

Property of Job's Howl Productions & Horizon Productions

tomorrow mourning

A screenplay written by

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&

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BLACK

PASTOR MELBOURNE (V.O.)
Fagots should burn in hell.

FADE IN:

1 INT. RADIO STUDIO -- MORNING 1

(PASTOR MELBOURNE, THE MONSTERS)

PASTOR MELBOURNE, in late 40's, is sitting in a contemporary radio morning show studio with THE MONSTERS (Morning DJ's) and a MIDDLE-AGED MAN with an opposing view.

At this point everyone ad-libs, PASTOR MELBOURNE believes being a homosexual is wrong, the MIDDLE-AGED MAN believes there is nothing wrong with it, and THE MONSTERS say whatever they would normally say on their morning show if two guests were on such as these.

FADE TO BLACK

FADE IN:

2 EXT. MOTEL ROOM -- NIGHT 2

(DRIVER, KYLE)

TEXT SATURDAY

KYLE, around 20 years old with a bloody face, is sitting in the passenger seat. Someone else is driving. The car drives for about one minute then comes to a stop in a Motel parking lot. There is a flushed out audio of the driver speaking. KYLE opens the door and gets out of the car. He watches the car drive away.

CUT TO

3 INT. MOTEL ROOM -- NIGHT 3

(KYLE, LISA)

LISA is lying on a bed, a sheet covering her naked body. KYLE is sitting next to her, appearing uncomfortable with the situation. There is a moment of silence before LISA begins to speak.

LISA
Listen. I'd love to sit here while
you sort through your shit, but, I
do work by the hour.

KYLE
It doesn't matter, the money's not
mine.

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LISA

Well someone is going to be pretty
pissed when they find out they paid
for nothing.

KYLE doesn't respond.

LISA (CONT'D)

And what the hell happened to your
face?

(Beat)

I hope the other guy looks worse
than you.

KYLE rubs his bruised face and looks at the blood on his
fingertips.

KYLE

It's nothing.

LISA removes the sheet, revealing her nakedness.

LISA

Come here and lay by me.

KYLE is staring at the yellowish, smoke-stained ceiling as
LISA moves closer to him. KYLE looks towards her.

KYLE

Can you kiss me?

LISA puts moves her hand from KYLE's chest down to his crotch
and gives him a wicked smile.

LISA

Where would you like me to kiss you?

KYLE's face turns red with embarrassment and quickly grabs
her hand away from his crotch.

KYLE

On my lips.

LISA leans in to kiss him. They lock their lips and embrace
in what seems to be a passionate kiss. LISA notices that
the passion seems to be one-sided and rolls back over on her
side of the bed.

LISA

What is it?

KYLE

I can't do it.

Silence. LISA stares at KYLE, waiting for an explanation.
KYLE changes the subject.

KYLE (CONT'D)

Why do you do this?

LISA

Why can't you fuck me?

FADE TO BLACK

FADE IN:

4 EXT. ALLEY -- NIGHT

4

(MIKE, ROGER)

TEXT A PILL TO KILL

A twenty something drug dealer, MIKE is standing next to a young teenager, a potential buyer, ROGER. ROGER appears to be depressed and on edge, very shaky.

ROGER

I want something. A lot of something.

(Beat)

Anything.

MIKE

Ok, I think I can do that. What are you looking for?

ROGER looks to the ground, ashamed at what he is asking for and the reasons as to why.

ROGER

What's your name?

MIKE

My name is Tony's bitch, do you want something or not?

ROGER

I need something that will...

(Beat)

Something that will make me go away.

MIKE

They all do that. And it looks like you already went "away."

ROGER looks down at the bandages on his arms.

ROGER

I'd like to stay away this time.

MIKE appears confused.

ROGER (CONT'D)

I have money.

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ROGER pulls out a wad of cash and hands it to MIKE. MIKE inspects the cash in hand and his demeanor changes.

MIKE

Ok, one funeral, coming up.

MIKE extends his hand to ROGER. They shake hands.

ROGER

I want to be gone before tomorrow morning.

MIKE

Well Roger, can you be a little more specific. I've got stuff that can kill you in two minutes and I've got stuff that will give you the ride of your life before your heart gives out on you. Do you want a painful death? Or would you like to die in your sleep?

ROGER

Well who wants to be in pain as they are dying?

MIKE

You'd be surprised. Now make your choice and you'll have a one way ticket to God compliments of Tony.

ROGER

I doubt I'll be seeing God.

MIKE

Alright, Judas, I'm out here trying, tell you what.

MIKE opens a black leather bag and pulls out a small plastic baggy. He shakes it to inspect the amount of the powder. He then reaches into the shaving kit bag and pulls out a hypodermic needle, a cotton ball, a small vile of alcohol and a rubber hose.

ROGER

I don't know about that needle. I don't think I'm capable of sticking that in my arm.

MIKE

You are capable of slicing your wrists with razors but you can't stick a small needle in your arm?

MIKE (CONT'D)

That's almost an oxymoron, Judas.

(MORE)

MIKE (CONT'D)

(Beat)

However, if you don't want the needle
you can chew on this shit tasting
leaf left over from a really bad
trip. Some people call it an Angel's
Trumpet, others call it devil's weed.
It will kill you slowly if you can
get down enough, but if you
don't...trust me, you will really
want to die.

ROGER observes his choices.

ROGER

I'll take my chances with the needle.

MIKE puts the cash in his shaving kit bag, zips it up and
hands the needle, baggy, cotton ball, alcohol and hose to
ROGER.

ROGER (CONT'D)

So what am I supposed to do with all
this?

MIKE

Jesus, man. Don't you know anything.

ROGER

Actually, I've never done anything
before. I have never even drank.

MIKE looks at ROGER and for a moment appears to show a sign
of concern.

MIKE

What the hell is your problem Judas?
Why did you come here and choose me
to be your executioner?

(Beat)

You know what, it doesn't matter.
The only ingredients missing are a
spoon and a lighter. You figure out
the combination and tell the world
goodbye.

ROGER

Is it going to hurt?

MIKE

You'll be fine.

ROGER

Why the rubbing alcohol?

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MIKE

That's called irony.

(Beat)

Honestly, because if you decide after that needle is in your arm, a moment before you inject that death juice into your bloodstream, that you don't want to go through with it, the last thing you want is an infection coursing through your veins.

(Beat)

Then you're left with no choice but to die, and a very painful one at that.

ROGER (CONFUSED)

I'll go through with it.

MIKE

Alright Judas, now get off my street. You're scaring away my customers with all this morbid talk.

ROGER begins to walk away.

MIKE (CONT'D)

Judas.

ROGER turns around to face MIKE.

ROGER

Why do you keep calling me that?

CLOSE UP ON MIKE

MIKE

Because Judas is the one who committed suicide after he betrayed Christ, eventually leading to his death on the cross.

CLOSE UP ON ROGER

ROGER

I haven't betrayed anybody.

CLOSE UP ON MIKE

MIKE

You're about to.

CLOSE UP ON ROGER

A Car is seen screeching around the corner and stopping directly in front of MIKE.

FADE TO BLACK

FADE IN:

5 INT. DREW'S BEDROOM -- NIGHT

5

(CHRISTINE, DREW, DREW'S MOM, JEFF)

TEXT *TOMORROW FORGIVES*

DREW and his two friends, JEFF and CHRISTINE are sitting in opposite parts of the bedroom. DREW is handing out ecstasy pills. They close their eyes and each swallow a pill.

CHRISTINE (TO DREW)
I dare you to take two more.

JEFF (TO CHRISTINE)
Shut up, Christine...because he's
stupid enough to do it.

DREW
Hey I resemble that remark.

CHRISTINE (LAUGHING)
You mean resent.

DREW
What did I say?

JEFF
Resemble.

Silence. They break out into laughter.

DREW
But, you're right. I am stupid enough
to do that.

DREW brings the pills to his lips. There is knock on the bedroom door. DREW'S MOM walks in. DREW pops the pills in his mouth and swallows them. JEFF and CHRISTINE gasp in amazement. DREW'S MOM surveys the room and the expressions on their faces.

DREW'S MOM
Did I miss something?

They all look at each other, searching for an answer.

DREW
No, just goofing around.

DREW'S MOM
Oh, I see. Well we are going to get
some ice cream; do you guys want to
come?

DREW

No, we're fine.

CHRISTINE

Thank you though, Mrs. Conner.

DREW'S MOM

I wish you guys would come to Church
with us.

DREW interrupts before they can come up with an answer.

DREW

Good night Mom.

DREW'S MOM

Good night. Don't forget to lie out
your clothes so I can iron them for
you. Pick something nice; you are
giving your testimony tomorrow.

(Beat)

Have you finished it yet?

DREW

Not yet, just a few minor changes
and I'm set.

DREW'S MOM

Do you know what you're going to
say?

DREW

Yes.

DREW'S MOM

Can I see it? At least what you
have written down so far.

DREW

Not until it's finished. You'll
like it, don't worry.

(Beat)

Everything I am going to say comes
from here.

DREW points to his heart. JEFF holds in his laughter.

DREW'S MOM

Ok, well we're heading out. Sure
you guys don't want any ice cream?

DREW

No, that's ok. Good night Mom.

DREW'S MOM takes the hint and smiles as she shuts the door.

DREW, JEFF and CHRISTINE all smile at each other as they wait for the ecstasy to take effect.

CHRISTINE
Your mom is sweet.

DREW
Yeah. So I've heard.

JEFF
I can't believe you took 2 more pills.

DREW
Call me stupid. Because I already took four.

CHRISTINE
Jesus, Drew. You're going to die.

DREW
Yeah, but what a ride it's going to be.

They all laugh except for DREW.

FADE TO BLACK

FADE IN:

6 INT. CHURCH AUDITORIUM -- NIGHT

6

(ESTER, YOUTH LEADER, CHURCH CROWD, BAND)

TEXT AN UNCOMFORTABLE COLOR

A teenage, Goth Queen, ESTER, stands in the back row at a Christian concert. She is wearing black clothing, with black nail polish on her fingernails, and different shades of dark colored makeup. She appears to be very out of place compared to the rest of the patrons. There is a Christian Rock Band playing on stage and many youth groups are there, dancing to the music. A group of five teenagers dressed in preppie clothes are staring at ESTER.

ESTER sees them talking to what appears to be a YOUTH LEADER. The YOUTH LEADER nods at them and begins walking towards her.

YOUTH LEADER
Hello. How are you doing tonight?

ESTER
Fine, thank you.

YOUTH LEADER
Listen, I hate to do this, but I'm going to have to ask you to leave.

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ESTER

What? Do I stink?

ESTER smells her armpits.

YOUTH LEADER (PRETENDING TO BE AMUSED)

No, it's just that some people are uncomfortable with your attire.

ESTER checks herself out.

ESTER

And. What about my attire?

YOUTH LEADER

This is supposed to be a positive environment and your clothing is giving off very negative vibes.

ESTER

Does God not like the color black?

YOUTH LEADER

Listen, I don't want any trouble. If you could just, maybe go home and change. You're more than welcome to come back.

ESTER

Since when does Church require a dress code? Don't priests where black?

The YOUTH LEADER begins to show a look of defeat on his face.

YOUTH LEADER

Your culture is not welcome in the House of the Lord.

ESTER

My culture? What is that supposed to mean?

YOUTH LEADER

Your Gothic Culture. It goes against every fabric of Christianity and you are doing this on purpose.

ESTER

Wow, You need to read your history books. Are you aware that most "Gothic" cultures are actually anti-evil?

(Beat)

As a matter of fact the media has once again become successful in giving

ESTER (CONT'D)
the culture a bad name by associating
us with Hitler, racism and witchcraft...

YOUTH LEADER
I'm not saying you...

ESTER
Let me finish. You should open up a
history book and do your homework.
I bet you don't even know what the
word "Goth" comes from.

ESTER pauses, waiting for the YOUTH LEADER to respond.

ESTER (CONT'D)
I didn't think so.
(Beat)
It comes from the Germanic Visigoth,
a tribe that overthrew the Roman
Empire. Now, if I'm not mistaken,
that would be the same empire that
sent Jesus to be crucified.

YOUTH LEADER
Please just leave.

ESTER
Don't worry hypocrite. I'm leaving
now before you and your so-called
faith decide to burn me at the stake.

ESTER walks away and as she does she flicks her middle finger
in the air towards the YOUTH LEADER.

CUT TO

P.O.V. SINGER ON STAGE SEES ESTER AND THE YOUTH LEADER ARGUING
AND THEN SEES ESTER WALKING OUT OF THE CONCERT.

FADE TO BLACK

BEGIN CREDITS

FADE IN:

7 INT. DINNER TABLE -- EVENING

7

(KYLE, MELVIN, PASTOR MELBOURNE, SHEILA)

TEXT *APPETITE FOR DESTRUCTION*

TEXT *FIVE DAYS EARLIER*

KYLE is sitting at a table eating dinner with his mom, SHEILA,
dad, PASTOR JOSHUA MELBOURNE, and younger brother, MELVIN.
Everyone is concentrated on their plates.

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SHEILA

I liked your sermon yesterday, Josh.

PASTOR MELBOURNE (NODDING)

Thank you.

Silence.

KYLE

What are you going to preach about next Sunday?

PASTOR MELBOURNE

Well, I had a dream last night that scared me to pieces. I would imagine it's the same way John felt when he woke up from his dream in Revelations. I'm going to talk about that.

MELVIN

Was it about the end of the world?

PASTOR MELBOURNE (GRINNING)

Not quite buddy. You'll just have to wait until next Sunday.

MELVIN

Awe, c'mon. Tell us.

PASTOR MELBOURNE (STERN)

I said you would have to wait. Now, eat the rest of your dinner.

SHEILA

He's just curious Josh.

PASTOR MELBOURNE gives SHEILA a look that demands respect. SHEILA takes the hint and concentrates on what is left of her plate. KYLE looks from his mother to his father, to his plate of food. He looks down, disgusted.

KYLE

Can I be excused?

PASTOR MELBOURNE

You barely touched your plate.

KYLE

I'm just not hungry, ok?

PASTOR MELBOURNE (FRUSTRATED)

Well, don't let it go to waste.
Give it to me.

PASTOR MELBOURNE dumps the plate of food onto his own plate. KYLE waits for his father to excuse him from the table.

PASTOR MELBOURNE (CONT'D)

Go on, go. Be sure to read a few
chapters before you go to sleep.

KYLE

Yeah.

KYLE excuses himself from the table. SHEILA looks at KYLE with concern and then to PASTOR MELBOURNE. Her eyes tear up and she shakes it off as she pours herself another glass of milk.

CUT TO

8 INT. BEDROOM -- CONTINUOUS

8

(KYLE)

KYLE walks into his bedroom and throws himself onto his bed. He pulls open his bedside drawer and retrieves his Bible. He begins to read and then begins to cry. He drops the Bible.

FADE TO BLACK

FADE IN:

9 INT. MOTEL ROOM -- NIGHT

9

TEXT *MOANING LISA*

(LISA, MAN #2)

LISA is lying in bed, naked. A MAN stands up and pulls his pants up and walks off screen. LISA sits up and puts on an oversized t-shirt. She grabs a tray from the nightstand. On the tray is a line of white powder and a dollar bill wrapped up like a miniature straw. LISA sniffs the powder and then closes her eyes. There is a knock on the door. LISA opens the door and a figure is standing in the doorway. She lets the person in and walks over to the bed and lies down. The second MAN follows her.

LISA

So, what did you have in mind?

MAN #2

I want you to...

CLOSE UP

The MAN leans in to whisper something in her ear, almost embarrassed enough to say it out loud with the other MAN still leaving the room. We can see the expression on her face clearly shows the perversion of his words. LISA takes off her shirt and the MAN licks her ear lobe and begins caressing her breast. LISA grabs his crotch and begins massaging it.

The MAN begins to tie the pillow case around LISA'S head.

DISSOLVE TO

CLOSE UP

LISA is kneeling on the floor with the top half naked body lying across the bed. She has a look of pain on her face and tears are running down her cheek; beads of sweat glisten on her forehead. LISA is all we can see, the rest is blurred. LISA is motioning back and forth on the bed.

CLOSE UP

LISA has her eyes closed tight and is biting her bottom lip.

LISA (V.O.)

I am a joke.

The blurred MAN behind her moves out of frame and LISA opens her eyes. She buries her face in the bed. The MAN walks out the door.

CUT TO

LISA sees a vision of herself on the bed. She sits up and screams towards the door.

LISA (CONT'D)

Fuck you!!!

CUT TO

LISA lifts her head and looks into the camera. The door closes in the background. LISA closes her eyes.

FADE TO BLACK

FADE IN:

10 INT. RESTAURANT DINING TABLE -- NIGHT

10

(TONY, MIKE)

P.O.V. TONY (LOOKING INTO THE FACE OF MIKE)

TEXT THE DEVIL SMOKES WEED AND TRUMPETS BLOW.

TONY

You are doing a great job. You have already raised the bar in the service we provide to our clients. I love your style, kid. You not only sell what I give you to sell, but you take the initiative to research other avenues.

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TONY (CONT'D)

(Beat)

You take a simple product and slap a fancy label on it that says, "Hey, try this...It's fun." And that broadens the horizon, which in turn, increases revenue.

(Beat)

P.O.V. MIKE (LOOKING INTO THE FACE OF TONY)

TONY sticks a piece of steak in his mouth and begins to speak again.

TONY (CONT'D)

It warms my heart when I see extra money come my way for something that wasn't even in the catalog to begin with. So, with that said, kid. I took the initiative and did you a favor.

TONY leans in, giving us an extreme close up.

TONY (CONT'D)

Have you ever heard of angel trumpets?

ANGLE ON WIDE SHOT

MIKE and TONY sitting at a table in a restaurant underneath a dim lamp. Plates of half finished food are sitting in front of them. Their glasses are half full of watered down soda and ice.

MIKE

Something from the Bible?

TONY

Not quite, but I wouldn't be surprised if Noah himself didn't smuggle some on the Ark.

MIKE looks at TONY waiting for an explanation.

TONY (CONT'D)

They are garden plants. You have probably seen them a thousand times a day everywhere you go.

(Beat)

Your grandmother probably grew some in her garden. Hell, I even like them. My wife used to keep them in our front yard until the dog ate a shit load of them.

TONY (CONT'D)

(Beat)

That dog is dumber than a box of sticks now. When I took him to the veterinarian I explained what had happened and the moment I mentioned Datura he stopped me.

(Beat)

Angel trumpets, Devil's weed, whatever you want to call it, tends to have an acid like effect on people. And as we know everyone is looking for a new way to get high.

(Beat)

That's where you come in.

MIKE

You want to grow Angel trumpets? What the hell do I know about growing plants?

TONY

Let me finish kid. You can buy these plants at any nursery. I've done my own investigating and I know the nursery down on Herlong carries these plants.

MIKE

So, you want me to steal these Angel plants?

TONY

Not exactly. I want you to buy a plant and bring it to me. I have a guy that does horticulture for a living and he can dissect it and extract the active ingredient from the plant. The most potent area of the plant is found in the seeds. But I'm telling you kid, one plant is full of so many different ingredients, they all do different things.

MIKE

I don't understand. Why not just go down to the nursery and buy one yourself? What makes you think anyone is going to buy this if they know you can walk down to the nursery and just buy it themselves.

TONY

You ask a lot questions kid.

TONY (CONT'D)

Truth is, not many people are aware of the effects of this plant. Not just that, but the nursery special orders these plants for weddings and such.

