

BLIND FAITH

Written by

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Revised Shooting Script

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FADE IN:

1 EXT. DOWNTOWN LA -- DAWN

1

A new day is beginning. We hear the haunting "Can't Find My Way Home" by Blind Faith as we cruise down the streets. The homeless wander, squat in tents, as highrises glow in the background. And the song softly continues...

2 EXT. ALLEY IN ECHO PARK -- MORNING

2

A beat-up Rav sits in an abandoned parking lot behind closed-down stores with a homeless encampment looming behind it.

3 INT. RAV -- CONTINUOUS

3

CHARLIE HUELL, 30s, his youthful looks fading, opens his eyes to start his day. Crammed behind him are his meager life possessions, boxes with clothes, food, and papers.

He takes a toothbrush out of a chipped cup, squeezes the last bits of paste from a tube, and starts to brush his teeth, then wipes his face and under his arms with a hand wipe.

His sleepy eyes glance in amazement to outside the Rav, where BELLA, 30s, beautiful, in a cocktail dress, MOVES TOWARD HIM IN SLOW MOTION, a well-dressed MAN stands by his black BMW. The whole feel is dream-like, and slightly out of sync.

Charlie opens his car window and stares at her. Bella speaks in a distorted tone, with a reverberating echo.

BELLA

Leave my CJ alone. The judge said
no place, no visit for Christmas.

Bella shoots him a bitchy grin, laughs, struts away from Charlie in SLOW MOTION toward the BMW, then suddenly, her, the man, and the BWW disappear, vanished into thin air.

We **move in fast** to Charlie, fast asleep under a blanket in his Rav. His eyes pop open, as if from a terrible nightmare.

His cell buzzes, jogs him awake, and Charlie checks it.

CELL -- CLOSE -- TEXT

Handyman gig in DTLA if you get here in a 1/2 hour.

Charlie tosses his cell on top of stacks of junk mail with several PAST DUE notices that clutter up his dashboard. He finds his car keys under them and sticks them in the ignition. The engine sputters, rattles, and dies.

Charlie, out of frustration, slams the steering wheel.

CELL -- CLOSE

Autozone - part Fuel Filer - price 23.99

Charlie digs in his lint-filled pockets and finds a crumpled-up dollar bill, assorted change, and a cough drop.

Google maps reads -- Autozone, 2.3 miles away.

4 EXT. MAC ARTHUR PARK -- DAY 4

Charlie runs out of a tunnel. Out of breath, he slows, and peeks in his backpack with a guilty and conflicted glint in his saddened eyes. He stares at the boxed fuel filter part he just stole. He had no choice. His car is his only home. He advances up an incline, and past a homeless encampment.

He passes tents with scores of the homeless, fighting the notion that he's part of a subculture consisting of thousands of displaced people in LA without a home, family, or a future.

5 EXT. HOUSE IN HANCOCK PARK -- DAY 5

A well-manicured LA bungalow house surrounded by thick bushes which keeps the house private. MATEO, a Latino gardener, 30's, is going through a box of outdoor Christmas lights.

POV of someone moving past the bushes on the sidewalk, then it stares at Mateo, working to untangle the lights.

Reveal -- RAFFY, 40s, ruggedly handsome, with a dangerous street edge, peering through his shades. He spots CAT, a reality star wannabe, face hidden behind her cell and sunglasses, striding like LA paparazzi were chasing her.

Raffy, in barfly mode eases down his shades to cruise her.

Cat lowers her cell and tints. Peeks. Nope, he's a poor playa, so she flips her shades back up and is on her way.

Raffy, recovers, and he's back to his business, concealed from Mateo by the bushes, raises his cell to send a text.

Mateo lifts his cell from his pants, reads a text, as a shot of fear seems to cross his face. He lays the Christmas lights to the ground and crosses out of the yard to the sidewalk.

