye."

CUT TO:

10 INT. BEDROOM - NEW YORK - NIGHT 10

The Man and Lisa make love intercut with FLASHES of the hands struggling with rope. We hear the sound of WAVES CRASHING ON THE SHORE and of WIND.

BACK TO:

11 EXT. BUS STOP - DUMBO BROOKLYN - DAY 11

Joseph is intently drawing in the street.

JOSEPH

Daydreaming?

MAN

(distracted)

What?

JOSEPH

Thinking of somethin' good?

MAN

Yeah, I was.

JOSEPH

What?

MAN

I was thinking about someone.

JOSEPH

A girlfriend?

The Man smiles

MAN

(a little surprised)

Yes. Actually I was.

JOSEPH

My mom says I daydream too much. I like to do that.

MAN

I bet.

JOSEPH

When I'm scared I like... daydream. Happy things like funny cartoons and stuff.

MAN

I bet you have some imagination.

JOSEPH
(matter of fact)
Yeah, I do.

The boy continues drawing.

MAN
You shouldn't draw in the street.
It's dangerous.

JOSEPH
I always do it.

MAN
You also shouldn't be out here all
alone.

JOSEPH
I'm not alone.

MAN
I don't count.

JOSEPH
Then why should I listen to you?

MAN
Maybe you could do things
different... It's so easy to make
mistakes, and you never know it til
it's too late... Trust me, you
never see it coming.

JOSEPH
My dad says ya can't trust nobody.

MAN
I'm Just tryin' to help.

JOSEPH
How you gonna help me when you
don't even know where you're goin'?

The man smiles at the boy as he looks at him. The man turns away and looks straight ahead as his eyes tear up. Joseph walks over and puts his arm around him.

JOSEPH
It's okay, don't be sad you'll be
alright. It's okay.

Joseph sits next to the man.

JOSEPH

Hey, You wanna make believe that we're someplace else.

MAN

Sure.

Joseph kneels down and starts drawing again.

JOSEPH

Let's make believe that all the streetlights are trees and all the buildings are mountains. And all the monsters are not scary, they're your friends and they're trying to help you. And all the bad people are not really bad they're just playin' a game, they just don't know it. And no one can hurt you 'cause you're not afraid.

The man smiles as he contemplates the images Joseph described.

CUT TO:

12

EXT. DESERTED DOCK - STATEN ISLAND - DAY

12

Flashes of a mans hands struggling with a rope.

A hand reaches around back, under his jacket pulling something out and reaching forward. The abstract images become clear and reveals a hand pointing a gun at someone who's hands are tied behind their back, struggling with the rope.

BACK TO:

13

EXT. BUS STOP - DUMBO BROOKLYN - DAY

13

ANGRY MAN (O.S.)

(sternly)

It's time to go.

Joseph drops his chalk as they both look up.

JOSEPH

I gotta go!

He gets up and runs off screen. The man looks down and for the first time he notices Joseph's drawing in the street. A serious look comes over his face as he looks at it. It's a child's SKETCH OF A BOAT ON THE WATER NEXT TO A DOCK.

The man closes his eyes. We just see his eyes. They are closed tightly and his face is tilted toward the sun.

There's the sound of WAVES CRASHING ON THE SHORE and of WIND.
CUT TO:

14 **EXT. DESERTED DOCK - STATEN ISLAND - DAY** 14

The Man appears to be kneeling with two figures standing behind him, visible only from the waist down.

ANGRY MAN
time to go, Joseph.

The angry man menacingly leans over the Man/Joseph who's eyes are shut, and speaks directly in his ear.

ANGRY MAN
You hear me in there! Time's up.

Cut to a WIDE SHOT revealing James standing next to the Angry Man.

JAMES
C'mon, just do it and let's get outta here.

CUT TO:

15 **MONTAGE** 15

Super 8 footage and images from throughout the film speed by. Lisa, the Boy, the Father, James...

A GUN SHOT rings out... the images, while still flashing slowly fade into black.

BACK TO:

16 **EXT. DESERTED DOCK - STATEN ISLAND - DAY** 16

WIDE SHOT: Joseph lays dead as the two men rush back to James's car.

There is an empty boat at a dock under the highway.

There's the sound of WAVES CRASHING ON THE SHORE and of WIND.

FADE OUT