MIKE

Well then how did you and your wife get them?

TONY

There are two types of these plants, Datura and Brugmansia. Brugmansia droop down like a weeping willow and Datura stand erect. Datura are easier to come by because they tend to grow wildly in most parts of the world. Brugmansia are less abundant.

MIKE

That still doesn't explain why *I* have to buy the plant when you have obviously already ordered them before and even planted them in your front yard.

TONY

Damn, kid. Fact is, I'm banging the owner's wife and I don't really feel comfortable going up there because then I might grow a conscious.

MIKE

Now that, I can understand. So you just want me to go up there and buy a plant?

TONY

Exactly. Now, be careful of which one you get. The Datura plant, the one that stands straight up is far more potent than the Brugmansia. Either one of them will get you real high, but the Datura has a greater chance of killing you, if you don't do it right. I've heard of it killing your memory too...we're talking permanent memory loss. So be careful with which plant you get.

MIKE

So, get the Brugmansia then?

TONY

Good. You catch on quick.

MIKE takes a drink of his watered down soda and begins to crunch on a piece of ice.

MIKE
Why don't I just take my car up there
late at night and steal what I can.

TONY
You would do that?

MIKE
For the right price I would.

TONY
I like you kid. I knew I could count
on you. You steal me 5 plants, I'll
give you \$50 for each plant and 6%
of sales.

MIKE
Fair enough. So when we hit the
streets with this shit, what are you
going to call it?

TONY
Devil's weed.

MIKE
I like that.

MIKE and TONY toast their glasses.

FADE TO BLACK

FADE IN:

11 INT. ROGER'S BEDROOM -- NIGHT

11

(HENRY, ROGER)

TEXT GAMES AND THINGS

Sports posters plaster the wall, ranging from basketball to hockey. Many trophies on shelves from different sports and events. ROGER and his dad, HENRY are playing a baseball game on a Playstation 2 Gaming System. ROGER begins to celebrate his victory by jumping in the air and doing a victory dance.

ROGER
Yes. You came in here thinking you
were going to shut me down. You
even bragged to Mom how bad you were
gonna beat me and now look at you.
(Beat)
You have to walk in there and explain
to her that you just got whooped.

HENRY

These dumb video games are nothing
like real life.

ROGER

You weren't saying that before we
started playing.

HENRY

Well, I bet I can beat you in a
wrestling match.

ROGER

I don't have a wrestling game.

HENRY jumps on ROGER, pinning him to the ground. He starts
counting.

HENRY

One...Two...Three. Ding Ding!!
Winner and still champion...DAD!!

ROGER pushes his dad off. They both laugh. HENRY walks
over to the bedroom door. ROGER climbs in bed.

HENRY (CONT'D)

Get some sleep champ. You've got a
big day tomorrow. We've got practice
right after you get out of school.

ROGER

Alright, see you in the morning.

HENRY

Good night.

HENRY turns off the lights and walks out of the room, closing
the door behind him. ROGER gets out of bed and lifts his
mattress to pull out a flashlight and a pornographic magazine.
ROGER begins to turn the pages as he masturbates under the
sheets to the images of naked women having sex.

FADE TO BLACK

FADE IN:

12 INT. LIVING ROOM -- NIGHT

12

(FRIEND #1, FRIEND #2, LUCY)

TEXT ARMEGAYDON

DREW'S MOM, LUCY, is sitting in the living room with two of
her friends from Church. They are having a Biblical
discussion.

FRIEND #1

I honestly think the end is near. I mean, take homosexuality for example. It's so common place now, people are debating about same sex marriages and we have gay men on television telling our husbands how to dress and act.

LUCY

Hmm, I don't really know if that is a sign of the end times.

FRIEND #2

It's gotten to the point where it's normal to be gay and weird to be straight.

LUCY

Well, that might be so, but I don't think it's Armegaydon or anything like that.

Both of her friends completely miss the joke.

FRIEND #1

Well, I read somewhere that was a for sure sign that the world was coming to an end.

LUCY

Hold on a second, I'll ask my son. He's knowledgeable on these Biblical subjects.

(Beat)

DREW!!!

CUT TO

13 INT. DREW'S BEDROOM -- CONTINUOUS

13

(DREW)

DREW is smoking a cigarette as he hears his Mom calling his name. He rushes to the toilet and flushes the cigarette down the toilet. He sprays cologne all over the front of him.

14 INT. LIVING ROOM -- CONTINUOUS

14

(DREW, FRIEND #1, FRIEND #2, LUCY)

DREW enters the room.

LUCY
Drew can tell us.

DREW
Tell you what, Mom?

LUCY
Is homosexuality a sign of the times?
What does it say about that in the
Bible?

DREW
Well not directly, but in a way,
yes. Homosexuality has been around
since before Christ walked the earth.
But man's carelessness and
faithlessness is a sign of the end
times and I suppose homosexuality
would be a part of that.
(Beat)

DREW walks between them and takes a place in front of the living room as if preparing to give a sermon. All three women are falling under the hypnosis of his words. Images of war and famine fade in and out as he speaks. This is an exciting subject to talk about because so many things are happening right now. Take the war for example. The world is against this war we are fighting, friction is rising again with Russia.

DREW (CONT'D)
Prophecy says that Russia will soon
be dragged into a war it doesn't
want to fight. Russia will be forced
to fight against the nation of Israel
in a war that will end all wars. We
are getting closer to that with what
is going on in Iraq.

LUCY
That's pretty heavy stuff Drew. How
do you know all this?

DREW
I do a fair amount of research. And
I observe what is going on in the
world around me.
(MORE)

DREW (CONT'D)

(Beat)

There is something called the Rapture Index. It was originally designed to keep track of the economy, but the same practice can be used to keep track of who fast we are approaching the rapture.

(Beat)

It doesn't indicate when it's going to happen, it's more like a speedometer as to how fast we are approaching. But speed is irrelevant if you don't really know when you are going to get there.

FRIEND #1

So, what does the rapture thing say about where we are now? Or how fast we are going now?

DREW

Well, back in 1993 it was at an all time low of 57. But since 2000, we haven't been lower than 158. There are too many indicators that can't be reversed. There are several technologies that would be considered, "Mark of the Beast technology", Europe has unified, which in turn has revived the Roman Empire.

(Beat)

Europe has become much like the United States. In the Bible it says the Antichrist will be elected by ten kings of that revived Roman Empire. So, that means if Europe becomes a democracy, they could have a president. And if that happens...

FRIEND #2

It's over.

DREW

Yep. That's all she wrote. So, to answer your question. Is homosexuality a sign of the times? We're going too fast to even read the signs anymore.

LUCY

Will you pray for us?

DREW leans down and they all hold hands in a circle. They all close their eyes and DREW begins to pray.

DREW

Dear Gracious Heavenly Father, thank
you so much for supplying us with
the power of thought that we may
wonder about your glorious ways.

(Beat)

With our beautiful working minds
that you have so graciously given
us, please supply us with your wisdom
to govern our thoughts in ways you
see fit and quench our mind's thirst
for knowledge. lord, fill our minds
with your wisdom as you fill our
hearts with your love. Let us not
fear what may come for it will be
done here on Earth as it is in your
glorious kingdom of Heaven. Thank
you Lord for creating us and giving
us life and the opportunity to live.
In Jesus Christ's name we pray.
Amen.

They open their eyes and the women have tears in their eyes.

FRIEND #2

You are amazing Drew. You need to
be a preacher.

DREW smiles at her as if to say thank you.

LUCY

Thank you, sweetheart. That was
wonderful.

DREW

No problem.

LUCY

Well, after all that end of the world
talk, I'm ready to give into some
temptation. Who wants pastries?

The ladies walk into the kitchen, DREW walks up to his room.

CUT TO

15 INT. DREW'S BEDROOM -- CONTINUOUS

15

(DREW)

DREW picks up the cordless phone sitting on his nightstand
and dials a phone number.

DREW (IN THE PHONE)

Jeff. What the fuck is up man?
(MORE)

DREW (IN THE PHONE) (CONT'D)

(Beat)

Oh, no kidding? Well I just got finished scaring the piss out of my Mom and her friends with my end the world speech and I'm ready to...ya know.

(Beat)

Yeah. I scored some from a dude in my class today at school. I gave him a ride home home cause his car's in the shop so he gave me a dime bag. So, do you wanna ride around?

(Beat)

Forget about your Mom, Suzie Q. I'll be there in five minutes. Just tell her we're catching a movie and you'll be back later.

(Beat)

Stop playing with your pussy. I'll be there in five minutes.

DREW sets the phone on the nightstand and walks out of his room.

CUT TO

16 INT. FOYER -- CONTINUOUS

16

(DREW)

DREW is walking out of the house.

DREW

I'll be back later Mom. Love you.

FADE TO BLACK

FADE IN:

17 INT. LARGE LIVING ROOM -- NIGHT

17

(CHRIS, ESTER, JACOB)

TEXT *GOTH 101*

ESTER is sitting on the floor of a very large living room belonging to a very large house. There is a little boy, CHRIS, sitting with her. His schoolbooks are open.

ESTER

How did you do on your test today?

CHRIS doesn't answer. He pretends not to hear her.

ESTER (CONT'D)

Not good?

CHRIS

It's just that the teacher is constantly trying to trick us. It's like she wants us to fail or something.

ESTER

Oh, I love good conspiracy theory. So why do you think she wants you to fail?

CHRIS

She tells us to study something, so I study for it. Then when it comes time to take the test, she switches it up and changes things around.

(Beat)

They become more like riddles than they are questions.

ESTER

I know what you mean. My teacher used to do that to us all the time when I was in school.

CHRIS

Why though?

ESTER

Well, it's not because she wants you to fail, because that looks bad on her. Riddles will help you more in life than education, life isn't something you can study for the night before.

CHRIS

Yeah, I guess you're right. You are the coolest tutor I have ever had.

ESTER

Why do you say that?

CHRIS

Well the last one I had never talked with me. She just made me read the books, do the assignments but would never try to explain things to me.

(Beat)

And she never stayed late to watch scary movies with me.

ESTER (SMILING)

Hey, hey, hey. I said to never talk about that. That's our secret.

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CHRIS

If you weren't my tutor anymore, do
you think we would still be friends?

ESTER

Of course. Everyone could use a
friend.

CHRIS looks at her and smiles. He appears to be hesitating
on something.

ESTER (CONT'D)

Go ahead, ask me.

CHRIS is caught off guard.

CHRIS

Ask you what?

ESTER

You want to know why I wear all black.

CHRIS

How did you know I was going to ask
you that?

ESTER

Because for the past two weeks, ever
since I started tutoring you, I could
see the question in your eyes. It's
the same look everyone gives me when
they are curious but too afraid to
ask.

CHRIS

I'm just not used to people like you
I guess. At first I was kind of
scared. I thought people like you
killed people like me.

ESTER

That's a common misconception people
have.

CHRIS

What do you call yourself?

ESTER

What do you mean, "what do I call
myself"?

CHRIS

Well, are you part of a club or
something, you know like jock,
preppie, skater...

ESTER

I guess if you want to slap a label on it, you'd call me, Goth.

CHRIS

Goth? What does that mean?

ESTER

Well it doesn't mean murderer or suicidal or constantly depressed. Those are all called stereotypes.

CHRIS

Well, then what does it mean?

ESTER

A lot of things. For some it means outcast, for others it means beauty.

CHRIS

But what does it mean to you?

ESTER thinks about the question and realizes that nobody has ever asked her about her choice to be the way she is.

ESTER

To me it just means, individuality. It's who I am and who I'm comfortable being.

CHRIS

What kind of music do you listen to?

ESTER

All types of music. I'm not a big fan of punk rock like most people would think I am. I'm really into musicians than I am "rock" bands.

CHRIS

Is there a difference?

ESTER

There's a huge difference. For instance, Led Zepplin is a band full of musicians. On the other hand, Simple Plan is a "rock" band that is in it for the lifestyle, not the music. If music didn't get them girls or drugs, they'd choose a different career.

CHRIS

I get it. So you're a rebel. You don't like to be part of anything...mainstream?

ESTER

Something like that. I'm just me,
whether it's mainstream, downstream,
upstream, it doesn't make a
difference. It's just who I am and
who I choose to be.

CHRIS

Do you get picked on for being who
you are?

ESTER

Well I think on some level everyone
gets picked on. Let me give you
some advice. If somebody is picking
on you, chances are, they are insecure
about something within themselves.

(Beat)

Picking on you or me, just makes
them feel better about themselves.
It hides their own flaws.

CHRIS

Do you go to a church?

ESTER appears to be uncomfortable with the question

ESTER

No, I don't.

CHRIS

Why not? Don't you believe in God?

ESTER

Churches make me uncomfortable. I
don't like feeling as if I'm being
judged.

Silence.

CHRIS

Well if Goth means individuality,
then why do you care what people
think about you?

CHRIS'S dad, JACOB HIGGS, walks into the living room.

JACOB

Alright Ester, time's up.

ESTER looks up at the clock hanging on the wall.

ESTER

Oh wow, you're right. We got into a
different subject and just lost track
of time.

(MORE)

ESTER (CONT'D)

We just need a few more minutes if
that's ok with you Mr. Higgs.

JACOB

No, that's fine. My wife gets home
at ten, so be sure to be out of the
house before she gets home. She
likes to come home to a quiet house.

ESTER

No problem.

JACOB walks out of the living room

ESTER (CONT'D)

Your Dad is nice.

CHRIS

So, you feel comfortable around him?

ESTER

Yeah, I guess I do.

CHRIS smirks.

ESTER (CONT'D)

What are you smiling about?

CHRIS

He's the Deacon at my Church.

FADE TO BLACK

FADE IN:

18 EXT. MOVIE THEATER PARKING LOT -- DAY

18

(KYLE, STEVEN)

TEXT *BUT YOU SAY HE'S JUST A FRIEND*

KYLE and his friend, STEVEN are standing outside the movie
theater.

STEVEN

What do you want to see?

KYLE

I don't know. There is never anything
worth paying for in theaters anymore.

(Beat)

Its no wonder piracy is so mainstream
now.

STEVEN

Yeah I know what you mean. Hollywood is so saturated with watered down remakes and movies without any substance. If you want to see some good movies, check out IFC or the Sundance Channel. Low Budget movies with great stories, unaffected by the politics of Hollywood.

KYLE

Well, that's because they aren't restricted by ignorant distribution companies telling them what they can and can't do. They don't have to fit into the popular genre that only appeals to a certain demographic. I make one exception with Hollywood movies.

STEVEN

What's that?

KYLE

Kevin Spacey. Any movie he is in simply inspires me. Hollywood or not.

Silence.

STEVEN

Have you told your Dad yet?

KYLE

No, I haven't. I'm just not ready to tell him yet.

STEVEN

Well that's a pretty mainstream decision.

KYLE focuses his attention on the marquee and points to a movie starting in a few minutes.

KYLE

Let's just see that one.

KYLE and STEVE walk into the theater.

DISSOLVE TO

19 INT. MOVIE THEATER -- CONTINUOUS

19

(KYLE, STEVEN)

KYLE and STEVEN are sitting in the theater caught up into the drama unfolding on the big screen.

STEVEN puts his hand on KYLE'S leg and moves it towards KYLE'S crotch. STEVEN begins to massage KYLE'S crotch and KYLE lets out a moan. STEVEN moves in to kiss KYLE on the neck and begins sucking it, giving him a hickey. KYLE pushes STEVEN away from his neck.

KYLE
Are you crazy, Steven? My Dad is
going to see that. Let's just watch
the movie.

STEVEN removes his hand from KYLE'S crotch and they both stare at the screen.

CUT TO

20 INT. KYLE'S CAR -- LATER

20

(KYLE, STEVEN)

STEVE and KYLE are sitting in silence as the town passes them by through the windows.

STEVEN
I'm sorry about your neck. I got
caught up in the moment and wasn't
thinking.

KYLE
It's ok. I'll just tell my Dad a
girl did it.

STEVEN (SIGHS)
You can't hide forever, Kyle.
Eventually he's going to find out.

KYLE
Let's not talk about this right now,
ok.

STEVEN
Fine. Just drop me off at home
please.

KYLE
Don't be upset. It's not you. I'm
just not ready yet.

The car stops. STEVEN leans in to kiss KYLE on the cheek and gets out of the car.

KYLE (CONT'D)
Hey, I'll see you later. You know,
I love you right.

STEVEN

I know, I just wish you'd love
yourself more.

STEVEN shuts the passenger side door and KYLE drives away,
looking in the rearview mirror at STEVEN and then at himself.

FADE TO BLACK

FADE IN:

21 EXT. MOTEL PARKING LOT -- NIGHT

21

(LISA, MAN #3, SHEILA, WOMAN)

LISA is standing on the sidewalk near the motel parking lot.
She is tricking. A middle aged MAN walks up to her.

LISA

Hey there. Wanna have some fun?

The MAN spits in her face as he walks by. As he passes he
turns to her and speaks.

MAN #3

You're going to burn in Hell you
Godless bitch.

LISA looks to the ground. The MAN walks back to her and
hands her a pamphlet from his Church. She looks at the cover
of the pamphlet. It has a picture of people burning in a
pit of fire with the title: Repent or Regret. LISA drops
the pamphlet on the ground and falls to her knees and begins
to cry.

LISA (To MAN #3)

You fucking bastard.

The MAN is too distant to hear her scream. LISA begins to
sob even harder as a WOMAN walks up to her.

WOMAN

Are you ok?

LISA looks up shades her eyes from the sun with her hands.
She sees the silhouette of a tall, beautiful WOMAN standing
before her.

LISA

Yes, I'll be fine.

The WOMAN extends her hand and helps LISA to her feet. The
WOMAN is revealed to be SHEILA, PASTOR MELBOURNE'S wife.

SHEILA

No man should place judgment on you.
(MORE)

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SHEILA (CONT'D)

I assure you, he is not from my Church.

LISA

I'm surprised they let a man like that inside of a Church.

SHEILA

Well, God let's anyone inside His house. As long as you acknowledge His existence and the fact He gave His son's life for us.

(Beat)

There's nothing else keeping you from Him.

LISA

I doubt that.

SHEILA

Ever heard the story of Mary Magdalene?

LISA

No, I don't think I have.

SHEILA

I'll tell you what, I know your time is your money. How much do you charge?

LISA

That depends on what you have in mind.

SHEILA

Talk. You look like you could use someone to talk to.

LISA

How long?

SHEILA

As long as you want.

LISA

I don't work like that. How's an hour? For that...\$50.

SHEILA

Sounds reasonable. Show me to your office.

LISA and SHEILA begin walking towards the Motel.

ANGLE ON

22 EXT. FRONT OF NURSERY -- CONTINUOUS

22

(MIKE)

MIKE'S car pulls up in front of the Nursery. He sees two women walking towards a motel and let's his imagination run wild.

MIKE (TO HIMSELF)
What I wouldn't give...

MIKE gets out of the car and enters the Nursery.

FADE TO BLACK

FADE IN:

23 INT. NURSERY -- CONTINUOUS

23

(ESTER, MIKE, TONY)

TEXT *PLANTING THE SEED*

The Nursery is filled with different breeds of plants and miniature trees. There is a back door leading into the greenhouse where most of the vegetation is kept. A YOUNG GIRL is seen sitting behind the cash register. She is reading a tattoo magazine and chewing gum. MIKE walks up to her.

MIKE
Excuse me.

The YOUNG GIRL doesn't respond.

MIKE (CONT'D)
Excuse me, honey.

