

"To You Juliet"

by  
Erick Ross

LOGLINE

Find out what happens when a boy who has given up on love and a girl who has been unable to love come together and find hope and love through each other through the play Romeo and Juliet; but there is only one problem, He is too old and She is too young.

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INT. WILDWOOD BAPTIST CHURCH-DAY

From inside this huge church we see a crowded view of many people. The PASTOR a very calm looking man is on the stand preaching the word. We begin to scan around looking at different people of the church until we get to...

CUT TO:

JAMES. A 17 year old boy sitting next to an interracial couple, LARRY and MARESHA. James is moderately attractive under a mask of stress. From our view, this family kind of looks trashy.

James isn't pay attention to the Pastor as he is to busy staring at a young attractive girl about his age a few rows across, KAYLA. She does not look at him.

CUT TO:

KEVIN. An older man about 34 sitting with his family, a young boy about 5 years; named MICHAEL, and next to him is a 14 year old girl named SARA. There is an innocent look about this family as they are all dressed nicely and paying close attention to our Pastor.

CUT TO:

EXT. WILDWOOD BAPTIST CHURCH-DAY

Church has ended as people are coming out walking to there cars. Our Pastor is in between the doorway talking to people. Next in line is James's family yet James walks right past the Pastor ignoring him.

From behind him comes Larry and Maresha smiling and holding hands.

LARRY

Great message Pastor! Hallelujah!  
Praise God!

PASTOR

Well good, well good, I'm glade you  
enjoyed yourself.

LARRY

Oh you know it!

Maresha, a rather large black women just smiles as her husband as he rambles on.

LARRY

You know the part about how we all  
need to step up and be role models,  
It's sad, it really is.

PASTOR

Yes I agree.

LARRY

Well Pastor I'm gunna go home, read  
my bible, and praise some God!  
Cause the worship just don't end  
when you say amen, CAN I GET ONE!!

Pastor smiles at his out spoken attitude.

PASTOR

Amen! Watch out now!

They both laugh and they go on there way.

CUT TO:

James, who brushed pass the Pastor is leaning up against the  
car attentively gazing across the lot at Kayla as she is  
talking with her friends.

Moments later Larry and Maresha comes into the picture and  
totally ruins the moment, they all get in the car and drive  
off.

CUT BACK TO:

The Pastor thanks another family as they depart. Next in line  
is a humble looking family.

PASTOR

Kevin! My man, what's going on?

KEVIN

Nothing much, practice is going  
good and all, really excited about  
that.

The Pastor leans down to the young lady...

PASTOR

And is this the lady I've heard  
that will be playing thee young  
Juliet?

She smiles.

SARA

Yes.

PASTOR

Well I wish you luck.

SARA

Thank you.

Pastor goes back to the level of Kevin.

PASTOR

(softly)

So, how did that case turn out, the one with the kid who took that store a couple blocks from here?

Kevin scratches his head.

KEVIN

Guilty.

PASTOR

Oh. That's a shame.

KEVIN

Well I couldn't defend him if he wasn't going to tell me the truth, what can I say?

PASTOR

Yeah, right you are. Well alright man, well speak about it later.

KEVIN

Ok, I'll stop by the office tomorrow.

PASTOR

Ok man, til then.

KEVIN

God Bless.

They scoot along out of frame as the Pastor continues to thank the families.

EXT. STREET-NIGHT

CLOSE ON:

A stretch of houses all alike in structure. They are all one story that are poorly built. The neighborhood seems calm with light sounds of blaring rap.

CUT TO:

A house with a broke down car in the lawn with a group of thugs circling it listening to the blaring rap music.

CUT TO:

Another house with its windows broken in and the lawn in horrible shape.

CUT TO:

EXT. SAMPSON'S HOME-NIGHT

We can hear the faint sound of yelling coming from inside this home. There is two old automobile sitting in the driveway.

INT. SAMPSON'S HOME-NIGHT

We can hear yelling in the background as we are looking at a picture up on a shelf in the living room. It is a picture of Larry and Maresha Sampson holding hands on the sofa with bright smiles. But in the background we hear the rude dispute of them.

Larry storms in the hallway, he comes to James is door and opens the door.

INT. JAMES'S ROOM-NIGHT

Looking around James's room it is evident that James doesn't have many if any nice things.