Mateo carefully steps out, and Raffy's strong hands pulls him away from the house, and shoots him a threatening smile. Then he carefully slips back on his shades. The frightened Mateo watches Raffy exit, looking helpless and disturbed.

6 INT. HOUSE -- MOMENTS LATER 6

A tastefully decorated family room, bathed in soft light.

LINA, an elegant black woman, 30's, sleeps on a comfy Wingback chair next to a fireplace decorated with Christmas lights. Mateo steps quietly toward her and sees she's out cold.

He moves to a planter and underneath finds a key. Mateo steps over to a glass curio cabinet. Inside are framed photos of Lina with her family and the classic album Blind Faith.

Mateo checks back to see if Lina is still asleep, then opens the case door. He stares at it, sighs, does the sign of the cross and snaps cell photos with the look of a guilty child.

Mateo shuts the cabinet and returns the key back under the planter. He starts to quietly ease out of the room.

Lina, still drowsy, wakes and shuffles in her chair.

LINA

Mateo?

This stops Mateo, who turns to face her.

MATEO

Yes, Ms. Lina.

LINA

Did you find it?

The guilty Mateo stands silent, afraid to speak.

LINA (CONT'D)

The number of that handyman?

MATEO

(concealing regret)

Yes. I found it. The handyman.

7 EXT. ALLEY IN ECHO PARK -- LATER

7

Close on a toolbox and an opened fuel filter part box that rests on the fender of a Charlie's Rav 4 with its hood up.

Charlie emerges from behind it, slams the hood shut, wipes grease off his hands and snares his toolbox.

8 INT. RAV -- MOMENTS LATER

8

Charlie tentatively puts the key in the ignition, seemingly afraid to turn it. He tries it, to his delight, the Rav turns over. A small smile crosses Charlie's weathered face.

Then, he raises his cell, and sees a text from his son CJ.

CELL -- CLOSE

Dad, what up? I can hang with you on Xmas if you get a place to live. Just saying. (Smile emoji with shades) CJ out!

CHARLIE - CLOSE

His jubilation over the victory to start his car has disappeared and is replaced by the reality that he doesn't have a place, and he can't see CJ at Christmas.

He lowers his cell and fights his emotion to cry, kill someone, and just hate the world for his situation.

9 EXT. HANCOCK PARK STREET -- NIGHT 9

AMY, 20s, a perky young female delivery driver on a bike pedals down the tree-lined street heading toward Lina's house.

10 EXT. LINA'S HOUSE -- CONTINUOUS 10

Amy walks up the walkway, and knocks on the door, holding a bag of food. Lina opens the door, offers a friendly smile that hides the suffering woman inside.

11 INT. RAV -- NIGHT 11

Charlie gazes at an old cell clip of CJ, then a adorable five-year-old boy playing T ball in a field with his beloved dog. The mini slugger smacks it, and his doggie retrieves it. Determined, focused, and showing off for Charlie.

CHARLIE (O.S.)

Run CJ, run...

The boy slides home. Safe! Rises, gets the ball from his dog, replaces it on T, bends to rub dirt on his hands. He smacks the ball once more and looks to Charlie for approval.

CHARLIE (O.S.) (CONT'D)

Being a winner is never giving up.

CHARLIE -- CLOSE

The clip warms Charlie's heart but makes him feel so alone. He ponders if he has given up on himself, CJ, and life.

HOT WATER

is poured into a Cup of Noodles cup. The lonely Charlie, lit by a small LED light, eats his noodles.

12 INT. LINA'S HOUSE -- MOMENTS LATER

12

Lina sits at a coffee table in a darkened room, lit by a small flickering LED candle, eating Thai pad noodles. The Christmas lights on the fireplace twinkle in the background.

As we DOLLY closer, and see sadness on Lina's lovely face. She has a better home than Charlie but is just as alone.

13 EXT. ALLEY IN ECHO PARK -- MORNING

13

Raffy, in a nice leather jacket, raps on the Rav's window holding a McDonalds bag. Charlie, asleep in the front seat, opens his sleepy eyes and notices Raffy.