MIKE begins waving his hands in front of her. She looks up to him and takes an earpiece out of her ear. The faint sound of music can be heard playing through it.

SHOP GIRL
Can I help you?

MIKE
Yes, I was wondering if you could
help me find a certain breed of plant,
um...

MIKE looks at her name tag.

MIKE (CONT'D)
Ester.

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ESTER

Sure, what breed are you looking for?

MIKE

Yes, they are called Angel Trumpets.

ESTER looks at him suspiciously as if she knows the real use of those types of plants.

MIKE (CONT'D)

They are for my grandmother. She's sending me out on a price hunt and from what I understand this is the best and only place that carries that breed.

ESTER

Well, I'm not sure. I just work up front. The gardener is who you want to speak to, but he's out to lunch right now and won't be back for another hour or so.

MIKE

Hmm...she really wanted them as soon as possible. Is there anyway you can go check for me?

ESTER

I know there are two different kinds. Datura and Brugmansia. Do you know which one it is you need?

MIKE thinks for a moment. He's playing the conversation he had with TONY again in his head.

MIKE

Which ones droop down?

ESTER

That would be the Brugmansia. Let me check the computer to see if we have any in stock.

MIKE waits while she is typing away at the keyboard. He looks around the store at all the different breeds of plant, gardening equipment, bags of mulch, etc. He notices outside the two women walk into one of the Motel rooms. MIKE smiles.

ESTER (CONT'D)

Ok, looks like we have several in stock. Would you like to see them?

MIKE

Uh. Yes, actually. I would.

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ESTER walks MIKE through the door leading to the greenhouse. They turn down a few rows of plants. The mist is spraying onto the plants from the above sprinkler system. MIKE admires the plants as they walk by.

ESTER

These plants are very beautiful. So where is your grandmother going to be putting them?

MIKE is caught off guard by the question. ESTER turns to face him waiting for a response, as if she knows he is lying.

MIKE

She'll be putting them around her pool area. The more the better.

ESTER

Oh, that will look nice. Most people go with the Datura plant for that type of presentation.

She smiles as she says this, knowing the reason MIKE wants the plants is for an alternative reason.

ESTER (CONT'D)

Here we go.

They stop in front of a small section in the back of the greenhouse where several rows of Datura and Brugmansia plants are kept. They are of many different colors and sizes. MIKE seems to be inspired by their beauty.

ESTER (CONT'D)

Beautiful, aren't they?

MIKE

Yes, yes they are.

(Beat)

So, how much do they run?

ESTER

Oh, they aren't expensive. Generally Around ten dollars, maybe less maybe more.

MIKE

Oh, that's all. Great, she'll love to hear that.

ESTER

Now, these particular plants are not for sale. These are just Mr. Benton's prize plants that he likes to show off.

(MORE)

ESTER (CONT'D)

(Beat)

What I can do is have him give you a call when he returns and you can discuss the details with him.

(Beat)

Do you have a number I can have him reach you at?

MIKE

No, that's ok. I still have a few other places to check out, but I'll be back in a few days.

MIKE extends his hand to ESTER. They shake hands.

MIKE (CONT'D)

Thanks for all your help.

ESTER

Sure, no problem.

MIKE

Hey, what are you doing tonight?

ESTER

I'm not sure, why?

MIKE

Well, I'm not really sure. But would you like to go somewhere with me tonight? Out to eat or a movie.

ESTER hesitates. Her eyes are distant.

MIKE (CONT'D)

Hello? Are you thinking or what?

ESTER

Oh, sorry. Um, actually I can't.

(Beat)

I tutor in the evenings and I won't be able to, I'm sorry.

MIKE

Ok, that's cool. I'll see you around though.

ESTER

Sure, see ya around.

MIKE makes his way out of the greenhouse. ESTER watches him walk away with a smile on her face. She looks at the plant.

CLOSE UP ON PLANT

24 EXT. FRONT OF NURSERY -- CONTINUOUS

24

(MIKE)

MIKE gets on his cell phone.

MIKE

Tony. It's Mike.

(Beat)

Yeah, listen. I'm leaving the nursery now.

MIKE (CONT'D)

(Beat)

Well, they have several. But do you know how much these plants go for?

(Beat)

Like, ten bucks a piece, Tony.

(Beat)

Ok, then why the hell are we going through all this trouble to get some plants that cost a lousy ten bucks a piece.

(Beat)

Street value my ass. Anyone in their right mind knows they can just walk up to the nursery, drop ten dollars on the table and stay high for a month.

(Beat)

In the greenhouse.

(Beat)

The cashier, why?

MIKE gets in his car and hesitates to start the engine. As he is speaking he focuses his attention on the Motel across the street.

MIKE (CONT'D)

Ok, fine. Yes, tonight.

(Beat)

Wait, Tony. Something else. These plants, the cashier said they were his prize plants? I'm sure if we take them, he's going to notice right away.

(Beat)

Well, that means I'm going to be marked. The cashier will remember speaking with me.

(Beat)

\$100? Per plant. Right, right.

Lay low, I get it.

(Beat)

Ok, I'll see you in a couple days.

MIKE starts the engine and gangster rap is heard through the speakers. He takes one last look at the Motel and drives away.

FADE TO BLACK

FADE IN:

25 INT. MOTEL ROOM -- CONTINUOUS

25

(LISA, SHEILA)

TEXT *OPPOSITES ATTRACT*

SHEILA is sitting on the bed holding a glass of ice water. LISA is in the bathroom washing her face.

SHEILA

So, how long have you been doing
this?

LISA

Too long but not long enough.

SHEILA sips her water. LISA shuts off the faucet and lies on the bed next to where SHEILA is sitting.

SHEILA

Do you enjoy it?

LISA

Who doesn't enjoy having sex whenever
they want with whoever they want?

SHEILA'S face turns a shade of red.

LISA (CONT'D)

Why are you here? With me?

SHEILA

You looked like you needed someone
to talk to.

LISA

I don't buy it lady.

SHEILA

You can call me Sheila.

LISA

Well, Sheila. There's something
you're not telling me. First off,
you are dressed like Mr. Roger's
wife, and second, you are wearing a
wedding ring.

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SHEILA looks down at her hand and her face turns a darker shade of red.

LISA (CONT'D)
I'm not judging you, believe me.
You just don't seem like the type.

SHEILA
Then you are judging me.

LISA stops to think about it.

LISA
I guess you're right.

Silence.

SHEILA
I live in a fictitious world. What
you see before you is not who I am.
I am a porcelain doll.
(Beat)
A figurine.

LISA
What's wrong with being all dressed
up and living a fancy life? Look at
me.

SHEILA turns to face LISA, smiles and turns away.

SHEILA
It's underneath you.

LISA
What is?

SHEILA
Your beauty.
(Beat)
Do you ever wish you could stop?

LISA
All the time. Every time I make \$50
I tell myself just to make 100 times
more than that and I can quit.
(Beat)
But I either smoking, snorting or
shooting all that money into my
bloodstream. Fuck it.

SHEILA
What would you do with the money
otherwise?

LISA doesn't answer immediately.

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LISA

Fix my past.

LISA sits up and grabs a pack of cigarettes off the nightstand. She lights one and offers one to SHEILA.

SHEILA

No thank you. I don't smoke.

LISA

What do you do, Sheila?

SHEILA

Cook, clean, primp, be a mother to my children and a wife to my husband.

LISA

What does your husband do?

SHEILA

He's a pastor.

LISA

That sounds like your problem. It must be a lot of pressure being married to a God wanna be.

SHEILA

It's not the pastor part I have a problem with. It's the man behind the mask.

(Beat)

We haven't made love in years, if that says anything.

LISA

Six years.

SHEILA

More or less.

LISA

No, six years. That's how long I've been hooking.

SHEILA

Hooking?

LISA

Yeah, tricking, whoring, prostituting. Whatever you want to call it.

SHEILA

How old are you now?

LISA

Twenty two.

SHEILA

You poor thing. You were so young,
what happened?

LISA takes a drag of her cigarette.

LISA

Don't feel sorry for me. I got kicked
out of my house when I was fifteen,
I was already running with the wrong
crowd.

(Beat)

Realized I was better off selling my
body than trying to get a real job.
Now, it's turned into a full time
career.

SHEILA

Why did you get kicked out?

LISA takes another drag and begins to cough. SHEILA hands
her the glass of water.

LISA

Thank you.

She takes a drink.

LISA (CONT'D)

Well, my drug habit was in high gear
long before my sex habit was.

(Beat)

I ended up selling something of my
Mother's. Something important.

SHEILA

What was it?

LISA

It was an angel pendant that my Mom
kept in safe deposit box under her
bed.

(Beat)

I found it one night while she was
out with her boyfriend. I sold it
the next day at a Pawn shop for \$200.

SHEILA

How much was it worth?

LISA

A few thousand, maybe more. My mother
got it from her mother, who got it
from her mother.

(MORE)

LISA (CONT'D)

(Beat)

I guess that would make it my great grandmother's pendant.

(Beat)

I was next in line.

SHEILA

So, she found out you took it and kicked you out?

LISA

She beat the shit out of me first, then kicked me out.

SHEILA

Have you seen or heard from her at all?

LISA

I've seen her around town, but I don't think she has ever seen me. I think she was more disappointed about the drugs than she was the pendant.

SHEILA

Have you tried going back home?

LISA

I'm not ready yet.

SHEILA

What do you mean? I bet she has been waiting for you to return.

LISA

Maybe, maybe not. A week after it happened I went back to the pawn shop to buy it back and they said they couldn't do it. They wanted \$5000 for it, not a penny less.

SHEILA

So, you've been working on the streets for the past six years...

LISA

Trying to fix my past.

Silence. SHEILA sees a tear run down LISA'S cheek. She takes her finger and runs it across her face.

SHEILA

You're a very pretty girl. You may not want to hear this, but God loves you.

(MORE)

SHEILA (CONT'D)

He always loves you and always
forgives you.

(Beat)

I carry burdens with me too. I had
an affair on my husband several years
ago. Unfortunately my husband isn't
as forgiving as God.

LISA looks up and SHEILA can see her eyes are welling up
with tears as they turn red.

SHEILA (CONT'D)

I am not perfect, my family is not
perfect, my life is not perfect.

(Beat)

You should go to your mother.

LISA begins to sob and she leans into SHEILA and rests her
head on SHEILA'S chest. SHEILA runs her fingers through
LISA'S hair.

SHEILA (CONT'D)

It's ok angel.

LISA looks directly into SHEILA'S eyes and their eyes lock
for a moment. SHEILA runs her fingers along LISA'S face and
she leans in to kiss LISA on the lips. They kiss and LISA
pulls back for just a moment. They embrace in a long
passionate kiss.

LISA and SHEILA lie on the bed and begin to take each other's
clothes off. They are breathing heavily and shaking.

ANGLE ON

SEVERAL SHOTS OF LISA AND SHEILA KISSING, TOUCHING AND ENDING
THE SHOT WITH THEM HOLDING EACH OTHER IN A SPOONING POSITION,
LISA IN FRONT, SHEILA BEHIND.

DISSOLVE TO

26 INT. MOTEL ROOM -- MOMENTS LATER

26

(LISA, SHEILA)

LISA is lying on SHEILA'S chest. They are both silent.
LISA'S eyes seem empty, SHEILA is wearing a faint smile.

SHEILA

I've never done that before.

LISA

So, why did you?

SHEILA

I don't know.

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LISA
Did you enjoy it?

SHEILA
I think I did.
(Beat)
I think I enjoyed it too much.

LISA turns her head to face SHEILA and smiles, then leans in to kiss SHEILA.

LISA
Can I tell you something?

SHEILA
Anything.

LISA
Thank you.

SHEILA
For what?

LISA
For not leaving. For not treating
me like a whore.
(Beat)
For talking to me.

SHEILA hesitates to respond.

SHEILA
You're welcome. And thank you for
bringing some excitement back into
this body.

LISA gets up from the bed and picks up her pair of jeans sitting on the floor. She retrieves a wad of cash from the front pocket and walks back to the bed.

LISA
Here. Take this back.

SHEILA
No, if anything I owe you more.
It's been over an hour.

LISA
I can't accept it, not from you.

SHEILA
Don't think of it like that. We had
our moment but that money belongs to
you now.

LISA thinks about it for a moment and sets the money aside.

CUT TO

27 INT. MOTEL ROOM -- LATER

27

(LISA, SHEILA)

SHEILA is dressed at the door, LISA is standing behind her.

SHEILA

If I want to see you again, how would I?

LISA

You can find me here. I pretty much live out of this room.

(Beat)

I have a deal worked out with the owner. I do him favors, he lets me stay for free.

SHEILA gives LISA a hug and they kiss.

SHEILA

Take care of yourself, now.

LISA

You too.

SHEILA walks out of the room and LISA closes the door behind her. LISA leans against the door and smiles. Something has changed inside of her. LISA walks over to the nightstand and gets out a bag of cocaine. She begins to pour the contents onto a mirror setting on the nightstand. She takes a razor out of the drawer and cuts it up. LISA takes a dollar bill from her jeans pocket and rolls it up.

CLOSE UP ON LISA

She leans down begins to snort the line of cocaine. She sees herself in the reflection and stops. LISA hesitates, then takes the mirror, the razor and the cocaine into the bathroom.

ANGLE ON LISA IN THE BATHROOM

LISA rinses off the mirror and then empties the bag of cocaine into the toilet. She waits, then flushes it.

CLOSE UP OF COCAINE BEING FLUSHED DOWN THE TOILET

FADE TO BLACK

FADE IN:

28 EXT. BASEBALL FIELD -- DAY

28

(HENRY, ROGER)

TEXT *THE DIAMOND*

HENRY and ROGER are walking onto the deserted baseball field. ROGER is carrying the baseball gloves while HENRY is carrying a bag of baseballs and an aluminum bat.

HENRY
Alright, buddy. Let's get some
practice in.

ROGER
Can I bat first?

HENRY
Let's stretch first.

ROGER and HENRY sit on the grass with their legs spread in front of them. They begin to stretch.

HENRY (CONT'D)
You have a big game coming up this
weekend. Are you nervous?

ROGER
Against the Lions? Heck yeah, they
beat us every year.

HENRY
Yeah, they do pretty much eat you
guys for breakfast, lunch and dinner
every year don't they.

ROGER
They're too good.

HENRY
Are they too good or is your team
not good enough?

ROGER stops stretching, not understanding the question.

ROGER
Is there a difference?

HENRY
David and Goliath.

ROGER
What about it?

HENRY

Well, think of your team as David
and think of the Lions as Goliath.

(Beat)

Everyone thought that Goliath was
unbeatable.

(Beat)

Unstoppable. Then a scrawny kid
named David rose up to the challenge.

(Beat)

He did the unthinkable and defeated
Goliath.

(Beat)

So many people thought the giant was
too big, too strong, too cruel.

HENRY (CONT'D)

Army after army was called to fight
this giant, but the only person brave
enough to take the task, was David.

ROGER

So, you think that the Lions are
beatable?

HENRY

Everyone is beatable, son. Every
team has a weak link, you just have
to find it.

(Beat)

The Lions will get caught sleeping
because they know they're good.
That will be their weakness, is their
overconfidence.

ROGER

So, how do we beat them?

(Beat)

With a rock and a sling?

HENRY

With your hearts, son. You go into
that game not thinking about winning
it or losing it. You go into that
game knowing that no matter what,
you guys are going to play as a team.

(Beat)

If a lion smells your fear, you've
lost.

(Beat)

You can't let them know you're afraid.
You go in, knowing you've already
won the game.

(Beat)

Now, come on, let's do some batting
practice.

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HENRY and ROGER walk onto the infield. HENRY takes the mound and ROGER takes the plate.

HENRY (CONT'D)

Ok, you have a man on third, there are two outs and it's the bottom of the ninth. You are down by one run. What do you do?

ROGER

I hit a home run.

HENRY

That's one option, but what if you swing too hard and pop out.

ROGER

Game over, we lose again.

(Beat)

But, if I hit a homer, we win.

HENRY

That's true, but it's not always wise to play hard, a lot of times you have to play smart. Who bats after you do in the line up?

ROGER

Mike Jones.

HENRY

And what does Mike Jones do almost every single time he gets to the plate?

ROGER

Hits a double.

HENRY

So, if you get a hit and drive that man on third, home. You've tied up the game.

ROGER

And when Mike gets to bat, he could drive me home.

(Beat)

And we'd win the game.

HENRY

Exactly. Now, let's see what happens.

HENRY gets a ball out of the bag. He spits in his hand and prepares for the pitch. ROGER digs his foot into the dirt, tightens his grip on the bat. HENRY winds up and pitches.

ROGER swings and misses.

HENRY (CONT'D)

Strike one. Don't think homerun
now, just think hit.

HENRY gets another ball out of the bag. ROGER widens his
stance a few more inches. HENRY bends down, winds up and
pitches.

ROGER swings and makes perfect contact with the ball. The
ball line drives right at HENRY.

HENRY hits the ground.

ROGER

Dad!!!

HENRY doesn't respond.

ROGER (CONT'D)

Dad, stop messing around.

HENRY still doesn't respond. ROGER drops the bat and runs
over to the pitching mound. ROGER sees his Dad's eyes are
closed but they are moving back and forth. HENRY'S legs are
twitching.

ROGER bends down and sees a red mark where the ball hit his
Dad on the side of the head, in the temple.

ROGER (CONT'D)

Dad!!!

ANGLE ON AERIAL VIEW OF ROGER LEANING OVER HIS DAD.

FADE TO BLACK

FADE IN:

29 INT. MIKE'S CAR -- NIGHT

29

(MIKE, SARA)

MIKE and his girlfriend, SARA are sitting in his car, a few
buildings down from the Nursery. They are smoking a joint.

SARA

So, let me get this straight. You
are supposed to break into the nursery
and take some plants?

(Beat)

Why the hell wouldn't you just buy
them?

MIKE

I wondered the same thing. But these
particular plants I'm taking aren't
for sale.

MIKE takes a hit off the joint and passes it to SARA.

MIKE (CONT'D)
Besides baby, he's giving me \$100
for every plant I take. From what I
saw, there were at least ten plants
in there.

SARA
I don't know. Sounds a little fishy.
Are you sure you want to go through
with this?

SARA (CONT'D)
(Beat)
I mean the money sounds great, but I
don't know why he would give you
that much money for just a couple
plants.

MIKE
They are some kind of prize plants
or something. Hell if I know. All
I know is that when I walk out of
there I'll be \$1000 richer.

SARA smiles at the thought of that and leans in to kiss MIKE.
They kiss heavily before MIKE pulls away.

MIKE (CONT'D)
Ok, let's get this over with. You
stay here. I'll be back.
(Beat)
Keep your eyes open for any cops.
Wait 10 minutes and then pull the
car behind the Nursery with the trunk
open.

SARA
Ok, baby. Please hurry. This freaks
me out.

MIKE gets out of the car.

SARA (CONT'D)
Hey. I love you.

MIKE (Whispers)
Sh. I love you too.

MIKE runs down the street and into the shadows.

CUT TO

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MIKE hops over the fence and heads towards the back door of the greenhouse. He checks to make sure it is not secured by an alarm system. There is none. He takes a chance and tries to open the door to the greenhouse.

It opens. MIKE is amazed that it would be so easy to get in.

MIKE
This easier than I thought it was
going to be.

MIKE pulls the flashlight out of his back pocket and turns it on. He scans the greenhouse with his flashlight, row by row, section by section.