We can see an old tiny TV across the room. His bed is old and torn up. The covers are slightly ripped and outdated. There are holes in the wall that indicate damage. Everything, as little as it is are either old, outdated, and torn in his room. But there is no sign of James in the room. Larry narrows his eyes to where he might be.

## EXT. UNDERNEATH CHATTAHOOCHEE BRIDGE-NIGHT

James is sitting under this bridge on a little piece of land that branches out into the water. James is leaned up against the side writing in a black spiral notebook.

## CLOSE UP:

We are looking inside the notebook of what James's is writing as he continues to write. His hand moves in and out of the frame as we are centered around the Heading. It is a poem. We see the title is called "The Perfect Girl."

Before we can get to reading, he stops and gazes out into the calmness of the river.

## EXT. PATAN'S HOME-NIGHT

Outside as if a stranger on the lawn we are looking at a very nice house. It is one of those house's that go for the 700's. The lawn is in excellent shape and well cut to give it that thick, heavy, short grassy look that so well complement any home.

It is a two story, brick house with those little lights to light up the drive way. All in all, pretty good looking.

## INT. PATAN'S HOME-NIGHT

Now, still taking the role of the stranger, we peer into their Kitchen. It is big and beautiful with marble counters and a black and silver trim on everything that makes it look like luxury.

We follow a very young boy running to the sink meeting his father who is loading the dishwasher. The boy climbs on the counter.

The dad sees him struggling so gives him a hand up. The Dad who we have guest is Kevin, starts to hand dishes from the dishwasher to the little boy who is named MICHAEL.

Kevin is loading the dishwasher as he hands the dishes in there to Michael who then puts them in the shelf right next to him.

MICHAEL

Daddy?

KEVIN  
Yes beanbag?

MICHAEL  
What happens with I want to sue a  
lawyer?

He stops to try to put it in terms for a five year old boy.

KEVIN  
Well...it would kind of be like one  
of your football friends that you  
play with, play against someone  
like Mike Vick.

MICHAEL  
MIKE VICK IS AWESOME!!!

Kevin calmly laughs.

KEVIN  
Yes, Mike Vick is awesome.

MICHAEL  
When I grow up I'm going to be him.

KEVIN  
Not with out collage first young  
man.

MICHAEL  
Dad...

KEVIN  
What?

MICHAEL  
Duhhhh.

Kevin smiles. They put the last of the dishes away and Kevin  
shuts the dishwasher, starts it then helps Michael down from  
the counter. He runs off.

KEVIN  
Go get ready for bed.

CUT TO:

INT. SAMPSON'S HOME-NIGHT

Larry goes to the refrigerator. Inside we see it's heavily  
stocked with beer. Larry goes for another beer.

LARRY

I ain't gunna be arguing with you  
all night now.

MARESHA

Oh! No, no this is us working out  
our problems like you wanted.

CUT TO:

Larry's hands opens the beer as we zoom in on the sound of  
the fizz.

MARESHA

And there it is, the heart of our  
marriage -- right there! I don't  
even know why we became foster  
parents to James, you don't do  
nothing for him.

LARRY

And what do you do for him?.

MARESHA

That boy don't need me!

CUT TO:

INT. SARA'S ROOM-NIGHT

We enter the room as there is a soft light on the scene  
giving it the look of a study room. There is a small library  
of books near a full size comfy bed.

Opposite to the bed there is a study desk with mounts and  
mounts of paper scattered neatly. Behind the desk sitting is  
fourteen year old Sara Patan. The door opens as Kevin pops  
his head in.

KEVIN

Homework check!

SARA

Almost done.

Kevin strides in.

KEVIN

What's the matter Princess, you  
want some help?

Sara looks up and smiles a very adorable smile to her father.

SARA

No dad, just a couple more to go.

Kevin leans in to see where she's at. Sara keeps working with him over her shoulder. He rests his chin on top of her head. She looks forward in slight discomfort.

Kevin then sees he's getting no reaction from Sara so he goes to more drastic levels. He begins to bounce his chin on her head. Now the discomfort is unavoidable.

Sara giggles moving her head out the way.

SARA

Dad...

KEVIN

What!? What did I do?

SARA

I can't work like this.

She continues to smile her oh so pleasant smile.

KEVIN

I'm sorry Princess, I'll leave you alone.

SARA

(still with her smile)  
Go bother Michael, I'm sure he's hiding by now.