14 INT. RAV -- MOMENTS LATER

14

Raffy sits in the passenger's seat as Charlie eats his breakfast sandwich and sips on a coffee.

RAFFY

This shot is a thing of fuckin' beauty. It's a walk in the park.

CHARLIE

Nothing is.

RAFFY

You like living like this?

CHARLIE

(dry sardonic)

Yeah, I love it.

(beat)

Why me? Why don't you do it?

RAFFY

You owe Johnny large, so don't ask.

CHARLIE

This life sucks, but it beats jail.

Charlie glares at him. Raffy's guilty reaction reveals a history about Charlie's time in jail, and what got him there. Raffy shifts gears...

RAFFY

Your end will be like ten grand.

(encouraging)

Enough to get you into an apartment so you can see CJ decent like.

Charlie sips on his coffee and quietly considers it.

15 EXT. LINA'S HOUSE -- AFTERNOON

15

Charlie's car pulls up. He goes into his Rav's trunk, lifts out a toolbox, and steps toward the front door.

Mateo peaks out from the lawn with shears in his hands and watches Charlie. They make eye contact for moment. Charlie ignores Mateo who keeps a keen eye on him.

16 INT. LIVING ROOM -- MOMENTS LATER

16

Charlie stands with Lina, as her slender hands feel each curve of Charlie's face and she smiles. For the first time, we realize Lina is blind. Her hands explore his toned arms and chest. She steps back and offers him a playful smile.

CHARLIE
(shy and awkward)
Did I pass?

LINA
You have a good face.

Charlie feels an immediate connection with Lina, and she of him likewise. Love without a first sight. He fights those emotions as his eyes survey the living room.

CHARLIE
You live here alone?

LINA
Since my mom died.

CHARLIE
Where's the chair?

Lina takes him by the arm and leads him toward the chair.

LINA
I should give it away. It was my
mother's. She wouldn't like if I
got rid of it.

They arrive at it and linger together looming over the chair. She leans down to sit and Charlie helps her ease down.

Charlie kneels to one knee and gazes up to her.

CHARLIE
How long has she been gone?

LINA
Seven years.

CHARLIE
(touch of irony)
Still worried about what she thinks?

LINA
Pretty sad, isn't it?

CHARLIE
(kindly)
Not so much.

LINA
Can you fix it?

Charlie glances at the cabinet, then back to her.

CHARLIE
(distracted)
Think so, yes.

17 INT. RAV -- DAY (FLASHBACK)

17

Charlie sits with Raffy -- listening.

RAFFY
Mateo says The Blind Faith album is
there. He's into Johnny for like
five K, and no way he's lying, right?

Raffy shows him a photo of the iconic Blind Faith record.

CHARLIE
What makes it worth so much?

RAFFY
Lina's mom was in PR for Atlantic.
This was signed at this record biz
party by all The Beatles and Clapton.

18 INT. HOUSE -- CONTINUOUS

18

Charlie stands by a display case and looks at the priceless
Blind Faith Album -- debating if he can steal this or not.

Lina steps out from the kitchen carrying two beers, and clicks
the bottles together.

LINA
Time for a break.

Lina sits on the couch

Charlie steps over and joins her. She hands him a beer.

CHARLIE

The way you move, I'd never know.

LINA

I wasn't always like this.

CHARLIE

You must miss all you used to see.

Lina takes a long sip of beer. Then playfully reminisces...

LINA

I worked with my mom in the music business. Rock'n' roll. I met, did drugs, and slept with everybody. I saw the whole world.

CHARLIE

Sorry... it must be so hard.

She hands Charlie her beer, and slides up onto the arm of the couch. Positions herself in a sexy pose, legs dangling, and gleams flirtatiously at him, in total control.

LINA

(suggestive)

How bad do you want it?

Charlie is caught off guard by her.