MIKE hears shuffling nearby. He turns around quickly and sees a rat scurry across the floor. MIKE begins to breathe again.

MIKE (CONT'D)
Let's make this fast.

MIKE continues to scan with his flashlight and he finally finds the Trumpets.

MIKE (CONT'D)
Jackpot. Ok, Datura or Brugmansia?
Which was it?

MIKE is extremely too high to remember which was which.

MIKE (CONT'D)
Fuck it.

MIKE hears SARA pulling the car behind the Nursery. He looks at his watch and then begins to grab all the Trumpet plants.

MIKE carries them out of the greenhouse and towards the fence.

MIKE (CONT'D)
Sara. Come here. Take these and
put them in the trunk.

MIKE hands the plants to SARA through the fence and SARA begins to put them in the trunk of MIKE'S car.

SARA
How many are there?

MIKE
I don't know. We'll count them when
we're finished. Just hurry.

MIKE takes the last of the plants and hands them to SARA. MIKE hops the fence, takes a plant out of the trunk and gets in the car.

SARA and MIKE get in the car.

CUT TO

31 INT. MIKE'S CAR -- CONTINUOUS

31

(MIKE, SARA)

MIKE starts the car and peels away from the Nursery and back on to Herlong Street.

SARA
Why did you take this one out?

MIKE
Because we're gonna test the
merchandise baby.

SARA
We're gonna do what?

MIKE
These will get us higher than we've
ever been before. Pull off one of
the flowers.

SARA pulls a flower from the stem.

SARA
I heard these can kill you.

MIKE
No, well. As long as you eat the
right one you're fine.

SARA
Well is this the right one.

MIKE thinks for a moment before responding.

MIKE
Yeah.

SARA looks at him with doubt.

MIKE (CONT'D)
Yes. It's the right one. Here,
I'll show you.

MIKE takes the flower and peels a petal from it. He puts the petal in his mouth and begins chewing it. His face tightens up.

SARA
What's wrong?

MIKE
Tastes like shit.

SARA
Well, I don't want to do it.

MIKE
You have to. We're supposed to do everything together.

SARA
I don't think I can eat anything this beautiful.

MIKE
Just eat the damn thing.

SARA
Fine.

MIKE hands her a petal and she begins chewing it. SARA places the potted plant on the floorboard beneath her feet.

Silence.

SARA (CONT'D)
I don't feel anything.

MIKE
Me neither.

SARA
How long is it supposed to take?

MIKE
I'm not sure.

SARA
How long does it last?

MIKE
I don't know that either.

SARA leans in closer to MIKE and puts her hand on his leg. She begins licking his ear.

SARA
Wanna kill some time?

MIKE
Absolutely.

ANGLE ON AN EXTERIOR SHOT OF THE CAR MAKING A UTURN TOWARDS THE MOTEL ACROSS THE STREET FROM THE NURSERY.

FADE TO BLACK

FADE IN:

32 INT. DREW'S CAR -- NIGHT

32

(CHRISTINE, CHRISTINE'S DAD, DREW, DRIVER)

TEXT A BAD TRIP

DREW is smoking a cigarette. CHRISTINE is sitting in the passenger seat.

CHRISTINE
So, how did you meet this guy?

DREW
Well, I haven't actually met the guy. I know him through a guy I work with.

CHRISTINE
Are you sure he's cool?

DREW
Hell yeah. He has the best stuff in the city.

CHRISTINE
Where does he live?

DREW
About an hour from here.

CHRISTINE
Damn, Drew. We're driving an hour to get this shit. You couldn't have got it from anyone closer?

DREW
There wasn't anyone closer. Everyone else is dry.

(Beat)
Besides, like I said. He has the best shit in town.

CHRISTINE'S cell phone begins ringing a melody.

DREW (CONT'D)
Is that Snoop Dogg on your cell phone?

CHRISTINE
Yeah, you like it?

DREW shakes his head and takes a drag from his cigarette.
CHRISTINE playfully punches him on the shoulder.

CHRISTINE (CONT'D)

Hello.

(Beat)

We're going to the movies.

(Beat)

When the movie gets out.

(Beat)

I don't know what time the movie starts. We're going to get something to eat first.

CHRISTINE is getting frustrated with the person on the phone.

CHRISTINE (CONT'D)

(Beat)

I'll be home after the movie gets out.

(Beat)

Ok, I'm hanging up now.

(Beat)

Because, you don't believe me anyway. So there is no use in talking.

(Beat)

Bye.

CHRISTINE disconnects the call.

DREW

Mom?

CHRISTINE (Sighs)

Yes.

DREW

Will Smith was right. Parents really don't understand.

CHRISTINE rolls her eyes.

CHRISTINE

This stuff better be worth it.

DREW

Trust me.

The car stalls and comes to a stop.

CHRISTINE

Is that what I think it is?

DREW

I don't know. FUCK!

DREW pulls the car over to the side of the road. It's a lonely stretch of highway with no street lights or road signs.

DREW gets out of the car.

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ANGLE ON DREW WALKING ON THE OUTSIDE OF THE CAR.

DREW pops the hood.

DREW (CONT'D)
Every damn time!

CHRISTINE sticks her head out the window.

CHRISTINE
What's wrong?

DREW
My car is piece of shit!

CHRISTINE
What's wrong with it?

DREW
It doesn't like people driving it,
that's what's wrong with it.

CHRISTINE
Damn it!

DREW
This is just my fucking luck.

CHRISTINE steps out of the car.

DREW (CONT'D)
Every time. If it's not one thing
it's another with this damn car.

DREW begins kicking the car.

DREW (CONT'D)
Fuck it. I'll just call a tow truck
and they can tow it to a junk yard
for all I care.

DREW dials a number on his cell phone and walks to sit down
in the driver's seat.

DREW (CONT'D)
Yeah, my car broke down. I'm gonna
need a tow truck.

CHRISTINE'S cell phone rings. She looks at the caller ID,
it reads: HOME

CHRISTINE (FRUSTRATED)
Hello.
(Beat)
We're not there yet.
(MORE)

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CHRISTINE (FRUSTRATED) (CONT'D)

(Beat)

I'm not giving you an attitude.

(Beat)

Drew's car broke down.

(Beat)

I don't know, hang on.

CHRISTINE mutes the phone and walks over to DREW.

CHRISTINE (CONT'D)

Where are we? What road is this?

DREW

Highway 210. Why?

CHRISTINE doesn't respond. She walks to the rear of the car and un-mutes the phone.

CHRISTINE

Highway 210.

(Beat)

I don't Mom. He said he was going to take me to eat and it was a surprise.

(Beat)

No, he's calling a tow truck. You don't have to come get me.

(Beat)

Mom, no you don't have...

The call disconnects. CHRISTINE is frustrated and walks towards DREW.

DREW

Right, just a few miles down from that. Ok, see ya then. Thank you.

CHRISTINE leans in and gets a cigarette out of the console. DREW can see right down her shirt.

DREW (CONT'D)

Well, we DO have plenty of time.

CHRISTINE catches him looking.

CHRISTINE

Pervert.

CHRISTINE lights the cigarette and goes to sit on the hood of the car.

DREW

Was that your Mom, again?

CHRISTINE

Yes, she just can't chill out for five seconds. She has to know where I'm at and what I'm doing every other minute.

(Beat)

Oh and I think my Dad is coming to get me.

DREW

What?

(Beat)

Why?

(Beat)

Nevermind. Parents, I know.

DREW gets on the hood and lays down next to CHRISTINE.

CHRISTINE

Do you think if you weren't living at home, you'd still go to Church?

DREW

What kind of question that is that?

CHRISTINE

The kind you answer.

DREW

Would I go to Church?

(Beat)

Hell no.

(Beat)

Well, I don't know. Maybe. I doubt it. I'd try to go, but I don't think I would ever make it.

CHRISTINE

You have your Mom so fooled. How do you do it?

DREW

I might have her fooled, but apparently I don't have God fooled.

CHRISTINE

What do you mean?

DREW

My fucking car. That's what I mean.

CHRISTINE

So, you think God is punishing you because you lie to your family?

DREW

No, God doesn't work like that.
He's not that direct.

CHRISTINE

Explain.

DREW

Well, here we are on this piece of
shit car, in the middle of nowhere.
Your dad of all people is coming to
get you.

(Beat)

And the only reason this is happening
is because I want to get high and
have premarital sex.

CHRISTINE

You believe in Divine Intervention?

DREW

Damn, you really know how to kill
the mood.

(Beat)

I believe in free will.

(Beat)

But I guess I also believe that God
has a hand in everything that happens.

CHRISTINE

I don't know. That seems to
supernatural for me.

DREW

Well, take the world for example.
Nobody realizes that everything going
on right now is a sign we are heading
towards the end. It all seems so
random and chaotic, there can't
possibly be a rhyme or reason to it
all.

(Beat)

Everything you've done in your life
has been your choice, right?

CHRISTINE

Not if my Mom has anything to do
with it.

DREW

But you see my point. God doesn't
make things happen, we make things
happen by our own choices. What God
does, is gives us the wisdom to see
the cause and the effect so we'll
know how to prevent it in the future.

CHRISTINE

Yeah, but how could you prevent your car from breaking down when it's a piece of shit? No offense.

DREW

No, it is a piece of shit.

CHRISTINE

Or how does someone keep a tree from falling on their house?

DREW

Live in a house that has no trees or cut the tree down to prevent it from falling.

CHRISTINE

Hmm. I don't know.

CHRISTINE (CONT'D)

I see what you're saying, but it almost doesn't make perfect sense.

DREW

That's the beauty of it. It doesn't have to make perfect sense.

(Beat)

It's organized chaos.

Silence.

CHRISTINE and DREW look up at the sky and can see thousands, maybe millions of stars. CHRISTINE leans in to DREW to kiss him but they are interrupted by approaching headlights.

CHRISTINE

It's my Dad.

DREW (Sighs)

You see what I mean?

CHRISTINE slides herself off the hood and DREW walks behind her.

CHRISTINE

You didn't have to come.

CHRISTINE'S DAD has a fearful look in his eyes as he looks at CHRISTINE and then at DREW.

CHRISTINE'S DAD

What's going on? What the hell are you doing way out here?

CHRISTINE

Nothing. We were on our way to the...

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CHRISTINE'S DAD

You wanna tell me what you're doing
all the way out here with my daughter?

DREW

We weren't doing anything. My car
broke down and we were just waiting
on a tow truck.

CHRISTINE'S DAD lunges towards DREW and puts his hand around
his throat and backs him up against the car.

DREW is gasping for air as he tries to speak.

CHRISTINE'S DAD

Don't you look at me like that! You
don't know me!

CHRISTINE

What the hell are you doing!? Stop
it!

CHRISTINE tries to pry her Dad's hand away from DREW'S throat.

CHRISTINE (CONT'D)

Dad!!!

CHRISTINE'S DAD loosens his grip and DREW begins coughing
and gasping.

CHRISTINE (CONT'D)

Jesus, You're acting like a fucking
maniac!

CHRISTINE'S DAD

I want to know right now, what is
going on?

DREW (Gasping)

Sir, I swear, nothing is going on.

(Beat)

My car broke down, look at it. You'll
see we're telling the truth.

CHRISTINE'S DAD

Where were you going?

DREW

Dinner. Then a movie.

A tow truck pulls up on the opposite side of the road and
makes a Uturn and backs up towards DREW'S car.

TOW TRUCK DRIVER

Got here quicker than I thought.

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DREW

Thanks for coming. All I have is a credit card, is that ok?

TOW TRUCK DRIVER

It all spends the same. We'll get her up and on her way. What happened?

DREW

The drove my car out of the driveway, that's what happened.

TOW TRUCK DRIVER

I see. Well looks like someone has His eye on you tonight.

DREW

Why do you say that?

TOW TRUCK DRIVER

Accident about six or seven miles up the road...looks pretty bad.. Just past the liquor store. Car smashed right into a telephone pole. Looks like it swerved into the opposite lane of traffic.

CHRISTINE and DREW'S eyes get bigger.

TOW TRUCK DRIVER (CONT'D)

Anyway, let's get you out of here. While I'm loading it up, go ahead and sign this with all your info.

DREW

Ok, thank you.

DREW begins to fill out the paperwork. CHRISTINE is talking with her Dad in the background. CHRISTINE'S DAD walks up to DREW.

CHRISTINE'S DAD (TO DREW)

Are you ok?

DREW

Yeah, I'm fine.

CHRISTINE'S DAD

Understand, she's my only daughter and I get very over protective of her at times. Let's pretend this didn't happen.

DREW

It's cool. Don't worry about it.

CHRISTINE'S DAD nods his head. They are silent while DREW finishes up the paperwork.

CHRISTINE'S DAD
Ok, well, if everything is fine here,
we're gonna take off.

DREW
Yeah, see ya.

CHRISTINE and her Dad walk towards their car. DREW walks towards the tow truck.

CUT TO

33 INT. TOW TRUCK -- MOMENTS LATER

33

(DREW, TOW TRUCK DRIVER)

The Tow Truck passes the scene of the accident. DREW looks out his window and can see a paramedic putting someone on a stretcher, police searching through the car with flashlights and other officers taking notes.

DISSOLVE TO

34 EXT. CHRIS'S HOUSE -- NIGHT

34

(CHRIS, ESTER, JACOB)

ESTER and CHRIS are walking up to the house. They open the front door. JACOB is standing at the front door and pushes them back out on the porch.

JACOB
What took so long?

CHRIS
Oh, Dad. The play was so awesome.

ESTER
Sorry, the play took longer than I expected.

CHRIS
But, Dad. It was so cool. I want to be an actor when I grow up.

JACOB
Well, I'm glad you had a good time.
Both of you.

(Beat)
But, you won't get to grow up if your Mom catches you coming home this late. She thinks you are upstairs asleep.

(MORE)

JACOB (CONT'D)

(Beat)

We're gonna have to sneak you up there.

CHRIS

Ok. Sounds fun.

JACOB

That's not funny. Worst you'll get is a spanking. I'll get a week of silent treatment.

JACOB (CONT'D)

(Beat)

Walk upstairs, very quietly and just go straight to bed. Don't worry about brushing your teeth or anything.

(Beat)

Now, go.

CHRIS slides past his Dad and walks out of frame.

JACOB (To ESTER) (CONT'D)

Thanks for taking him. Seems like he had a good time.

ESTER

It's no problem. Sorry we were late. Hopefully your wife won't get mad at you.

JACOB

Nah. Don't worry about it. He always seems to have a good time with you. We don't get to spend enough time with him and he really doesn't have too many friends his age.

(Beat)

It's nice having you around.

JACOB smiles at her and checks her out with his eyes. ESTER blushes.

ESTER

He's a great kid. I love spending time with him.

(Beat)

So, where is your wife?

JACOB

She's upstairs, asleep.

ESTER

It's strange, as many times as I've been over here I've never met her.

(MORE)

ESTER (CONT'D)

(Beat)

Doesn't she ever get suspicious that
someone is tutoring your son?

JACOB

If she paid attention, she might.
But, she is too busy working and
being a career woman to focus on
anything else.

ESTER

That's too bad. Poor Chris.

JACOB

Yeah, he manages.

(Beat)

Hey, listen. We are having a Bible
Study tomorrow night at Church. You
should come.

ESTER

I appreciate the offer, but I'm not
much of a Church person.

JACOB

What kind of person are you then?

ESTER

Just a regular girl.

JACOB

I have to ask you and please don't
be offended. But.

(Beat)

Do you do drugs or anything like
that?

ESTER

What does it look like?

JACOB waits before responding.

JACOB

Well, I hope not. I like you Ester
and I'd hate to think you would
pollute yourself with drugs. You're
a smart girl with a bright future.

(Beat)

You dress different than other girls
your age, but I respect that.

ESTER

Wow, Mr. Higgs. Thank you. I don't
think anyone your age has said that
to me before.

JACOB

My age?! You just made me feel old
Ester.

ESTER

I'm sorry. I didn't mean it like
that.

(Beat)

I better get going.

JACOB

And tomorrow?

ESTER waits.

ESTER

Sure, Mr. Higgs. I'll go if it makes
Chris happy.

JACOB

I'm sure it will. We'll look forward
to it.

ESTER walks away.

JACOB (CONT'D)

Ester.

ESTER turns around.

JACOB (CONT'D)

It's Jacob.

ESTER

Excuse me?

JACOB

I'd prefer you call me Jacob. That
way I don't have to feel so old.

ESTER smiles and walks away. JACOB watches her leave.

FADE TO BLACK

FADE IN:

35 INT. KYLE'S CAR -- NIGHT

35

(KYLE, STEVEN)

TEXT FALSE IDOLS

KYLE and STEVEN are riding in KYLE'S car as they leave a
restaurant. STEVEN is in the passenger seat while KYLE is
in the driver's seat. They are holding hands.

STEVEN

I had fun tonight.

KYLE

Yeah, so did I.

(Beat)

Listen, I've been thinking about what we talked about the other night and I don't think I can go through with it.

STEVEN

What do you mean?

KYLE

My dad, I don't think I am going to tell him. He wouldn't take it well. I'm thinking I am going to wait until I move out or something and then tell him.

STEVEN takes his hand away from KYLE'S.

STEVEN

You're such a pussy. Why did you even bother coming out of the closet if you were going to just leave a foot inside?

KYLE

I'm not denying anything, Steven. I am gay and I know that.

STEVEN

You just don't want anyone else knowing.

KYLE

Not yet.

STEVEN

Pull over.

KYLE

Don't be ridiculous Steven.

STEVEN

No, damn it. I don't even know why I waste my time with you.

KYLE

Steven, come on.

STEVEN

No. If we were a heterosexual couple, would it make a difference.

(MORE)

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STEVEN (CONT'D)

Would you be afraid to tell people
you love me then?

Silence.

STEVEN (CONT'D)

That's what I thought. Pull over.

KYLE reaches for STEVEN'S leg. STEVEN pushes his hand aside.

KYLE

I do love you.

STEVEN

You don't know what love is and I'm
not going to be your experiment
anymore.

(Beat)

Now, please pull the car over.

KYLE

Just let me drive you home.

Silence.

STEVEN

Fine.

They sit in silence with the windows down. STEVEN has tears
in his eyes. KYLE appears to be deep in thought.

The car pulls over in front of STEVEN'S house.

KYLE

I'll call you later.

STEVEN

You will call me when you're ready
to confront your family and make me
a part of it. Until then...

(Beat)

Bye.

STEVEN gets out of the car and turns to KYLE.

STEVEN (CONT'D)

You may want to figure out what you
are going to tell your dad when he
finds out you weren't in Church
tonight.

STEVEN walks away and leaves KYLE with a look of fear and
confusion on his face.

36 INT. KYLE'S HOUSE -- LATER

36

(KYLE, PASTOR MELBOURNE, SHEILA)

KYLE walks into the front door. His Dad is sitting in a recliner waiting to speak to him. SHEILA is sitting on the couch, reading her Bible.

PASTOR MELBOURNE
Where were you at Church tonight?

KYLE searches for an answer.

PASTOR MELBOURNE (CONT'D)
Well?

KYLE
I was with someone. I lost track of time.

PASTOR MELBOURNE
Who were you with?

KYLE hesitates.

KYLE
A friend.

PASTOR MELBOURNE
Ok, well is this friend more important than spending time in God's house?

KYLE
No, dad. I just lost track of time. I'm sorry.

PASTOR MELBOURNE
Don't apologize to me, son. Apologize to Jesus Christ. What would of happened if He lost track of time and "forgot" to die for your sins.