KEVIN

(sighs)  
Yeah I know. Ok come get me if you need any help ok?

SARA

Yes sir.

KEVIN

Lights out in an hour ok?

SARA

Yes Dad.

KEVIN

Love you.

SARA  
More then you.

They smile and Kevin exits the room.

INT. SAMPSON'S HOME-NIGHT

We are now in the kitchen of the Simpson's as they continue there fight. Larry who is casually leaning up against the kitchen counter takes a swig of his bottled beer.

He looks carelessly at Maresha in her time of cry. He seems more concerned in the fact that his beer is almost empty then his Wife who is screaming at him.

She continues yelling at the top of her lungs.

MARESHA  
Your nothing but a lazy, good-for-nothing jack ass!

LARRY  
Well, well, well... looks like you got me all figured out huh?

MARESHA  
Figured out? Figured out! Your not even smart enough to hide anything! I know your ass been hanging around that bitch are the bar!

He takes his last swig of his beer before speaking.

LARRY  
Maresha...go to bed.

INT. MICHAEL'S ROOM-NIGHT

We stare into what would be a sports fans dream. Pictures of celebrity sports athletes, mainly of Michael Vick. And sports bed and sports objects replacing normal objects all around the room. Like a football lamp next to the bed.

But then we see an empty bed. Where is Michael? The door then opens as Kevin enters. He looks around the room, no apparent sign of a little boy.

Kevin prepares for it.

KEVIN

*"I spy with, my little eyes, an  
empty bed, are a little one should  
lie!"*

We then here the faint sound of giggling coming from underneath the bed. Kevin can't help but let out a small laugh at the simplicity of the situation. He shakes his head as he walks to the bed.

He kneels and lifts up the covers to reveal Michael, lying as still as possible. As soon as he is found Michael lets at a confusing moan.

MICHAEL

Ahhh, man! You found me!

Kevin smiles.

KEVIN

(sarcastically)

If it means anything, I had no clue where you were for hours!

The boy smiles in his achievement.

MICHAEL

How do you find me every time, dad!

KEVIN

I don't no son...but I can tell you that It's not the fact that you hide here every time.

Kevin holds back his humourous expression.

MICHAEL

Then what is it?

KEVIN

Luck?

MICHAEL

We will see tomorrow!

KEVIN

Challenge excepted.

Kevin helps Michael slide from out the bed and places him lovingly on top of the bed. He then begins to tuck him in. He kisses him on the cheek.

KEVIN  
Night beanbag.

MICHAEL  
Good night daddy.

He walks out turning off the lights.

EXT. SAMPSON'S HOME-NIGHT

We are now looking in the position of the house. We are facing the street. We can make out a vague image of someone swiftly walking up the side of the house.

CRANE DOWN:

We slowly elevate downwards until we know for sure that it is James who is marching up to his window.

CLOSE UP:

James tries to lift up his bedroom window but can't. It has been latched down. He gives it a few more pulls out of frustration before he quits. He looks in to see that his once closed bedroom door is now wide open. Larry.

He blows out some hot air from his mouth, then Marches to the front door. He tries to open it but is locked. He starts beating on the door.

JAMES  
Let me in!!!

INT. SAMPSON'S HOME-NIGHT

We are in the living room were Larry sits comfortably in his chair. The beating on the door is clearly perceived, but to Larry, he smiles as if hearing an orchestra play.

LARRY  
(mumbles)  
Not to night boy.

He takes another swig of his beer.

EXT. SAMPSON'S HOME-NIGHT

We continue to watch a desperate boy get inside. The beating gets louder and faster with every second.

Then the beating turns into forcing as James tries to force himself inside. Nothing is of use, the strongest thing in that house right now is that door.

Admitting defeat, James stops his frantic assault on the door. The boy, out of pure rage and kicks the door.

INT. SAMPSON'S HOME-NIGHT

SUDDEN:

BANG!!!

Larry snaps his head at the door. Then smiles a drunken smile.

EXT. STREET-NIGHT

We catch up with James as he is somewhere walking with no present destination in mind.

He wipes his eyes not wanting Larry to win as he is now on the break of tears. James stops and looks up at the sky like a hopeless child in the mercy of his father.

JAMES  
What did I do?

CRANE UP:

We slowly descend upwards away from the boy as he continues to walk forth.

HOLD:

We gaze into the moon, as it's hypnotic light capture's our eyes.