CHARLIE

Excuse me?

LINA

(cool and direct)

How bad do you want -- it?

She beams at the curio and record with a chilly glare. Charlie knows the facades are now stripped away. Charlie stares at it, changes his tone, and without looking at her...

CHARLIE

What do you know about me?

LINA

I know you're frightened.

CHARLIE

I used to buy and sell fixer-up houses. I had a crew, and we turned them around, and I made a nice profit. I was livin' large. The housing crash killed me. I lost everything. My wife, my kid... then my freedom.

Lina eases off the arm of the couch and closer to him.
On autopilot, he takes out his phone to show her his son.

CHARLIE (CONT'D)
My boy CJ was four here...

He lowers his phone, embarrassed by his insensitivity.

LINA
I see CJ. Through you, I see him.

CHARLIE
(hurting)
I can spend the holidays with my
son... but I don't have a place.

LINA
And you think what I have in my
cabinet will solve all your problems?

CHARLIE
I thought you couldn't see.

LINA
Your face and body told me all I
needed to know. The key is under
the planter, but you know that.

Charlie steps to the planter, lifts it, and finds the key.

We linger on Lina's face. She hears the cabinet pop open,
and the impending loss of the album seems to tap into deep
memories of her mother and all it represents.

Charlie holds the precious record in his hand.

CHARLIE
(hopeful)
This must be insured, right?

Lina rises from the couch and crosses to Charlie.

LINA
You can't insure memories.

Her fingers reaches out, wanting to touch it. Not finding
it at first, her hands touch his chest. Charlie holds the
record up for Lina. Charlie watches as her fingers gently
glide over it as if the album was a face or person she was
caressing, then she holds it fondly in her arms.

LINA (CONT'D)

When I was ten, mom divorced dad,
and I sold this to Tommy Cardwell
next door for five dollars. I wanted
to hurt her like she'd hurt me, making
my daddy go away. I didn't know...
that he'd been beating her.

(beat)

It's time I let go. Of all of it.

Lina slowly releases the album and turns away from him.
Seeking safety, she steps toward the couch and eases down.

CHARLIE

And you won't call...

LINA

The police? No.

(beat)

What are you waiting for?

Lina ignores Charlie and fingers declarative marbles in a
glass bowl that sits on the coffee table.

PUSH IN at Charlie, who peers at the album, then to Lina.

19 EXT. RAV -- MORNING

19

Charlie leans on the hood of his car, talking on his cell,
in the middle of an emotional exchange with his ex-wife Bella.

CHARLIE

I know I said I could pay for CJ's
riding lessons, but things changed.
Oh, yeah, I blew it all on drugs.

(beat)

I just don't have it.

(pleading)

Let me talk to him. Don't play that
game with me. CJ is my son too.

Raffy strides over and glares at Charlie.

RAFFY

Charlie, I went to bat for you with
Johnny, and you do this to me?

Charlie covers the phone with his hand.

CHARLIE

Not now, Raffy.

(into the cell)

Damn right, I'm taking him for the
holidays. It's my right...

RAFFY

Johnny said you was a fuck up.

CHARLIE

Bella, I know the law too!

RAFFY

Ya know the situation you put me in?

CHARLIE

The judge said if I had a place, CJ
could stay with me.

(fights his emotions)

I'm working on it.

Raffy grabs Charlie's arm, and the phone drops and crashes.
Charlie is incensed, and it looks like he might take a swing.

RAFFY

You're going back there and make up
any story and steal it. She's blind,
how hard can it be?

Charlie kneels and picks up the phone. He rises and tries
to dial, and there are no cell bars. He waves his now trashed
phone in front of Raffy and glares at him.

CHARLIE

In the joint, I saw men die for less.

RAFFY

You do what's right and I'll buy you
a new one, even that new damn iPhone.

(beat)

You don't go back? All bets are
off.

Charlie reacts to this threat from Raffy.