KYLE
I don't know. He would have lived longer?

PASTOR MELBOURNE
Don't get smart with me. Now, who is this friend?
(Beat)
Were you out fornicating or something.

SHEILA looks up from her Bible.

SHEILA

Joshua, please.

PASTOR MELBOURNE

Sheila, this doesn't involve you.

SHEILA

Doesn't involve me? I *am* his mother
and it most certainly does.

PASTOR MELBOURNE and KYLE have surprised looks on their faces.
Apparently SHEILA has never stood up for herself before. At
least not in a long time.

PASTOR MELBOURNE

Excuse me? How dare you challenge
me, woman?

(Beat)

Have you forgotten your vows?

KYLE feels a fight coming on.

SHEILA

No, I haven't Joshua. But frankly
I'm sick and tired of living this
way with you.

(Beat)

I'm not your puppet. I'm not
something you can pull on a string
and control.

PASTOR MELBOURNE

Where is all this coming from? Are
you forgetting what happened? What
you did?

SHEILA

How can I forget Joshua? You have
been reminding me for the past 5
years of our marriage.

(Beat)

I'm sick of it.

PASTOR MELBOURNE

You had a chance to leave and you
chose to stay.

SHEILA

You chose to keep me. Why?

SHEILA is crying. PASTOR MELBOURNE doesn't answer.

SHEILA (CONT'D)

So, you could gain control again.
Because what, you prayed about it?
Did God tell you to keep me here, to
punish me and scold me?

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PASTOR MELBOURNE does not respond. He looks at her with hateful eyes.

SHEILA (CONT'D)

I'm tired of losing you. Everyday
you don't say I love you. Everyday
you don't look at me or kiss me or
make love to me, I lose you.

(Beat)

I'm tired of living up to these
fucking expectations of yours!

PASTOR MELBOURNE

You committed adultery, Sheila. I
should have divorced you.

(Beat)

You are going to burn in Hell. Do
you not understand that?

SHEILA

God has forgiven me, Joshua. Why
can't you?

PASTOR MELBOURNE'S hateful stare turns to pity.

SHEILA (CONT'D)

I just want you to love me again,
Josh. Why can't you?

No response. KYLE watches the fight from a distance.

PASTOR MELBOURNE

Why can't I? You betrayed me, Sheila.
You betrayed this family. You
betrayed God...

SHEILA

What do you want me to do!? Tell
me!!!

PASTOR MELBOURNE

I want you to go back and change
what happened. Go back and fix the
damage you've done to this family.

SHEILA

Oh believe me, I wish I could.
Anything to get you to treat me like
your wife again.

(Beat)

How much longer are you going to
keep punishing me?

PASTOR MELBOURNE (Yelling)

As long as it takes!

SHEILA

Takes for what?

PASTOR MELBOURNE

For you to realize that I stopped
loving you the night I caught you in
our bed with another man.

KYLE

Stop!!!

Silence. SHEILA and PASTOR MELBOURNE turn towards KYLE.

KYLE (CONT'D)

Just, stop. You two are pathetic.
It's obvious she cheated on you
because she couldn't stand being
perfect all the time. Do you have
any idea what it's like living under
the roof with you, dad?

(Beat)

I'm not excusing what mom did to
you. But we can't keep trying to be
perfect for you anymore. You preach
all day long about forgiveness and
prejudice but when do you ever listen
to yourself?

(Beat)

You are after something you will
never get. At this rate you are
going to die an old and lonely man
and bitterness will be the only
company you keep.

PASTOR MELBOURNE

Don't you disrespect me. Don't you
ever disrespect me.

KYLE

Or what? I'm not afraid of you
anymore. You can pound that scripture
into my head as much as you want but
all I hear are the words of a
hypocrite.

PASTOR MELBOURNE

Are you calling God a hypocrite?

KYLE

No, I'm calling you a hypocrite.

SHEILA

That's enough Kyle.

KYLE

No, let me finish.

(MORE)

KYLE (CONT'D)

But you aren't the only hypocrite
that lives under this roof. I've
been a hypocrite too.

(Beat)

I've been pretending to be something
I'm not. I've been living for you
and not for myself.

(Beat)

Well I can't live that way anymore.

PASTOR MELBOURNE

What are you trying to say?

PASTOR MELBOURNE (CONT'D)

(Beat)

You want to move out? There's the
door.

KYLE takes a deep breath.

KYLE

There is no other way to say this to
you.

(Beat)

I'm gay.

Silence.

KYLE (CONT'D)

Did you hear me!? I'm gay!.

(Beat)

I'm a homosexual.

(Beat)

Or how about the more colorful term
you used on the radio?

(Beat)

A fagot.

PASTOR MELBOURNE

That's pretty clever, son.

KYLE

I'm not joking about this. I wasn't
with someone tonight. I was with
Steven.

PASTOR MELBOURNE

I'm not hearing this right now.

KYLE

And what else did you say? God hates
fags.

(Beat)

Isn't that what you said?

PASTOR MELBOURNE
That's enough God damnit.

KYLE
Yeah, it is enough. If God hates
fags then I want no part of a God
who has hatred in his heart.
(Beat)
You can have him. And if you don't
like that.
(Beat)
Then God damn me.

KYLE walks to up the stairs to his room and slams the door.
SHEILA sits slowly on the couch and PASTOR MELBOURNE continues
to stand with rage on his face.

PASTOR MELBOURNE (TO SHEILA)
This is your fault.

SHEILA
My fault? How is this my fault?
(Beat)
Who says there is anyone to blame
for this?

PASTOR MELBOURNE
God is punishing this family for
what you've done.
(Beat)
I want a divorce.

SHEILA watches PASTOR MELBOURNE as he walks away. She looks
upstairs and then looks in the direction her husband went.

CUT TO

37 INT. KYLE'S BEDROOM -- LATER

37

(KYLE, SHEILA)

KYLE is sitting at this computer with the headphones on.
SHEILA walks in. KYLE sees her reflection in the window and
takes the headphones off.

KYLE
Not now, mom.

SHEILA
I'm on your side, Kyle. Don't shut
me out.

KYLE'S eyes well up with tears.

SHEILA (CONT'D)
Is this true, Kyle?

KYLE

Have I ever lied to you, Mom?

SHEILA

Baby, don't be ashamed.

(Beat)

How long have you known this?

KYLE

I think since I was a kid. But it didn't really become apparent until a few years ago.

KYLE (CONT'D)

(Beat)

I'm supposed to feel better right now and I don't.

KYLE begins to cry. SHEILA walks over to him and puts her arms around him.

SHEILA

It's ok, sweetie. I'm in shock, ya know.

(Beat)

But, this is you, now. This is really you and it's who you are.

(Beat)

You don't have to deny it anymore.

KYLE cries harder.

SHEILA (CONT'D)

And don't worry. God loves you.

KYLE looks at her.

KYLE

I'm not worried about that, Mom. I'm more worried about Dad.

SHEILA

Why, honey?

KYLE

Because it's been more than 5 years since you cheated on him and he hasn't forgiven you.

This is my life, it's something I can't change.

He'll never forgive me.

SHEILA

I'll talk to him.

(MORE)

SHEILA (CONT'D)

(Beat)

Don't worry. Go get some sleep.
You'll wake up in the morning, feeling
refreshed.

(Beat)

I promise.

KYLE hugs his Mom and she kisses him on the cheek.

CUT TO

38 INT. PASTOR MELBOURNE'S OFFICE -- CONTINUOUS

38

(PASTOR MELBOURNE, SHEILA)

There is a knock on the office door. PASTOR MELBOURNE is sitting in his chair with a glass of Scotch on the rocks. Anger and disappointment paint his face. He doesn't respond to the knocking. SHEILA walks in.

SHEILA

Hey.

Silence.

SHEILA (CONT'D)

Joshua. You're gonna have to step out of your robe for this one. Stop being a pastor for just a minute and be a father.

(Beat)

You want to divorce me, fine. I won't stop you. But you can't divorce your son.

PASTOR MELBOURNE

I don't believe him. He's making it up.

SHEILA

You can choose to believe it or not, but that won't keep anything from happening.

(Beat)

Why do you have such a hard time forgiving?

(Beat)

You preach the gospel every Sunday and people listen to you. Listen to yourself for once. Kyle was right about that.

PASTOR MELBOURNE

It's not up to me to decide his fate or yours for that matter.

SHEILA

Nobody is asking you to. You can't be perfect Josh. And you can't expect us to be perfect either. I fell in love with the man, not the preacher.

PASTOR MELBOURNE

It's who I am and it's who I've always been.

SHEILA

Well, you can turn your back on me for as long as you want. But you won't do it to your son.

SHEILA (CONT'D)

What's going to happen when years go by and you realize you really are alone?

(Beat)

What then?

PASTOR MELBOURNE

God will be with me.

SHEILA

I give up, Joshua. I don't know what God you pray to, but it's not the same God you preach about in Church.

(Beat)

I'm gonna get out of here.

PASTOR MELBOURNE

Where are you going?

SHEILA

You're divorcing me. What difference does that make anymore? Go talk to your son. Tell him you love him and don't let the next 5 years go by without him hearing that.

PASTOR MELBOURNE never looks at her. He stares into his glass of Scotch. SHEILA walks out of the room. PASTOR MELBOURNE begins to sob.

DISSOLVE TO

39 INT. KYLE'S BEDROOM -- CONTINUOUS

39

(KYLE, PASTOR MELBOURNE)

KYLE is still at the computer. PASTOR MELBOURNE walks in. Silence as they stare at each other.

PASTOR MELBOURNE

So, is it true? Your Mom believes you and when she finds out this is a joke, she won't be happy.

KYLE

Well, it's no joke. I'm not going to lie to you and tell you it is.

PASTOR MELBOURNE

I wish you would.

KYLE

What, trade one sin for another? I can't help who I am.

PASTOR MELBOURNE

It's not who you are, it's what you are.

KYLE

What is that supposed to mean?

PASTOR MELBOURNE

How long have you been doing these repulsive sex acts behind your family's back?

KYLE

That's a nice way of putting it. What a stereotype. I guess because I'm gay, I'm also a pervert.

(Beat)

Honestly, I'm a virgin Dad. Does that change anything?

PASTOR MELBOURNE

Then how can you say you are gay?

KYLE

You're so naive. What, because I'm not having sex with anyone, whether it be man or woman, I can't know what's in my heart?

PASTOR MELBOURNE

This has nothing to do with the heart. God does not put those feelings in your heart. The devil puts them in your mind.

KYLE

What do you want from me?

(Beat)

How about you just accept me for who I am?

PASTOR MELBOURNE

Why are you choosing to be this way?

KYLE

Who said anything about choosing?

PASTOR MELBOURNE

Don't you dare. Don't say the same thing all the other faggots say.

KYLE

What, that I was born this way?

(Beat)

And what if I was? Or who the hell cares if I wasn't?

KYLE (CONT'D)

(Beat)

It doesn't change the fact that I am.

PASTOR MELBOURNE

Stop. Just stop. You aren't gay, you're confused. You're too young to know what you want.

KYLE

I'm not a kid anymore, dad. And I'm not confused. The brutal truth is I've kissed girls, I've kissed guys. It feels better when I kiss guys.

PASTOR MELBOURNE

Damn it, I said stop.

PASTOR MELBOURNE slaps KYLE across the face.

KYLE

I'm sure on some level I deserved that.

(Beat)

You know, I expected this from you.

PASTOR MELBOURNE

You reap what you sow.

PASTOR MELBOURNE walks out of the room.

KYLE

Dad.

PASTOR MELBOURNE

What?

KYLE

I love you.

PASTOR MELBOURNE

You have until the end of the month
to pack your things and get out of
my house.

(Beat)

I may have married a whore but I did
not raise a faggot.

KYLE

What are you saying?

PASTOR MELBOURNE

I'm saying, you aren't my son.

PASTOR MELBOURNE walks out of the room and closes the door
behind him. KYLE lies on the bed.

CUT TO

40 INT. MOTEL ROOM -- NIGHT

40

(LISA, MAN #3, SHEILA)

LISA is sleeping on her bed when she hears a knock at the
door. She awakens.

LISA

Who is it?

MAN #3 (O.S.)

Front desk.

LISA

Jesus. Already?

LISA unbolts the lock and pulls the chain aside. The person
outside the door, busts through, knocking LISA to the ground.
She looks up and notices it to be the MAN from the street,
handing out the Church flyers.

MAN #3

So, not only are you a whore, but
you're a dyke too.

(Beat)

Every part of you is going to burn.

LISA

Why don't you get the hell out of my
face you fucking phony!

MAN #3

Not until I cast the demons out.

The MAN hits her on the head and LISA passes out. She awakens
moments later and the MAN is pounding her from behind and
pulling her hair. LISA cries in pain.

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MAN #3 (CONT'D)

Demons be gone from this wicked woman.
Cast them out.

(Beat)

Oh, God. Yeah, you wicked bitch.

(Beat)

Turn over.

LISA doesn't move. The MAN punches her across the face and her nose begins to bleed. She cries.

LISA

Please, stop. Please.

LISA lets out a scream but the MAN covers her mouth with his hand. He holds her face down against the bed. She is suffocating.

MAN #3

How do you like being a whore now
you stupid bitch!?

LISA is shaking and kicking, anything to get her breath back, but every attempt fails.

Through the window, car lights shine. A vehicle just pulled up. The MAN stops suffocating LISA and pulls her hair, bends down and whispers something into her ear.

MAN #3 (CONT'D)

You breathe a word of this to anyone,
I'll kill you.

LISA is barely breathing. The MAN puts his clothes back on and escapes through the back window. LISA tries to regain her energy and she crawls to the door to open it.

There is another knock on the door. LISA turns the knob and SHEILA walks in.

SHEILA

Oh my goodness. What happened?

LISA doesn't respond. She collapses onto SHEILA.

SHEILA (CONT'D)

I'm calling the cops.

SHEILA moves towards the phone. LISA grabs her by the wrist.

LISA

No, please. Don't.

(Beat)

I'll be ok.

SHEILA

Well, at least let me call you an ambulance.

LISA

No. Bath...room
(Beat)
Shower.

SHEILA

Ok.

SHEILA carries LISA into the bathroom.

CUT TO

41 INT. BATHROOM -- CONTINUOUS

41

(LISA, SHEILA)

SHEILA runs the water and begins to undress LISA. Her entire body is bruised and beaten.

SHEILA

Oh, Lisa.

LISA

Those are a few days old.

SHEILA

What? This has happened before?

LISA

Occupational hazard.

SHEILA

Who was it?

LISA

Pretty sure it was the street preacher.

SHEILA

Those are the worst kind of people.
Who else did this to you?

LISA

Who cares.

SHEILA

Lisa, you need to tell somebody.

LISA

Nobody is going to listen to me.
I'm a whore, Sheila.

(MORE)

LISA (CONT'D)

(Beat)

Just go back to the burbs where you came from. You'll never understand.

SHEILA

Well maybe not, but don't think for a second I don't have my own problems.

LISA

What, whether to use bleach or fabric softener? Please, Sheila. You used me like everyone else.

Just get out, I can take care of myself.

SHEILA

Yeah, I can see that.

LISA gets in the shower. SHEILA watches her get in as she sits on the toilet seat.

SHEILA (CONT'D)

All your pain will go away when you confront your Mom.

LISA

I told you about that already. I can't.

CUT TO

42 INT. SHOWER -- CONTINUOUS

42

(LISA, SHEILA)

SHEILA gets in the shower with LISA.

SHEILA

Stop making excuses. I found out tonight that my son is gay and that my husband will never learn to forgive me or love me.

LISA

Well, I'm sorry. I can't help you though.

SHEILA

I'm not asking for your help. But we all have choices.

(Beat)

Now, I could choose to leave my family, but I'm not going to.

(Beat)

You could choose to take a risk and visit your mother.

LISA
Why are you doing this?

SHEILA
I don't know, I feel a strange
connection to you.

LISA
Don't. You chose to come here.
There's no connection.
(Beat)
If it's any consolation, I haven't
done anything since we last saw each
other.

SHEILA
What do you mean?

LISA
I'm sober...so far.

FADE TO BLACK

FADE IN:

43 INT. MIKE'S CAR -- NIGHT

43

(MIKE, SARA)

They are driving down a dark stretch of road. Fields surround
the road and there are no signs of existence on either side.

SARA
Where are we going?

MIKE
I have to meet someone.

SARA
Is it about the plants?

MIKE
No, it's a deal. A friend of a
friend.
(Beat)
Do you feel anything yet?

SARA
I don't know, do you.

MIKE
I wonder if we ate the right one.
(Beat)
Look at the plant, is it drooping?

SARA picks up the plant from the floorboard and inspects it.

SARA
Yeah. It's drooping.

MIKE
Then that's the right one.

MIKE swerves the car a bit.

SARA
I think I feel something, but I don't
know what it is.

MIKE
Yeah. Something definitely isn't
right. The lines in the road are
moving up and down.

SARA
I think I'm gonna get sick.

SARA rolls down the window and leans her head out to puke.

MIKE
Are you ok, baby?

SARA continues to vomit. She leans back in and her face is
distorted and deformed.

MIKE (CONT'D)
Oh, my God. What the hell?

SARA
What?
(Beat)
What the hell is wrong with you?

MIKE
Your face, it's...

SARA
It's what?

SARA flips down the visor and looks in the mirror to see
there is nothing wrong with her face.

SARA (CONT'D)
You're really fucked up Mike. Are
you sure you should be driving?

MIKE doesn't look at her. He is beginning to break down.

MIKE
Oh, man. I think that was the wrong
plant. I don't feel right. I don't
feel right at all.

MIKE begins to cough.

SARA

Mike, are you going to get sick?

MIKE coughs more.

SARA (CONT'D)

Baby, come on. You're scaring me.
Please, just pull over.

MIKE gets sick in his lap. SARA lets out a scream. The car swerves back and forth. SARA leans over to grab the wheel as her eyes play tricks on her.

MIKE

Sara, what are you doing? Let go of
the wheel.

MIKE getting sick was a hallucination. MIKE tries to gain control of the wheel but SARA is running on pure adrenaline and isn't able to bring herself back.

MIKE (CONT'D)

Damn it, Sara. Stop!!

They are headed straight into a telephone pole. MIKE gives one more effort to pull the car back towards the road, but fails.

MIKE closes his eyes and slams forward as the car hits the pole. SARA is thrown from the vehicle through the windshield. MIKE'S head hits the steering column and the horn wails in the night.

CUT TO

44 EXT. LONELY ROAD -- CONTINUOUS

44

(MIKE, SARA)

MIKE'S car is wrapped around a telephone pole. SARA is lying in the grass, twitching.

FADE TO BLACK

FADE IN:

45 INT. ROGER'S ROOM -- NIGHT

45

(ELIZABETH, ROGER)

ROGER is lying on his bed looking through a photo album. There is a knock on his bedroom door.

ROGER

Come in.

ROGER'S mom, ELIZABETH, walks in his room.

ELIZABETH

Hey, how are you holding up?

ROGER

It's my fault. If Dad dies, it's all my fault.

ELIZABETH

Stop, it's not your fault. It was an accident, ok.

(Beat)

Your father is a strong man, he's going to live.

(Beat)

Doctor says there's a good chance he could pull out of the coma.

ROGER

I hit that ball so hard, Mom. Dad would have been proud if he had the chance to see it.

ELIZABETH

Oh, I'm sure he saw it.

ROGER

I hit him right in the temple, mom...

ROGER covers his face with his hands.