DISSOLVE TO:

EXT. WILDWOOD BAPTIST CHURCH PARKING LOT-NIGHT

HOLD:

The same shot of the moon with the only difference is the moon was shifted to the side, telling us a long period of time has just past.

CRANE DOWN:

A boy from the street is slowly seen coming into frame walking with the calmness of the wind.

CLOSE UP:

James and he just became aware of just how far he's been walking. He looks at his church. James walks up the stairs and tries to open the doors to the church, but I guess he should have known at this hour it would be closed.

He presses his face against the glass looking inside.

INT. WILDWOOD BAPTIST CHURCH-NIGHT

Inside the church we are looking at a distorted view of him through the glass. We see him move as if going for something. He bends down, then steps back then...

LOUD:

CRASH!!! A rock almost hits us shattering the frame of the door. James stands there completely astonished at what he has done. He walks in.

CUT TO:

INT. SECURITY ROOM-NIGHT

Somewhere in the church a little red light begins to flash.

INT. WILDWOOD BAPTIST CHURCH-NIGHT

James is now walking round.

JAMES

So this is the place where lives  
are changed?

He arrogantly laughs. He goes to a wall of pictures of families in the church, moments captured; they are all smiling.

JAMES P.O.V

We scale down looking at all the families, until we see one family. James with Larry and Maresha.

He sees it and rips it off the wall. He crumbles it up and throws it somewhere. Now in anger, he then rips the billboard off the wall and throws it too.

He looks around breathing hard in his fury.

INT. CHURCH ROOM-NIGHT

We are somewhere in the church. James flicks on a light, lighting up the room. We see it's a Sunday school room. James strides in still breathing hard.

There is a table in the middle with stuff on it. James picks up a bawl of pencils and throws it. He picks up and tips over the table.

He starts ripping posters off the wall of Jesus. He throws down a full TV attached to a stand to the floor.

EXT. WILDWOOD BAPTIST CHURCH PARKING LOT-NIGHT

Police begin to arrive parking their cars in odd angles in front of the church.

INT. CHURCH ROOM-NIGHT

He flicks on another light, the nursery. He wastes no time picking up toys and throwing them out the window busting them instantly.

He starts kicking objects around. He tosses another TV on the ground.

CUT TO:

EXT. WILDWOOD BAPTIST CHURCH PARKING LOT-NIGHT

More cops pull in as they stand outside waiting for their Chief.

INT. WILDWOOD BAPTIST CHURCH-NIGHT

James is now sitting on a Pew in stress with his hands over his head. He looks around in fear then gets up and starts walking towards the door.

EXT. WILDWOOD BAPTIST CHURCH-NIGHT

The Chief is now standing outside, he gives the command. They begin heading up the stairs just as an unsuspected James walks out.

COP

Freeze!

James lifts his hands in the air confused. They force him to the ground and handcuff him.

COP

Is there anybody else inside?

JAMES

No.

COP

Are you sure!

JAMES

Yes. It was only me.

He gives a near by cop the signal.

COP

Check!

A couple of cops go in. They pick up James. They begin reading him his rights, but nothing is getting through. He walks to the police car in disbelief.

CUT TO:

The cops putting him in the car.

CUT TO:

INT. JAIL-NIGHT

James now sitting in a cell, he is hunched over incomplete solitude. A cop shuts the cell gate. The sound echoes.

FADE OUT.

INT. WILDWOOD BAPTIST CHURCH-DAY

It is now another Sunday morning and the church. The Pastor is at his stand prepared to talk to the people blow as they wait. There is a dead silence.

He readjusts his glass. He pauses looking around the boarded up windows that the intruder broke. He looks at a spot on the wall were a billboard should be.

PASTOR

If you haven't heard, and or, if  
you can't tell, there was a break  
in.

He speaks calmly trying to set a mood.

PERSON

Who was it!

They all begin to clap.

CLOSE UP:

Everyone but Larry and Maresha who now sit in discomfort as they know who did it. Pastor signals for silence.

PASTOR

Who did it, I believe is  
unimportant. What I believe IS, is  
forgiveness.

Some says "Amen."

PASTOR

Our job is not to judge, but to  
understand...

His voice trails off as we fade...

FADE TO:

EXT. WILDWOOD BAPTIST CHURCH-DAY

Standing in the doorway of the exit/enter is the Pastor showing gratitude to the families for coming again. Next in line is Larry and Maresha.