CHARLIE

You going to hurt me, Raffy?

(beat)

You'd do this to your own brother?

The guilty Raffy can't make eye contact with Charlie and
looks away. He takes out his cell and holds it out for
Charlie, who make no move to accept it.

RAFFY

Take the damn thing. Call Bella.

Raffy tosses his cell on the hood of the Rav. Charlie makes
no effort to take it.

RAFFY (CONT'D)

I've been looking out for you here.
My whole life I've done this.

CHARLIE

(hurting)

Looking out for me? Like having me
be your drug mule? That was looking
out and protecting me? Your
protecting me got me two fuckin'
years in the joint and away from CJ.

RAFFY

Ancient fuckin' history
(beat)

I can't control Johnny on this.

CHARLIE

You or Johnny make any trouble for
me or Lina and you'll deal with me.

RAFFY

Oh, really? And what can you do?

CHARLIE

(cool and direct)

Don't ever fuck with a man who has
nothing to lose.

Charlie glares at Raffy, who appears conflicted. Raffy
reaches to touch Charlie, who pushes his hand away. Charlie
turns his back on Raffy and steps back into his car.

Raffy feels isolated and hurt. Slides his cell off the hood,
leans into the passenger's side window and looks at Charlie.

RAFFY

(heartfelt)

I can't protect you.

We push in on Charlie, whose eyes reflect emotions about his
brother's betrayal and a growing sense of stoic determination.

20 EXT. RAV -- MORNING

20

We slowly dolly toward the car, and sense that Charlie, who
is dozed off asleep, is being watched and is in danger.

21 INT. RAV -- CONTINUOUS

21

There is a firm knock on his window that jerks Charlie from
sleep. On instinct, he grabs for a sharp box opener, flips
it open, ready to defend himself.

He looks up, and it's Lina outside his car holding her cane, which she used to rap on his window. Charlie is surprised, amazed, and his hungry heart is filled with love.

Behind her, Mateo smiles at Charlie. He passes, grins his approval at Charlie, and walks away from the Rav.

22 INT. RAV -- MOMENTS LATER

22

Charlie gazes at Lina in the passenger's seat. He'd like to kiss her, but doesn't. She dips into her purse and finds Charlie's wood clamp, and holds it out for him.

Charlie reaches for it, and their hands clasp onto each other's.

He closes his eyes and gently touches Lina's face. His fingers explore each curve and line. He feels her feminine skin and around her lovely mouth.

LINA

Do I pass?

He can't hold back his feelings, leans close and kisses Lina.

The kiss lasts a while, then Charlie withdraws.

Lina leans to kiss him again, and Charlie touches her face and gently pushes her head backward.

Lina is confused, rejected, and fights her tears.

CHARLIE

You can't see the real me.

LINA

I know the man who kissed me.

(beat)

There is a small apartment over my garage. Big enough to have CJ visit you. You could live there free if you work around the house.

CHARLIE

(honest and revealing)

I'm not sure you can trust me.

LINA

(a touch coquettish)

We'll find out.

(beat)

Drive us home.

Charlie smiles at her, then, his mood changes seeing...

23 EXT. RAV -- CONTINUOUS 23

Raffy looms outside the Rav, and peers in at Charlie. He appears confused and threatened. From a bag he takes out a new iPhone box. A peace offering as bait to win back Charlie.

24 INT. RAV -- CONTINUOUS 24

Charlie has a choice to make. He glances at Raffy with pity and regret. Decision made. He revs the engine and pulls away from a flustered Raffy, who can't believe what's happened.

25 EXT. RAV -- CONTINUOUS 25

Raffy, in front of the homeless encampment, watches as Charlie's Rav creeps away. Amazed that his iPhone enticement fell flat. Now, it's Raffy who is alone and frightened.

The farther we pull away, the smaller Raffy looks.

As "Can't Find My Way Home," plays, and the Rav drives away.

FADE OUT