ELIZABETH

Hey, hey, hey. It's going to be alright. You'll see.

(Beat)

I'm going up to the hospital later, do you want to come?

ROGER

Yeah.

ELIZABETH kisses him on the forehead and walks out of the room, closing the door behind her. ROGER lies in bed a little while longer and gets up.

CUT TO

46 INT. ROGER'S KITCHEN -- CONTINUOUS

46

(ELIZABETH, ROGER)

ROGER is in the kitchen about to heat up some Hot Pockets. He gets a knife out of the drawer and rips open the package. He places the Hot Pockets on a plate and puts them in the microwave, presses a few buttons and they begin to rotate.

The phone rings. ROGER searches for the phone. It rings again. He can't find the phone. It rings a third time.

He finally finds the phone and answers it.

ROGER

Hello.

(Beat)

Yes, this is his son.

Long pause. ROGER becomes very emotional.

ROGER sets the phone down and his hands begin shaking.

CLOSE UP ON TIME COUNTING DOWN ON MICROWAVE.

ROGER walks up the stairs and towards his parents' bedroom. He takes a deep breath and knocks on the door.

ELIZABETH

You can come in.

ROGER opens the door and ELIZABETH is sitting at her vanity putting makeup on. She can see a reflection of ROGER in the mirror. She turns around to face him.

ELIZABETH (CONT'D)

What's wrong honey?

ROGER

He didn't make it.

ELIZABETH

What are you talking about?

ROGER

Dad.

(Beat)

He died.

(Beat)

They couldn't save him.

ROGER is about to break down so he leaves the room before he begins to cry. ELIZABETH begins to cry so hysterical it is silent.

ROGER walks downstairs. The microwave is still cooking the Hot Pockets. ROGER walks out on the porch and sits down. He begins to cry hysterically with his head in hands.

There is a banging sound that comes from inside the house. ROGER runs inside and up the stairs. He opens the door to his parents' bedroom. He walks around his parents' bed. He sees his Mom lying on the floor, her head is sitting in a pool of blood. There is a gun in her hand. Her leg is shaking. ROGER walks over to her and kneels down. He puts her head in his lap and begins to cry.

ELIZABETH

I'm sorry.

ROGER

No. Don't leave me alone, mom!

ELIZABETH takes her last breath. ROGER appears to be numb. He takes the gun from her hand and stares at it for a moment. He points it to his head and pulls the trigger.

Nothing.

He pulls the trigger again.

Nothing.

He pulls the trigger repeatedly and nothing ever happens. ROGER throws the gun against the wall.

In the background the microwave begins to beep. He kneels for a few more moments and gets up. He notices the knife is still in his hand from opening the Hot Pockets. He never let it go. ROGER takes it as a sign.

ROGER slices his wrists and collapses next to him Mom. The microwave continues to beep.

CLOSE UP ON MICROWAVE FLASHING "END"

The beeping sound of the microwave carries over into the next scene.

DISSOLVE TO

47 INT. MIKE'S ROOM -- NIGHT

47

(MIKE)

MIKE wakes up. His vision is blurry. He is lying in his bed. He stands up and walks into the bathroom. He begins to wash his face and hands. When he looks in the mirror he notices his clothes are covered in dirt and blood. He begins to panic MIKE runs to his nightstand and picks up the phone. He dials a number. MIKE is pacing back and forth, scratching his head.

MIKE

Hello, yes. Is Sara home?

(Beat)

She isn't?

(Beat)

Ok, thank you.

(Beat)

No, that's ok. I'll try back later.

MIKE puts the phone on the cradle and sits on his bed with his head in his hands. He is having trouble concentrating.

FLASH MIKE CRYING OVER SARA'S LIFELESS BODY LYING IN A FIELD.

MIKE'S eyes widen and he shakes with fear.

MIKE (CONT'D)

What have I done?

FLASH MIKE CLEANING THE CAR AND PUTTING PLANTS IN A BACKPACK.
THROWING WHAT HE CANT CARRY INTO THE FIELD.

MIKE runs to the bathroom and throws up. He turns on the water and rinses his face again.

FLASH MIKE IS RUNNING THROUGH THE FIELD WITH THE BACKPACK ON HIS BACK. HE SEES MANY STRANGE THINGS IN THE FIELD AS HE IS RUNNING.

MIKE shuts the water off and starts looking for the backpack in his room. He finds it and opens it.

Money. The bag is full of money.

FLASH MIKE PULLING A PLANT OUT OF THE FLOORBOARD AND IT FALLS ON THE GROUND. THE POT CRACKS OPEN. THERE ARE MANY HUNDRED DOLLAR BILLS AT THE BOTTOM OF THE CRACKED POT.

MIKE throws the bag in his closet and shuts it. His face is pale with fear. He throws up all over himself and falls on the floor passed out.

CUT TO

48 INT. JEFF'S CAR -- NIGHT

48

(DREW, JEFF)

DREW and JEFF are riding in JEFF'S car.

JEFF

So, her dad had you up against the car? And he was choking you?

DREW

Yeah.

JEFF

Damn, bro. I would have kicked him in the nuts or something.

DREW

I'm sure Christine would have loved that one.

(Beat)

Fuck It man, he apologized.

JEFF

So, after that. Did you ever end up getting anything?

DREW

No, I didn't.

JEFF

Well, let's give him a call and see what's cookin'.

DREW

I don't know man.

I think I'm going to call it a night. I'm as high as a kite right now and I just can't get any higher.

JEFF

Come on man, I'm not near where I wanna be.

DREW

Tell you what. Let's smoke this last joint and call it a night.

JEFF hesitates.

JEFF

You're going soft on me, man. But I can't say no to a joint.

(Beat)

Let's at least go somewhere.

DREW

I know the perfect place.

DISSOLVE TO

49 EXT. ABANDON BUILDING -- LATER

49

(DREW, JEFF)

DREW and JEFF get out of the car and walk to the side of the building.

JEFF

You sure this is cool?

DREW

Yeah, it's cool. I've taken Christine up here before. Might find the condom up here too.

JEFF

Damn, Don't think you'll be needing one of those tonight.

DREW

Come on, through this window.

DREW climbs through first and JEFF follows behind him.

CUT TO

50 INT. HOSPITAL -- CONTINUOUS

50

(DREW, JEFF)

DREW and JEFF walk into the hospital and into an elevator.

DREW

This place has the worst security,
the door to the roof is always
unlocked.

DREW opens the door at the top of the stairs and it leads to
the roof of the building.

DISSOLVE TO

51 EXT. ROOFTOP -- CONTINUOUS

51

(DREW, JEFF)

DREW and JEFF are standing near the ledge looking out across
the city. They are passing a joint.

JEFF

Ya know. I hear you talk an awful
lot about God and shit to your Mom.
Is any of that true?

(Beat)

Or do you just say all that to keep
her off your back?

DREW finishes taking a hit and passes the joint back to JEFF.

DREW

I believe in God.

JEFF

So you're a closet Christian? Is
that it?

DREW

No, I have no shame in saying I
believe in God.

JEFF

Then what are you doing smoking this
joint. I thought your type believed
that all the bad stuff you do was
going to be a one way ticket straight
to hell.

DREW

Well, one. I'm not ready to change
my lifestyle just yet. And, two.
That ticket can always be exchanged.
(Beat)
It's never too late.

JEFF

What if you die before you change?
Then what.

DREW takes a hit off the joint.

DREW

Then, I guess I'll see you in Hell.

DREW takes another big hit off the joint and begins to cough.
JEFF laughs.

JEFF

Don't die yet, mother fucker. You
have to take me home.

DREW'S coughing turns into laughter. They both start to
laugh uncontrollably. They fall down laughing. JEFF takes
the joint away from DREW. DREW is looking up at the sky.
He slowly stops laughing. He is zoned out.

FADE TO BLACK

52 INT. ESTER'S ROOM -- DAY

52

(ESTER)

TEXT A WARNING FROM BEYOND

ESTER is listening to the radio while she sits on the floor
playing with a Ouija board. She has a piece of paper sitting
next to her with the letters D O N spelled on it. She has
her eyes closed and she is moving the planchette around the
board.

The planchette glides over each letter, one by one and stops
on the letter T.

ESTER (TO HERSELF)

Don't?

The planchette continues to glide across the board. It's
speed increases with each letter. G ESTER is having trouble
keeping up with the planchette and it begins moving without
her assistance across the board. ESTER writes the letters
down on a piece of paper. It spells:

DON'T GO

ESTER (CONT'D)
What the hell?

She is even more amazed that the planchette is moving on its own as it makes circles around the board and finally stops on the half moon, indicating night. The planchette then flies across the room and hits the wall.

ESTER has seen enough. She crumbles up the paper, grabs the board and the planchette and walks out of her room.

CUT TO

53 INT. TRASH CAN -- CONTINUOUS

53

The Ouija board and all the contents are seen thrown into the trash can.

CUT TO

54 EXT. ESTER'S HOUSE -- CONTINUOUS

54

(ESTER, LOUISE)

ESTER opens her front door and her Mom, LOUISE is standing there waiting for her. ESTER walks past her.

ESTER
You wreck of alcohol.

LOUISE
Was that a fucking Ouija board I just saw you throw away? When are you going to grow out of this stupid devil worship bullshit? A damn Ouija Board in my house.

ESTER
So what if it was? Afraid I'm gonna call back daddy and have him knock some sense into you?

LOUISE slaps her across the face. ESTER walks away and into her room. LOUISE follows her. ESTER slams her door shut. LOUISE comes in behind her, very quickly.

LOUISE
You little bitch, don't talk to me like that.

ESTER
Or what Mom?

LOUISE pulls out a knife and holds it to ESTER'S neck.

LOUISE
Or I'll cut your throat.

ESTER'S eyes well up with tears.

ESTER
Go ahead. I'd rather be dead than
spend another miserable day with
you.

They stare at each other and LOUISE loses her balance and
passes out. ESTER takes the knife out of her Mom's hand
then picks her up and puts her in her bed then kisses her.

ESTER lays on the floor by the bed and goes to sleep.

CUT TO

55 INT. ASSISTANT PASTOR'S OFFICE -- MORNING

55

(ASSISTANT PASTOR, KYLE)

KYLE is sitting in a chair. A middle-aged, male ASSISTANT
PASTOR is at his desk. KYLE appears to uncomfortable.

ASSISTANT PASTOR
So, you believe you were born this
way?

KYLE
I don't know what to believe. I've
never felt, normal, I guess is the
right word.

ASSISTANT PASTOR
Well, our feelings don't always tell
us the truth. God does not create
homosexuals, Kyle. Nor does he create
murderers, rapists, thieves or any
of those things.

KYLE
God does create sinners though.
Otherwise, there would be no reason
to send His Son to earth to save us
from our sins.

ASSISTANT PASTOR
Well, do you think that homosexuality
is a sin?

KYLE
That's the confusing part. I know
being in love is not a sin. I know
premarital sex is a sin. I've been
in love, but I've never had premarital
sex.

ASSISTANT PASTOR

Have you ever?

(Beat)

Tried liking girls?

KYLE

Well, I've never forced myself to
but I have dated girls in the past.
I've made out with girls in the past
and it just never felt right.

(Beat)

When I kiss a guy it's different,
when I look at a guy it's different.

ASSISTANT PASTOR

Hmm. It's a confusing period isn't
it Kyle.

(Beat)

I've known you since you were little
Kyle and in that short span of life,
a lot has changed in the world.

KYLE

You're telling me.

ASSISTANT PASTOR

Society really does make attempts to
cram a lot of things down our throats
these days. Everything from beauty
to drugs to sex to girls kissing
girls and boys kissing boys.

(Beat)

Society has managed to successfully
erase the line between what's right
and what's wrong.

(Beat)

Even I at times have a tough time
finding it.

KYLE

To me though, it just doesn't feel
wrong. It feels normal to me.

ASSISTANT PASTOR

Where are you at with God, Kyle?

KYLE

I'd like to think I'm where I need
to be.

Silence.

ASSISTANT PASTOR

What did your Dad say when you told
him?

KYLE

He told me I had to move out.

ASSISTANT PASTOR

What did you say?

KYLE

Nothing. He walked out before I could say anything.

ASSISTANT PASTOR

So, you believe that you were born this way?

KYLE

Yes. I think so.

ASSISTANT PASTOR

And did you tell your Dad that?

KYLE

He basically told me it was an excuse and I was just confused.

ASSISTANT PASTOR

Well, he does have a point.

KYLE

And what point is that?

ASSISTANT PASTOR

It is an excuse.

KYLE

I don't think it's an excuse. It's just the way it is.

ASSISTANT PASTOR

There have been studies done on male homosexual rams...

KYLE

Homosexual rams? You mean the rams with horns on their heads, or the football team?

ASSISTANT PASTOR

The animal. Anyway, the studies showed that in these male rams the parts of their brain that determined sexuality was much larger than that of what I guess you would call straight male rams.

KYLE

I didn't know animals were capable of homosexuality.

ASSISTANT PASTOR

It is very common in the world of animals. Animals go on their instincts and many believe that because animals engage in homosexual activities that it must be normal for humans to do it too.

(Beat)

But, would that also mean that if a parental killing of offspring among the animal kingdom is normal that it is also to be considered commonplace with humans?

KYLE

Well with what you just told me it sounds like I was born this way. Or are you telling me homosexuality is a sickness?

ASSISTANT PASTOR

No, I wouldn't say that. Homosexuality is not black and white. Now going back to the ram theory. After finding that out, they did a study on men and found the same thing, that the area of the brain that triggered sexuality was larger. But what does that mean?

KYLE

That gay men are smarter than straight men?

ASSISTANT PASTOR

I sometimes wonder. But the truth is, Kyle, there is no real answer that is going to come from science or a priest or educator or sex therapist.

(Beat)

The only answer is God and God's Word.

KYLE

I agree with that. But that only proves my point.

ASSISTANT PASTOR

It doesn't matter why or how you become a homosexuality. What I am trying to say is that everyone to some degree is born with a seed or a switch inside of them.

(MORE)

ASSISTANT PASTOR (CONT'D)

And, if we do not rely completely on God to keep us from watering that seed or from flipping that switch, then whatever is born inside of us will be let out. Like a wild animal trapped inside of cage.

(Beat)

I believe you in that you say you were born the way you were and I also believe that you did not choose to be a homosexual. However, I also believe that you did not make the choice to rely on God in giving you the strength to fight what's inside of you.

KYLE

I guess I understand what you're saying but...

ASSISTANT PASTOR

But, you made a choice and now you feel as if you can't go back. Well, that's not up to me and it's not up to your father. That's between you and God to work out. But I promise you, if you don't turn to God you'll fall hard. It's as absurd as a character in a novel not asking the author for advice and help, knowing the author knows the whole story when the character only knows what's on the current page. Read the Bible, Kyle. All the answers to your questions are in there, don't take my word for it. Read Leviticus Chapter 18 verse 22 or another good one is Romans Chapter 1 verses 26-28.

(Beat)

You may notice that homosexuality is truly a sign of the times Kyle and you are a part of that. You make the choice, it doesn't choose you.

KYLE

I see.

ASSISTANT PASTOR

Do you really? Do you see enough that you are going to do anything about?

KYLE

All I can do is pray. I can't promise anything further than that.

ASSISTANT PASTOR

Well, prayer is the first step.
Just give God a chance, let him take
a swing at this.

The ASSISTANT PASTOR gets up from his desk and KYLE gets up
from his chair. He gives KYLE a hug.

ASSISTANT PASTOR (CONT'D)

Now, let's pray together.

They close their eyes and begin to pray.

DISSOLVE TO

56 INT. MOTEL ROOM -- DAY

56

(LISA)

LISA is putting makeup on while looking in the bathroom
mirror. She is rehearsing.

LISA

Hi, Mom. It's me, your daughter.

(Beat)

How have I been? I've been great.

A bad trip here and a forced dick
there, I have been absolutely great.

(Beat)

Yeah, I've missed you too. I'm sorry
I never called or came over.

(Beat)

I love you, Mom.

(Beat)

Shit. I can't believe I'm going to
do this.

CUT TO

57 EXT. LONELY ROAD -- NIGHT

57

(MIKE, SARA)

MIKE is holding SARA in his arms. He is crying over her.

MIKE

Sara, wake up. Please baby, wake
up. We have to go.

SARA doesn't move.

MIKE (CONT'D)

I have to go. I'm really fucked up,
baby.

SARA sits up and looks him directly in the eyes.

SARA
You let me die.

CUT TO

58 INT. MIKE'S BEDROOM -- DAY

58

(MIKE, TONY)

MIKE wakes up from a dream. He looks at the clock and then reaches for the phone.

MIKE
Hello. Has Sara gotten home yet?
(Beat)
The hospital? Is she going to be
OK?
(Beat)
I.C.U., Memorial Hospital. Right.
(Beat)
What have the doctors said?
(Beat)
Thank you.

MIKE disconnects the call and dials another number.

MIKE (CONT'D)
Tony, this is Mike.

TONY
Mike, hey kid. How's it going?

MIKE
Well, funny you would ask that. We
have a problem.

TONY
We? What the hell do you mean, we?

MIKE
Tony, listen. I got the plants and
everything, there was this really
bad accident. I ate a flower and
things got all fucked up. I got
what I could and the money is with
me but Sara is in the hospital and
the cops are probably going to be
coming after me, but...

TONY
Whoa whoa whoa, slow your roll chief.
You are going way too mother fuckin'
fast. I got accident, hospital,
money, flower. That's about it.
Tell you what, get your ass over
here and have a drink with me.

(MORE)

TONY (CONT'D)

(Beat)

We'll sort through this mess you got
us into.

MIKE

Alright, Tony. Listen, I'm sorry
man. I didn't.

TONY

Leave Mike. Hang up. Get your white
ass in your car and be here.

TONY disconnects the call. MIKE begins to panic. He grabs
the backpack and heads out of his room.

CUT TO

59 INT. HOSPITAL ROOM -- AFTERNOON

59

(JOE, ROGER)

ROGER is lying in a hospital bed. IV's are sticking in his
arms, there is a heart monitor beeping and a man is sitting
in a chair. The man is ROGER'S uncle, JOE.

ROGER opens his eyes and looks around the room. He sees his
uncle sitting down.

JOE

Hey. How are you feeling?

ROGER

Where am I?

JOE

The hospital.

ROGER

Why? What happened?

JOE

We can talk about that later.

ROGER looks down and sees bandages wrapped around his wrists.

ROGER

My parents are dead, Uncle Joe.

JOE

I'm so sorry, Roger. But you just
need to concentrate on getting better
right now.

ROGER

I don't want to be better.

Silence.

JOE
You need to get some rest. I'll
just go down to the cafeteria and
eat some hospital food.
(Beat)
I think they are serving meat loaf
and mashed potatoes.

Silence. JOE looks at ROGER with concern. ROGER is looking
down with an emotionless stare.

JOE (CONT'D)
Alright then. I'll be back later.

ROGER looks out the window. JOE walks out of the room.
ROGER turns his attention towards the heart monitor. It
beeps with every beat, much like the microwave.

A SHOT OF ROGER WALKING IN ON HIS MOTHER LAYING IN A POOL OF
BLOOD.

ROGER closes his eyes in an attempt to erase the image from
his mind. He begins to cry.

DISSOLVE TO

60 INT. DREW'S BEDROOM -- AFTERNOON

60

(DREW, LUCY)

DREW is sitting at his desk, listening to music through his
headphones, staring at the screen saver on his computer
screen. His Mom, LUCY, walks in.