Larry and the Pastor shake hands firmly.

LARRY

I'm really sorry, Pastor, I just don't know what got into the boy.

Pastor just smiles, as if he didn't know what could have provoked the boy.

PASTOR

Well, yeah...it's a shame.

LARRY

Yeah, that boy, now thinking about it...he came off deeply disturbed at times, always in his room.

PASTOR

Yeah...What was he doing out so late? Didn't you check on him?

Larry begins to twitch a bit.

LARRY

Um. I checked on the boy every night, I can't be there to tuck him in you know.

The gives a nervous laugh. The Pastor looks on with a smile, but his eyes just stares deep into Larry's.

PASTOR

Right.

LARRY

Yeah, I pray for the boy every night, I don't know what went wrong.

Larry shrugs.

LARRY

Well Pastor, I'll keep you posted if any thing changes, this causes for a night of bible reading.

Pastor gives a fake since of agreement to encourage Larry, but before Larry goes the Pastor stops him.

PASTOR  
How much is his bail?

MARESHA  
\$4,000 dollars...

LARRY  
That we don't have, I guess this will be a good listen for him to learn.

Again nice smile by the Pastor as Larry and Maresha head off. Pastor begins to greet an old lady, he then eyes Kevin threw the line talking to some guy. He looks at the lady lovingly.

PASTOR  
Your going to have to excuse me.

Pastor fights his way through the crowd giving short greetings as he passes by. He then reaches Kevin and his family. Kevin turns around seeing the Pastor.

KEVIN  
Woe...you startled me.

PASTOR  
May I have a word?

KEVIN  
Yeah. What's going on?

They begin to walk as Sara and little Michael stay put.

PASTOR  
I'm concerned.

KEVIN  
About what, the break in?

PASTOR  
Yes. Are you aware who it was?

KEVIN  
Some kid right?

PASTOR  
His name is James GROVE...

As if the last name should ring a bell, Kevin searches his memory.

KEVIN  
(to himself)  
Grove, grove, grove...where do I  
know that name from?

PASTOR  
He's the foster child of the  
Sampson, Larry and Maresha.

KEVIN  
Oh...

PASTOR  
I have this feeling Kevin, I don't  
want that kid ending up like them.

KEVIN  
Yeah, I agree.

Pause.

PASTOR  
Help him.

KEVIN  
What do you need me to do?

PASTOR  
I bet he could use a lawyer, a good  
one...one who can understand his  
situation.

Kevin shakes his head in agreement.

KEVIN  
Yeah...ok, I'll do it. I don't know  
much about the kid but sure, yeah  
I'll do it.

PASTOR  
Thank you.

KEVIN  
Do me this favor, put all his  
information on my desk and I'll  
start first thing Monday.

PASTOR  
 (shaking his head)  
 No...no, I don't want that kid in  
 their that long, if he gets the  
 concept of Jail, he will except  
 it...and I don't want him to live  
 that road.

Kevin thinks about it, then nods his head in agreement.

PASTOR  
 Don't worry about charging the kid,  
 the church will pay it.

KEVIN  
 If I make my Pastor pay, I'll go to  
 Hell.

They both quietly laugh.

KEVIN  
 I'll do it for free, I got to earn  
 some jewels some how.

PASTOR  
 Your a good man.

KEVIN  
 How much is the court saying his  
 bail is?

PASTOR  
 \$4,000.

He sucks on some air, to confirm that is a hefty number.

KEVIN  
 Do you know what he's being charged  
 with?

Pastor nods.

PASTOR  
 Burglary • Vandalism • Breaking and  
 Entering • Trespassing •  
 Destruction of Property.

KEVIN  
 Seriously!? Oh, my, gosh. How old  
 is he?

PASTOR  
 17.

KEVIN  
Yeah...ok, I'll head over there  
now, see what I can do.

PASTOR  
Hey Kevin, Guess who the Judge is?

KEVIN  
Who?

PASTOR  
Jason Perry.

A huge sense of relief arose on Kevin's face.

KEVIN  
He's Christian. He goes here.

Pastor nods smiling.

PASTOR  
Right, and he probably knows his  
family too.

KEVIN  
Ok, I'll head over there now.

PASTOR  
Kevin. He's a good kid, bring it  
out of him.

Kevin nods and they part. Kevin goes to his kids.