LUCY
Drew.

No answer.

LUCY (CONT'D)
Drew. Hello. Drew.

DREW turns around and takes the headphones off.

DREW
Hey.

LUCY
Is something bothering you, honey?

DREW
What do you mean?

LUCY
You've been in here all afternoon.

DREW

Just thinking.

LUCY

About?

DREW

Do you ever get that empty feeling
inside of you?

LUCY

Yes and I usually eat when that
happens.

DREW

I'm being serious. I'm talking about
that empty, something is missing in
your life kind of empty.

LUCY

Hmm. I used to get that a lot when
I was your age. What's making you
feel like this?

DREW

Well, when I'm around my friends I
feel like I'm king of the world, but
when it's just me I feel...like a
lie. Like I have no one else around
me to impress.

LUCY

Well, maybe that is because you rely
too much on what other people think
and you don't focus enough on
yourself.

DREW

I need to get out of here.

LUCY

Well, where are you going to go?

DREW

I don't know. I'm just going to go
out. I'll be home later.

LUCY

Ok, well.
(Beat)
I love you and whatever it is that
is bothering you, maybe God can help.

DREW

Yeah, God. I'll see you later.

DREW walks out of the room and his Mom is still sitting there. She puts on the headphones and listens to the music and zones out on the screen saver.

DISSOLVE TO

61 INT. CHRIS'S HOUSE -- AFTERNOON

61

(CHRIS, CYNTHIA, ESTER, JACOB)

ESTER and CHRIS are sitting on the couch watching a horror movie entitled "Mr. Crowstill's Dream." JACOB walks in through the front door.

JACOB

Hey guys.

CHRIS

Hey Dad. We're watching a really cool movie. It's about this...

JACOB

Are you finished with your studying?

ESTER

Yes, Mr. Higgs. He's all finished.

JACOB

Now, none of that Mr. Higgs business. Call me Jacob or Jake...anything but Mr. Higgs.

ESTER

Ok. Jacob. He's all finished so I figured it would be ok if we watch a movie that I brought over.

JACOB

Well, it's not Rated R is it?

ESTER

No, it's a scary one, but not that bad.

JACOB

Ok, well I'm going to jump in the shower real quick. I'll be out soon.

CHRIS

Hurry up, Dad, you've gotta see this.

JACOB walks away and ESTER and CHRIS focus their attention on the movie again.

CHRIS (CONT'D)

So, what happens next?

Property of Job's Howl Productions & Horizon Productions

ESTER

Just watch the movie, you'll see.

The front door opens again and CYNTHIA, CHRIS'S Mom, walks in. ESTER'S eyes widen as well as CHRIS'S. CYNTHIA sets her purse down, takes off her shoes and shuts the front door. She turns to see CHRIS and ESTER sitting on the couch. She appears to be shocked at the sight of ESTER.

ESTER decides to greet CYNTHIA at the door.

ESTER (CONT'D)

Hi. My name is Ester. We haven't met yet but I've been tutoring your son. It's a pleasure to finally meet you.

CYNTHIA

What are you doing here?

(Beat)

Where is my husband?

ESTER

He's upstairs taking a shower. He just walked in a few minutes ago. Chris and I just got finished studying and..

CYNTHIA

I think it's best you leave.

Silence.

ESTER

Sure. No problem.

ESTER walks into the living room and grabs her things.

CHRIS

Hey, what are you doing?

ESTER

I have to go. Keep the movie. I'll get it later.

CHRIS

So, I'll see you tomorrow then?

ESTER

We'll see.

ESTER walks past CYNTHIA and out the front door. CYNTHIA walks towards the living room.

CHRIS

Hey, Mom.

CYNTHIA

Hey. I need to talk to your Dad.

CYNTHIA (CONT'D)

Stay here.

(Beat)

What is that your watching?

CHRIS

A movie that Ester brought over.

CYNTHIA

Well, stop the movie and do your homework.

CHRIS

I already finished my homework and the movie is almost over.

CYNTHIA

I said, stop the movie.

CHRIS

Fine.

CYNTHIA walks up to the bathroom.

CUT TO

62 INT. CHRIS'S HOUSE-BATHROOM -- CONTINUOUS

62

(CYNTHIA, JACOB)

JACOB is in the shower.

CYNTHIA

Who was that dark cloud sitting in our living room with our son?

JACOB

Hey. What are you doing home so early?

CYNTHIA

Nevermind that. I want to know who that devil worshiper is that is tutoring our son and how long that has been going on behind my back.

JACOB

Her name is Ester and don't let her appearance fool you. She's a great girl. Chris loves having her around.

(Beat)

His grades and his mood has improved ever since she started coming by.

CYNTHIA

Well, I don't care Jacob.

CYNTHIA (CONT'D)

We're not going to play devil's advocate by exposing our son to the dark side of the planet.

(Beat)

I don't want to ever see her in this house again.

JACOB

Cynthia, come on. You are overreacting. Just talk to her, get to know her.

CYNTHIA

I don't need to get to know her. I've seen enough. Chris is down there watching some freakish movie of hers and I don't approve of the way she dresses.

(Beat)

Get another tutor. I don't want to see her again.

JACOB

Well, you'll have to explain it to Chris then. He was looking forward to tomorrow. They usually go out on Saturday to a movie marathon.

CYNTHIA

How long has this been going on behind my back?

JACOB

You're never here Cynthia. Maybe if you spent more time at home with your son, I wouldn't have to hire a tutor.

JACOB pokes his head out of the shower curtain.

JACOB (CONT'D)

Now if you want me to fire her, that's fine. But when Chris's grades start slipping again and he isolates himself, it won't be my fault.

Silence.

CYNTHIA leaves the bathroom.

63 INT. TONY'S HOUSE -- EVENING

63

(MIKE, TONY)

MIKE and TONY are in a living area. TONY is making stacks of money and there is a black backpack setting on the floor next to MIKE, opened and empty.

TONY

You weren't supposed to find this money, kid.

MIKE

Yeah, I kinda figured since you didn't tell me about it.

(Beat)

Why'd you make up some dumb ass story about hallucinating plants when all this was about was the money?

(Beat)

Didn't trust me?

TONY

You just weren't there yet, man. I didn't think you would be able to handle the responsibility if you knew what you were getting yourself in to.

MIKE

Who's money is it?

TONY

Have you ever heard of The Rose?

MIKE

Yeah, the mob guy. Is that who's money this is?

TONY

Who do you think owns the shop?

(Beat)

If you would have known that, you either wouldn't have gone through with it or you would have screwed it up.

MIKE

That's bullshit man. If I would have known this was about the damn money I wouldn't have eaten that plant.

MIKE (CONT'D)

(Beat)

Only reason I did was too test the merchandise to make sure everything was good.

(Beat)

Now, my girlfriend is sitting in the hospital and my car is totaled and on top of that, the cops are probably looking for me.

TONY

Settle down. Don't worry about the cops, I can take care of that. And I'll increase your cut so you can get yourself another car.

MIKE

And what about Sara? Are you gonna replace her too?

TONY stops counting the money gives MIKE a fearful look.

TONY

Where's the rest of the money, kid?

MIKE

What do you mean? I grabbed all the plants.

TONY

Don't fuck with me. We're missing about fifty grand. Now where the hell is it.

MIKE

Tony, I'm serious man. I don't know where it is.

FLASH BACK TO INSIDE MIKE'S CAR. THERE ARE FOUR PLANTS SITTING BEHIND THE DRIVER'S SEAT.

MIKE (CONT'D)

Oh, shit. My car.

TONY

Don't tell me you left it in your ride.

MIKE

I thought I grabbed it all. It was dark man. I just wrapped my car around a damn telephone pole, my girlfriend flew probably thirty feet in the air.

MIKE (CONT'D)

On top of all that I was having some pretty mad hallucinations.

(Beat)

I grabbed what I could.

TONY

Well your ass owes me fifty grand.

MIKE

What the hell Tony? From what I understand it wasn't your money anyway. All I have to do is walk right into that shop, ask to speak to the owner and tell him exactly who put me up to it.

(Beat)

Then you're as screwed as I am.

TONY pulls a gun out and points it at MIKE.

TONY

Don't threaten me. I'm the boss here. The Rose is a thief and a murderer. There is too much history that you don't know about so be careful with which side you choose.

MIKE

I'm done Tony, I'm fucking done. This shit is getting way the hell out of hand. All I wanted was some easy cash and some free drugs but this shit is too wild!

(Beat)

I'm sorry about your money but it's not my problem anymore.

TONY

The hell it isn't. Before you get out, you're gonna give me that fifty thousand.

MIKE

How the hell am I supposed to do that?

TONY

Improvise.

MIKE

With what?

TONY

With this.

TONY hands him black leather bag. MIKE opens it.

MIKE

That's a lot of fucking drugs. What do you want me to do with this?

TONY

You're going to sell them. You have twenty four hours to get me the fifty thousand.

(Beat)

If that doesn't happen, your dead and your girlfriend's dead.

MIKE

What the fuck, Tony, that's impossible. It won't be enough time.

TONY

You better get creative then. I don't care if you have to sell the shit on Ebay.

(Beat)

And you look like you're thinking about running, you know I can find you anywhere. Fifty grand, in twenty-four hours.

MIKE

But...

TONY cocks the gun.

TONY

Get the FUCK! Out of my face until you have my money.

Silence.

FADE TO BLACK

FADE IN:

64 INT. KYLE'S BEDROOM -- AFTERNOON

64

(KYLE, PASTOR MELBOURNE, SHEILA, STEVEN)

TEXT SATURDAY

KYLE and STEVEN are lying on the bed.

KYLE

He didn't take it well.

STEVEN

So, was it what you expected?

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KYLE

Worse. He's asked me to move out by the end of the month.

STEVEN

I'm sorry, Kyle. But maybe this is what you need.

(Beat)

We can move in together. We'll both get jobs and get an apartment together.

KYLE

How are we going to do that in two weeks?

STEVEN

We'll figure something out. But the important thing is, we'll have each other.

KYLE

I don't know. I just don't think I can do this anymore.

(Beat)

I can't do this to my family, especially my Dad. Not after what he's been through.

STEVEN

He shouldn't be doing this to you.

KYLE

I'm sorry, Steven. I just can't do this.

STEVEN

Well, at least you had the balls to tell him.

Silence.

STEVEN (CONT'D)

Can I at least have one more kiss?

Silence.

KYLE nods 'yes'.

STEVEN leans in to kiss KYLE. Their lips lock and they begin to make out. They are fondling each other and groping each other when the bedroom door opens. It's PASTOR MELBOURNE.

KYLE pushes STEVEN off of him. Their eyes widen.

PASTOR MELBOURNE (TO STEVEN)

Get out.

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STEVEN
I'm really sorry...

PASTOR MELBOURNE
I said get out. Now.

STEVEN leaves the room.

PASTOR MELBOURNE (CONT'D)
You know, it's one thing if you want
to fornicate with another man, but
it's an entirely different thing
when you bring it into my home.
(Beat)
I want you out of my house, now.

KYLE
Dad, tt wasn't what it looked like.
I called it off.

PASTOR MELBOURNE
I don't care. I want you out.

KYLE
Dad, please. You don't understand.

PASTOR MELBOURNE pulls KYLE off the bed and throws him against
the wall.

PASTOR MELBOURNE punches KYLE in the stomach. KYLE goes
down. PASTOR MELBOURNE kicks him in the face then grabs him
by his collar and begins brutally punching his face countless
times.

SHEILA walks in.

SHEILA
Josh! Stop it!

SHEILA jumps on PASTOR MELBOURNE and pulls him off.

KYLE is laying on the floor crying, bloody.

PASTOR MELBOURNE
I did not raise a fagot.

KYLE tries to stand.

SHEILA
I'm leaving. This family is not
going to be your prisoner anymore.
I'm taking the kids and we're getting
out of here.

PASTOR MELBOURNE
You aren't taking the kids anywhere.

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PASTOR MELBOURNE grabs KYLE by the collar and pushes SHEILA out of the way. PASTOR MELBOURNE walks KYLE down the stairs and out the front door.

PASTOR MELBOURNE (CONT'D)
Get in the car.

KYLE
I'm not going anywhere with you.

PASTOR MELBOURNE
Kyle, so help me God, you better get
in this car.

PASTOR MELBOURNE grabs KYLE by the neck and throws him in the back seat of the car.

PASTOR MELBOURNE and KYLE drive off. SHEILA comes running to the front door to try and stop them but it is too late. MELVIN walks up behind her. She turns and embraces him.

CUT TO

65 INT. HOSPITAL ROOM -- AFTERNOON

65

(JOE, ROGER)

JOE walks in the room.

JOE
Alright, the nurse said they just
have to ask a few questions then
you'll be....

JOE notices that ROGER is not in the hospital bed and his jacket is missing.

JOE (Yelling) (CONT'D)
Nurse!

CUT TO

66 EXT. STREET -- EVENING

66

(ROGER)

ROGER is running down the street. His arms are still bandaged.

CUT TO

67 EXT. CHRIS'S HOUSE -- EVENING

67

(ESTER, JACOB)

ESTER is standing at the front door. JACOB opens the door.

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JACOB

Hey, Ester.

ESTER

Hey. Listen. I'm sorry if I caused any problems between you and your wife. But I want to continue tutoring Chris.

JACOB

I'm sorry, Ester. As much as I would love for that to happen. It just isn't going to. Cynthia doesn't want you around anymore.

ESTER

Yeah, I get that a lot.

JACOB

Listen, I think you are a great girl. Your smart, your pretty, but it's just hard for people to see that underneath your clothes.

ESTER

Well, I'm not going to change.

JACOB

And I wouldn't expect you to. I admire you for having the courage to be unique and not care what people think.

(Beat)

I just wish I had that kind of strength.

Silence.

JACOB (CONT'D)

Listen. There is a concert tonight at our church, why don't you ride with me and chris?

(Beat)

Cynthia will be meeting us there.

(Beat)

When she sees you at a Church function it might change her mind.

ESTER

I've never been to Church.

JACOB

There's a first time for everything. And you seem like the kind of girl that just might be willing to try something, at least once.

(MORE)

JACOB (CONT'D)

(Beat)

If you want to tutor Chris and be his friend, this could be your only option.

(Beat)

You never know, you might actually like it.

Silence.

ESTER

Ok. When do we leave?

CUT TO

68 EXT. LISA'S MOM'S HOUSE -- AFTERNOON

68

(LISA, MAN #3, REBECCA)

REBECCA, LISA'S Mom, is pulling weeds in front of the house. LISA walks up behind her. REBECCA sees the shadow and turns around. She covers the her eyes.

LISA

Hey, Mom.

REBECCA

Lisa?

LISA

Yeah. It's me. In the flesh.

REBECCA

What are you doing here?

LISA

I'm not quite sure.

REBECCA stands up.

REBECCA

What happened to your face?

LISA

It's nothing.

REBECCA

Did one of your clients do this to you?

LISA

How did you know what I was doing?

REBECCA

I've seen you, around.

LISA

And you never thought to say hi or anything?

REBECCA

And kill business? No thanks.

LISA

I'm sorry.

REBECCA

Don't Lisa. Don't do this now. Why did you come here?

(Beat)

You've disrupted my life enough. Now leave.

LISA

Please, Mom. Don't do this. You have no idea how much courage it took for me to come here.

REBECCA

Well I don't know why you bothered. Do you have any idea what it's been like for me?

(Beat)

Worrying every night for the past six years about where you were or what you were doing and who you were doing it with.

(Beat)

Not knowing whether you were lying dead in a ditch or shooting up God knows what into your veins.

(Beat)

Look at you Lisa. You look like hell.

LISA

You left me no choice, I had no place to go.

REBECCA

You stole from me, you stole from our family. And don't talk to me about choices. I didn't choose for you to sell your body.

REBECCA (CONT'D)

(Beat)

There were a thousand other occupations you could have chosen.

(Beat)

You chose that, not me.

LISA

And what choices would a high school drop out have Mom. I was fifteen years old. You never thought to maybe try putting me in rehab. You never thought that maybe after Dad left I might have been going through my own issues.

(Beat)

But your career was too important. You were a selfish mother!

REBECCA

So you steal from me to teach me a lesson.

LISA

You know what?!

Silence.

LISA (CONT'D)

I've been selling myself since I was fifteen because I knew it was quick money. Money that I needed to buy back that damn pendant. It's been haunting me ever since.

REBECCA pulls a necklace out from under her shirt. On the end of the necklace is an angel pendant.

REBECCA

You mean this pendant?

Silence.

LISA

Where did you get that? Is it the same one?

REBECCA

Down to every detail.

LISA

How? When?

REBECCA

I tracked it down.

REBECCA (CONT'D)

It doesn't take a genius to figure out the first place a drug addict goes is a pawn shop.

(Beat)

I don't even want to know how much you got for it.

LISA

Well, how did you get it?

REBECCA

I used part of your college fund.

LISA

College fund?

REBECCA

Yes. Your selfish Mother worked her ass off so you could have a future.

(Beat)

You were so smart, so beautiful.

You had such a promising future.

But you threw that all away.

LISA begins to cry.

REBECCA (CONT'D)

Now, I may not have been the best Mother. There are many things I could have done to notice what was happening to you and for that I am sorry.

(Beat)

But I can't forgive you for your choices, Lisa. And I sure as hell can't invite you back into my life.

(Beat)

You come to my house after seven years, with bruises on your body. Your arms have holes in them, your eyes have lost their innocence.

LISA

I'm sorry.

REBECCA

It's too late for apologies.

REBECCA is fighting her tears.

REBECCA (CONT'D)

Things will never be the same. Now go back to the hole you crawled out of.

LISA

Don't do this to me, mom.

A MAN walks out the front door.

MAN #3

Is everything alright?

REBECCA

Yes, everything is ok. Just someone
looking for a place to stay, that's
all.

LISA looks up at the MAN and she begins to panic. REBECCA
looks at the MAN and then back to LISA.

REBECCA (CONT'D)

What?

LISA

Who is that?

REBECCA

His name is Jim, he is a man of God.
He's helped me get through all this
grief you have caused me.

LISA has a sickened look on her face. She looks at her mom
then back at the MAN. REBECCA looks at LISA then at the
MAN.

LISA

Maybe you should ask him what God
possesses him to rape your daughter.

REBECCA

What are you talking about?

LISA

Did he happen to mention how he got
the scratch marks on his face?

(Beat)

You know, I came here looking for my
mother and all I found was the same
woman I left behind years ago.

LISA walks away and gets in her car. REBECCA watches her
leave and turns to the MAN. He walks back in the house.
REBECCA loses the battle against her tears and begins to
cry. She falls down in the dirt and curls up.

CUT TO

69 EXT. STREET -- EVENING

69

(MIKE, MAN #4)

MIKE is sitting in a lawn chair on the street corner. He
has a black leather bag sitting next to him. A MAN walks
by.

MIKE

Marijuana, heroin, LSD, get your
barbiturates here. I've got what
you need.

MAN #4

You better keep that down man, you're going to get yourself arrested.

MIKE

Oh no, not the cops. Might do me some good to get arrested.

(Beat)

Now are you buying anything because if not, keep walking buddy.

MAN #4

Do you have any coke?

MIKE

Do I have coke? Is Elvis Presley dead?

(Beat)

Don't answer that. Yes, I have cocaine. How much?

MAN #4

An ounce.

MIKE

Fuck man. You going skiing or something?

MAN #4

Yes or no.

MIKE

Sure. Let me check the magic bag.

MIKE unzips the black bag and pulls out a bag of cocaine.

MAN #4

How much?

MIKE

A thousand.

MAN #4

A thousand? That's bullshit man. I can get an ounce for seven hundred easy.

MIKE

Well then do it, get the fuck out of my face.

Silence.

MIKE (CONT'D)

Are you leaving, or are you ready to get the purest shit in town. Courtesy of Tony Enterprises.

MAN #4
Purest in town huh?

MIKE
What the fuck did I just say?

The MAN pulls out a clip of cash from the inside pocket of his sports coat. He counts the money and hands it to MIKE.

MIKE (CONT'D)
Pleasure doing business with you.

MAN #4
I want to try it first.

MIKE
Jesus, man. Doesn't anybody trust
anyone anymore?
(Beat)
Don't answer that.

MIKE opens the bag and the MAN puts his finger inside and rubs it on his gums.

MAN #4
That will work.

The MAN walks away.

MIKE
Don't forget. Anyone asked you who
it came from, the name is Tony.

CUT TO

70 EXT. STREET -- EVENING

70

(MIKE, ROGER)

ROGER is sitting in an alley across the street from MIKE. He is sitting against the wall crying and itching at his

bandages. He sees flashes of his Dad and his Mom along with other family moments.

CUT TO

71 INT. PASTOR MELBOURNE'S CAR -- EVENING

71

(KYLE, LISA, PASTOR MELBOURNE)

KYLE is sitting in the passenger seat and PASTOR MELBOURNE is driving. The car makes a few turns before stopping in front of the Motel.

Silence.

PASTOR MELBOURNE
In that hotel room lies your
salvation.

PASTOR MELBOURNE throws KYLE a wad of cash.

KYLE
How is this salvation? What am I
going to find in there?

PASTOR MELBOURNE
Someone with the experience and the
right equipment to steer you straight.

KYLE
And if I don't go in there.

PASTOR MELBOURNE
You will.

Silence.

KYLE gets out of the car and walks towards the Motel Room.
The car drives away.

KYLE walks up to the door and knocks. LISA answers the door.
KYLE walks in.

CUT TO

72 INT. JEFF'S CAR -- EVENING

72

(CHRISTINE, DREW, JEFF, MIKE, ROGER)

DREW, CHRISTINE and JEFF are in the car.

DREW
I've been doing some thinking and
I'm not going to hide anymore.

JEFF
What are you talking about? We
haven't even taken a hit off a joint
yet and you already sound fucked up.

DREW
I'm going to be who I am. I put so
much pressure on myself to impress
my church and my parents...but no
more.

JEFF
So what are going to do? Light a
joint right in front of your mom?

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DREW

I don't know yet. But I'll figure
it out by the end of the night.

(Beat)

That's the guy right over there.

The car pulls up next to MIKE.

JEFF (TO CHRISTINE)

Stay in the car. We'll be right
back.

CHRISTINE

Make it quick.

JEFF and DREW get out of the car and walk up to MIKE.

MIKE (YELLING)

Marijuana. Get your marijuana.

JEFF (WHISPERS TO DREW)

Are you sure this guy is alright?

DREW

Yeah, he's cool. It's the same guy
I was supposed to meet the night my
car broke down. He's the best.

DREW (TO MIKE) (CONT'D)

You Mike?

MIKE

Who's asking?

DREW

Drew. I was supposed to meet you
the other night. Sorry about that.
My car broke down on the way.

MIKE

Oh yeah. I forgot about that. No
big deal. I was in a car accident
anyway.

DREW has a look of shock on his face.

FLASH BACK TO A QUICK SCENE OF THE TOW TRUCK DRIVING BY THE
CAR ACCIDENT.

DREW snaps out of his daze.

DREW

We need some Ecstasy.

MIKE

Ok, how much?

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DREW

I don't know. Ten pills.

JEFF (TO DREW)

Ten? There's only three of us.

DREW

That doesn't mean we won't want to do it again.

MIKE

Hey, I'd love to let you guys debate over this but hurry the fuck up please.

DREW

We'll take ten. How much?

MIKE

Three fifty.

JEFF

Three hundred and fifty dollars?
Are you out of your fucking mind?
We don't have that kind of cash on us.

MIKE

Then I guess I don't have those kind of drugs on me.

DREW

I got it.

JEFF looks at DREW.

JEFF

How do you have that kind of money?

DREW

Don't worry about it.

DREW hands MIKE the cash. MIKE hands DREW the pills.

MIKE

Pleasure doing business with you.

DREW

Thanks man. These are good right?

MIKE

The best. Courtesy of Tony.

DREW

Tony?

MIKE

Yep. If anyone asks. You bought them from Tony.

DREW

Sure. No problem.

DREW and JEFF walk away. MIKE sits back in his lawn chair.

MIKE looks up and sees ROGER sitting in the alley across the street.

FADE TO BLACK

FADE IN:

73 INT. CHURCH AUDITORIUM -- NIGHT

73

(ESTER, BAND, CHURCH CROWD)

TEXT *THE ALPHA AND THE OMEGA*

P.O.V. SINGER ON STAGE SEES ESTER AND THE YOUTH PASTOR ARGUING AND THEN SEES ESTER WALKING OUT OF THE CONCERT.

The song comes to an end and the auditorium begins to cheer. The BAND leaves the stage.

CUT TO

74 EXT. BEHIND BACKSTAGE ENTRANCE -- CONTINUOUS

74

(ESTER, JACOB, crowd, LEAD SINGER)

ESTER is leaning against the wall, crying. The LEAD SINGER walks out and sees ESTER. ESTER wipes her tears and walks in the other direction.

LEAD SINGER

Hey.

ESTER turns around. The LEAD SINGER walks up to her.

LEAD SINGER (CONT'D)

I saw what was happening. Why'd you leave?

ESTER

Apparently... God doesn't approve of the way I'm dressed.

LEAD SINGER

I had a feeling that was what it was about.

(Beat)

Don't let that guy ruin your night, he's just an idiot.

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ESTER

I don't know why I came. It was a mistake.

LEAD SINGER

It wasn't a mistake. Who cares about that guy.

ESTER

It's hard to ignore something like that.

LEAD SINGER

Yeah, I hear ya...but you do realize we're not all like him, right?

ESTER

I guess so.

LEAD SINGER

We're not all idiots.
(smiles.)

ESTER

Well, thanks for the encouragement.

LEAD SINGER

Sure. Listen we're going to have an after party at the hotel up the street.

(Beat)

You're more than welcome to come...

JACOB walks up.

JACOB

There you are. I've been looking all over for you. Is everything ok?

ESTER

Yeah, everything is fine.

JACOB

Well I told Cynthia I would take you home. You ready?

ESTER looks at JACOB and then at the LEAD SINGER.

ESTER (TO LEAD SINGER)

I have to go home. Thanks for the invitation and the pep talk.

LEAD SINGER

No problem. I'll be praying for you. Take care of yourself.

ESTER

Thank you.

The LEAD SINGER walks away and ESTER and JACOB walk in the opposite direction.

CUT TO

75 EXT. STREET -- NIGHT

75

(MIKE, ROGER)

ROGER walks up to MIKE.

ROGER

I want something. A lot of something.

(Beat)

Anything.

MIKE

Ok, I think I can do that. What are you looking for?

CUT TO

76 INT. JACOB'S CAR -- NIGHT

76

(ESTER, JACOB)

JACOB is driving. ESTER is in the passenger seat.

JACOB

I saw what happened tonight between you and the youth leader.

ESTER

Yeah, not a pleasant first impression.

JACOB

Well, more so on his part than yours. People shouldn't judge you like that.

ESTER

I'm used to it.

JACOB

Well, if it means anything I think you are beautiful.

JACOB puts his hand on ESTER'S leg. ESTER looks down and appears to be uncomfortable.

JACOB (CONT'D)

If you give me a chance. I can show you exactly how much I really mean that.

ESTER

That's my turn back there.

(Beat)

Where are you going?

JACOB ignored her.

ESTER (CONT'D)

Mr. Higgs. I can walk from here.

JACOB

Now, Ester. What did I say about calling me Mr. Higgs?

ESTER

Please, just take me home.

JACOB slaps her across the face.

JACOB

I don't want to have to do that again so keep your mouth shut and cooperate with me or I'll close my fist next time.

ESTER begins to cry.

ESTER

Please, Mr. Higgs. Don't.

JACOB closes his fist and punches the side of her face.

JACOB

I told you not to call me that.

CUT TO

77 INT. MOTEL ROOM -- NIGHT

77

(KYLE, LISA)

KYLE and LISA are lying on the bed.

LISA

Well. Why won't you?

KYLE

Because I'm gay. My dad made me come here.

(Beat)

I guess pawning me off to a prostitute is his way of saying I love you.

LISA

So, that's who gave you the money?

KYLE
He probably took it from the Church
offerings.

LISA
What?

KYLE
He's a pastor.

LISA
That's pretty twisted.

CUT TO

78 INT. JEFF'S CAR -- NIGHT

78

(CHRISTINE, DREW, JEFF)

JEFF is driving fast. CHRISTINE is in the back of the car holding DREW. They are tripping on Ecstasy and DREW is convulsing from an overdose.

JEFF
What are we going to do?

CHRISTINE
I don't know damn it.
(Beat)
Drew, stay with me ok. Why the hell
did you take all those pills?

DREW tries to speak but he only slurs his words.

JEFF
We're taking him back to the source.
We're not going anywhere near a
hospital. This isn't our problem
and I'm not going to jail over this
shit.

JEFF makes a few more fast turns.

CUT TO

79 INT. JACOB'S CAR -- NIGHT

79

(ESTER, JACOB)

JACOB
I don't want to have to do that again,
Ester. I'll be gentle as long as
you cooperate. My bitch wife is
going to give me hell because of
you.
(Beat)
It's the least you could do.

ESTER

I can't believe you are doing this.
You of all people.

(Beat)

I admired you. You're just another
church going hypocrite.

Silence.

JACOB

Whether you want this or not, it's
going to happen. You should learn
not to put your faith in people,
Ester.

(Beat)

They'll hurt you every time.

JACOB leans in and starts kissing her neck. ESTER closes
her eyes and for the first time, begins to pray.

CUT TO

80 EXT. STREET -- NIGHT

80

(DREW, JEFF, MIKE, ROGER)

ROGER is walking away from MIKE. A car peels around the
corner. ROGER and MIKE turn to see who it is.

The car stops in front of them and the back door opens.
JEFF gets out and pulls DREW out of the back seat. JEFF
lays DREW on the ground in front of MIKE.

MIKE

What the hell is this? Don't leave
that shit on my street man.

JEFF

Your drug, your problem.

JEFF gets in the car and drives away.

ROGER and MIKE walk over to DREW. DREW is barely conscious.

MIKE

Damn it. What the FUCK am I supposed
to do with this?!

ROGER

Is that what is going to happen to
me?

MIKE

Having second thoughts?

Silence.

MIKE (CONT'D)

Help me get him off the street.
There's a motel up the street. We're
taking him there.

ROGER

We? I don't think so.

MIKE pulls a gun out of the black bag and points it at ROGER.

MIKE

How bad do you want to die?

ROGER looks at the gun.

ROGER

Ok. Fine. Let's go.

MIKE and ROGER help DREW into MIKE'S car.

CUT TO

81 INT. MOTEL ROOM -- NIGHT

81

(KYLE, LISA)

LISA is getting dressed. KYLE is sitting on the edge of the
bed with his face in his hands.

KYLE

I need to go.

LISA

Don't let your dad ruin your life.

KYLE walks towards the door and LISA takes his hand. She
gives him the money.

KYLE

What's this?

LISA

Take it and run away. You are who
you are. Don't be ashamed.

KYLE

Coming from someone who takes money
for sex, that means a lot.

LISA

That's just what I do. It's not who
I am.

LISA puts her arms around KYLE and kisses him on the cheek.

KYLE opens the door.

CUT TO

82 EXT. MOTEL PARKING LOT -- CONTINUOUS

82

(DREW, KYLE, LISA, MIKE, ROGER)

MIKE and ROGER are running towards the open door where KYLE is standing.

MIKE
Hey. Leave that door open.

MIKE and ROGER take DREW out of the back of the car.

KYLE
What's going on?

KYLE sees the gun in MIKE'S hand.

MIKE
He needs help and I can't take him to a hospital, now hold the fucking door.

LISA walks out.

LISA
What's going on?

KYLE (TO LISA)
I don't know, but this guy has a gun.

LISA
This just hasn't been my week.

ROGER, MIKE, KYLE and LISA walk into the motel room.

CUT TO

83 INT. MOTEL ROOM -- CONTINUOUS

83

(DREW, KYLE, LISA, MIKE, ROGER)

LISA
Why are you bringing him here? What's wrong with the hospital?

MIKE
I'm the one that sold it to him and I have enough problems.

LISA
You think I don't?

KYLE

If we keep standing here arguing
about it we're going to have a bigger
problem on our hands when this guy
dies right here on the floor.

ROGER is standing at the door with it wide open.

LISA (TO ROGER)

Shut the door.

ROGER

Hey, man. I want my money back. I
changed my mind.

MIKE

No refunds Judas. Now get your ass
in here and help us.

They all enter the bathroom. MIKE turns on the shower and
LISA and KYLE begin undressing DREW.

LISA

My God, he's burning up.

MIKE

That's what an Ecstasy overdose does
to your body. It boils you from the
inside out. We need to get him in
cold water .

MIKE (CONT'D)

(Beat)

We need ice.

LISA

I'll go to the ice machine.

CUT TO

84 INT. JACOB'S CAR -- NIGHT

84

(ESTER, JACOB)

JACOB pulls up into the motel parking lot.

JACOB

Can I trust you to not go anywhere?
I'm going to get us a room.

ESTER

You're disgusting.

JACOB smiles.

JACOB

A wolf in sheep's clothing.

ESTER

Please don't do this. I won't tell
anyone. Just let me go, please.

JACOB reaches for the glove compartment and pulls out a pair
of handcuffs.

ESTER (CONT'D)

What are you doing, Jacob? Come on,
you have a family. Don't do this to
them.

JACOB

Stop talking.

ESTER cries as JACOB handcuffs her to the steering wheel.
JACOB turns the ignition off and takes the keys with him.

JACOB (CONT'D)

If you scream. I'll kill you.

CUT TO

85 INT. MOTEL LOBBY -- CONTINUOUS

85

(CLERK, JACOB)

JACOB walks in and rings the bell for service. The CLERK
looks up from his magazine.

CLERK

Can I help you?

JACOB

Yes, I need a room.

CLERK

Sure, let me see what we have.

The CLERK looks at the key board and notices the only room
available is LISA'S room. He pulls the key from the board
and hands it to JACOB.

CLERK (CONT'D)

How are you paying for it?

JACOB

Cash.

CLERK

Thirty two seventy.

JACOB hands the CLERK two twenty dollar bills.

JACOB

Keep the change.

JACOB walks out and the CLERK gets on the phone and dials LISA'S room number.

CUT TO

86 INT. MOTEL ROOM-BATHROOM -- CONTINUOUS

86

(CLERK, DREW, ESTER, JACOB, LISA, MIKE, ROGER)

DREW is lying in the bathtub with just his boxers on. ROGER is pacing back and forth. LISA dumps a bucket of water in the tub. MIKE is sitting on the toilet. KYLE is leaning against the wall.

ROGER
Why don't you just call 911?

MIKE
And tell them what, Judas?
(Beat)
They'll send us all to jail.

ROGER
What if he dies? Then what?

LISA
He's not going to die. He just needs time. If it was a severe overdose, he'd be dead by now.

LISA (CONT'D)
(Beat)
We just need to bring his temperature down.

The phone starts to ring.

LISA (CONT'D)
Damn it. That's the front desk.

ROGER
Great. Now what?

LISA runs out of the bathroom and answers the phone. As she picks up the phone she hears a key being inserted into the door. LISA watches the door knob turn. The CLERK'S voice can be heard faintly through the receiver.

The door opens and JACOB and ESTER are standing there.

MIKE walks out of the bathroom and sees them standing at the front door. LISA drops the phone. JACOB sees MIKE and then LISA.

ROGER (CONT'D)
He's waking up.
(MORE)

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ROGER (CONT'D)

(Beat)

Guys. He's waking up.

LISA (TO JACOB AND ESTER)

I think you have the wrong room.

JACOB

The key says room six and so does the door. I think you are in our room.

ESTER

Help me. He's going to kill me!

JACOB pushes ESTER into the room and closes the door behind him. MIKE sees ESTER and recognizes her.

FLASH TO A SCENE FROM THE NURSERY.

MIKE pulls the gun out from under his shirt and points it at JACOB.

MIKE (TO JACOB)

Please leave.

LISA (TO MIKE)

Put the gun away.

ESTER runs over to MIKE and stands behind him.

JACOB

What are you going to do kid?

(Beat)

Shoot me in front of all these people?

MIKE

Listen, it's been a bad fucking week. I'm dying to get some aggression out, and you look like a willing target.

LISA

Don't do it.

ROGER

Don't shoot him, man.

DREW walks out of the bathroom in a daze.

DREW

What's going on? Where am I?

(Beat)

Who are you people?

MIKE speaks without taking his attention away from JACOB.

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MIKE (TO DREW)

You overdosed. We saved your life.

MIKE (CONT'D)

Leave and don't turn back. You never
saw us, we never saw you.

There is a long moment of silence.

JACOB

Fine. I'm leaving. I'll be seeing
you later.

MIKE cocks the gun.

MIKE

Shut the fuck up.

MIKE pulls the trigger.

FLASH TO A MONTAGE OF SCENES THAT SHOW HOW EVERYONE'S LIFE
IS EFFECTED.

BACK TO SCENE.

MIKE is still pointing the gun at JACOB. He never pulled
the trigger.

JACOB smiles and opens the front door. The CLERK is standing
at the front door. MIKE lowers the gun out of site. The
CLERK is trying to see what is going on.

CLERK

Is everything ok?

Silence.

JACOB

Yeah, everything is fine. Just a
bunch of kids having a party.

JACOB walks out.

There is silence in the room. DREW wraps a blanket around
himself. Nobody says anything.

The lights in the room go out. There is a bright light that
shines through the windows of the room. They all look at
the light.

There is a silhouette of an ANGEL seen through the light.
Each of them in their own fashion fall to their knees in awe
and tears fill their eyes.

The light gets brighter and brighter until all you see is
white.

The light slowly fades out and the 6 characters are standing on a deserted road.

FADE TO WHITE

FADE IN:

87 EXT. DESERTED ROAD -- MORNING

87

(DREW, ESTER, KYLE, LISA, MIKE, ROGER)

DREW, LISA, ROGER, MIKE, ESTER and KYLE are standing in the middle of a deserted road. They are in white robes.

They look to see a sign pointing north which reads "THE LIGHT."

They all begin walking in that direction down the road.

FOLLOW THEM AS THEY WALK THAT DIRECTION.

PAN THE CAMERA BACK THE OPPOSITE WAY, PAST "THE LIGHT" SIGN AND YOU A SEE A SIGN POINTING SOUTH WHICH SAYS "DARKNESS." THIS IS WHERE THEY HAVE COME FROM.

FADE TO BLACK

TEXT MATTHEW 4:16 'THE PEOPLE WHO SAT IN DARKNESS HAVE SEEN A GREAT LIGHT AND FOR THOSE WHO SAT IN THE REGION AND SHADOW OF DEATH, LIGHT HAS DAWNED.'

ROLL CREDITS

THE END