MICHAEL  
Are we eating now?

KEVIN  
Soon Beanbag. Daddy has to make a  
quick stop.

SARA  
Where?

KEVIN  
Downtown.

They both look confused as that wasn't on the plan.

KEVIN  
Don't ask, just go with it.

They walk off frame.

INT. JAIL-DAY

The jail is crowded with other male inmates. We see a very distant James who is huddled over by the wall.

EXT. JAIL-DAY

Outside the jail house are scattered people moving on with their everyday life. In front of the court house pulls up a black, glossy, tinted Escalade ESV. Out pops Kevin. We follow behind Kevin closely as he goes up the stairs.

INT. JAIL-DAY

James has not moved. He is looking around at the other inmates that are so used to this life.

GUARD

James Grove!

James snaps his head from the sudden surprise.

JAMES

That's me.

James looks over at the Guard to see a man in a suit standing by him holding a folder. The guard points the man over to James.

KEVIN

Hello James, my name is Kevin Patan.

James smiles lightly

JAMES

I know who you are.

KEVIN

Oh. From around the church?

James smiles grows by this.

JAMES

You don't remember me?

KEVIN

Can't say I do, you look familiar though, how do you know me?

JAMES  
Nothing, don't worry about it.

James sits back down as Kevin too sits with him.

JAMES  
So. Come to keep me company?

KEVIN  
Not in a place like this.

JAMES  
It's not too bad once you get use  
to it.

They both try to laugh at the humor but the truth is too  
depressing.

KEVIN  
James, the truth is your in a lot  
of trouble.

JAMES  
Yeah...

KEVIN  
Do you have a lawyer?

JAMES  
No.

KEVIN  
Well lucky for you, someone is  
looking out for you, I'll be  
representing you as your attorney.

JAMES  
Sweet.

KEVIN  
Do you know who your prosecutor is  
by any chance?

JAMES  
Yea...some guy name Williams.

Kevin gets a very worried look.

KEVIN  
No..."David" Williams?

JAMES  
Yea that's the guy.

KEVIN

Gees, I know that guy...knowing him he's going to want to take this all the way, hold on let me talk to him I got his number.

He pulls out his P.D.A/Cellphone and starts going through it for a moment then puts the phone to his ear.

KEVIN

(on phone)

Hey is this David Williams?

(beat)

Hey, my name is Kevin Patan, I'm James Grove's attorney.

(beat)

Yes, I was wondering if we can talk about these charges against him, don't you think it's a bit much for a first timer?

DAVID (V.O.)

(phone)

Mr. Patan, he broke into a church; obviously he has no sense of respect for others or for that much, himself, so no I find the charges just fit for a person like him.

KEVIN

But he has no further criminal record, he could do some time because of this.

DAVID (V.O.)

And? He did the damn crime didn't he?

KEVIN

Yes, but I know the kid, he's a good one - Is there anyway we can work out something, what are you recommending for him?

(beat)

Come On! That's a bit much isn't it?

DAVID (V.O.)

Tell me something Mr. Patan, what is your relationship to this young man?

KEVIN

We attend the same church.

DAVID (V.O.)

The one he broke into? MAN! That's got to piss you off huh? You having to defend him now.

We hear is rude laughter through the phone.

KEVIN

Actually no, look can we work out something, give him a chance; trust me.

DAVID (V.O.)

It's not a trust issue Mr. Patan, I don't want him on my streets, I'm going to PERSONALLY put him away for as long as the good hand of the law will provide.

KEVIN

I urge you to reconsider.

DAVID (V.O.)

Well were going to have to finish this up some other time, but your free to come down to my office to further discuss this anytime.

KEVIN

Thank you.

DAVID (V.O.)

Bye.

Kevin hangs up the phone and looks at James, Kevin gives a hopeful smile to James.

KEVIN

Don't worry about it, all doors aren't closed.

James smiles.

KEVIN

I'll be back, stay here.

Kevin gets up and heads over to the guard.

JAMES

Oh, man...and I was just thinking  
of breaking out of here, go to a  
Taco Bell.

Kevin walking still catches his comment and sarcastically  
laughs. He approaches the Guard.

KEVIN

Is by any chance, Judge Perry in  
his office right now?

GUARD

Should be, he has trial in thirty  
minutes, he should be preparing.

Kevin walks out of the holding cells.

INT. HALLWAY-DAY

Kevin walks through the hallways looking at room, after room  
in search of one. Finally he arrives as we stare at a door  
reading "Jason Perry"

INT. PERRY'S OFFICE-DAY

JASON PERRY sits in his little office with stacks and stacks  
of papers. He is writing something. He is an some what old  
man with grey hair looking very respectable.

SUDDEN:

Knocking.

JASON

Come in.

Kevin walks in. Jason takes a second then begins to realizes  
who it is.

JASON

Kevin....Patan I do believe.

KEVIN

Yes sir.

JASON

Come in have a seat, what can I do  
you for?

Kevin sits at the seats provided.

JASON  
I remember, my kid was in your  
Easter play you did two years  
back...Vicky.

Kevin struggles to remember.

KEVIN  
Oh yes, Vicky. How is she doing?

JASON  
She's fine. What can I help you  
with?

Kevin slides the folder in his hand over to Jason. Jason  
picks it up.

KEVIN  
James Grove.

JASON  
Are you his attorney?

KEVIN  
Yes sir.

JASON  
What about him?

KEVIN  
You remember him, well his family?

He shakes his head "no."

KEVIN  
Foster child of the Sampson  
family...

Still nothing.

KEVIN  
Larry and Maresha SAMPSON...

JASON  
Do they go to our church?

KEVIN  
Yeah, where you at last months  
church cook out fund-raiser?

JASON

Yes.

KEVIN

Do you remember that fight between that white guy and black woman?

JASON

Oh yes.

He points to the folder in Jason's hand.

KEVIN

Meet their foster child.

Jason begins going through the folder.

JASON

Oh, no don't tell me...

He reads the charges and becomes sicken.

JASON

This is the kid who broken in the church.

KEVIN

Yeah, but look who is role models are.

JASON

Yeah. What did his prosecutor say?

KEVIN

His prosecutor is "David Williams," the guy wants to hold him until he's 18 then reevaluate the charges for more time. If that happens he can do up ten to thirty years. He's a first timer.

Jason still looks through the folder.

JASON

Yeah, no criminal record or anything.

KEVIN

I'm not going to let that happen, he doesn't deserve that. Well what can we do?

JASON

I do agree that this is too much,  
but why are you sticking your neck  
out so far?

Kevin pauses.

KEVIN

He's just a good kid, and I want  
him to start doing the right  
things.

JASON

Well he certainly isn't going to do  
the right things in that house, I  
can tell you that.

He pulls out a sheet form. It is a release form.

JASON

If you can tell me that kid has a  
better place to stay then I'll work  
something out.

CUT TO:

INT. JAIL-DAY

James and Kevin talking on the bench.

KEVIN

Is there any place you can go for  
the trial period?

JAMES

I have a friend named Mark but I  
don't think his dad would go for  
it.

KEVIN

Anybody else?

JAMES

No, sorry.

CUT BACK TO:

INT. PERRY'S OFFICE-DAY

JASON

I want to help him out but I'm not going to send him back out there, I'm not going to stick my neck out for him unless I'm sure he's at a good place.

Jason grabs the paper and starts to slide it back his way, in a complete frantic Kevin slams his hand on the paper stopping all movement.

Jason looks at the desperate man.

HOLD:

They stare deeply at each other, Jason is struck by this and Kevin is serious about this.

CUT TO:

INT. JAIL-EVENING

GUARD

James Grove!

The cell door opens as Kevin stands on the other side awaiting.

GUARD

Your free to go.

James stands up amazed and looks over at Kevin who is now on his way to him.

JAMES

But how?

Kevin smiles. He places his hand on his shoulder.

KEVIN

Believe it or not son, There are some people out there that are rooting for you.

EXT. JAIL-EVENING

Outside the jail walks a now free man along side with Kevin.

INT. ECSALADE-EVENING

Sara and little Michael watch from the backseats the boy walking with Kevin.

EXT. JAIL-EVENING

Before entering the car they stop. Kevin looks at him.

KEVIN

I talked with the judge. You are out on what's called a Judge's Probation, meaning, you owe the church 60 hours of community service, fine of \$700 dollars, and an agreement that you will not get into any more legal issues involving these charges, and when we go back to court in three months, the charges will be dropped.

James out of pure excitement leaps into Kevin's arms and gives him a big hug.

JAMES

Thank you!

KEVIN

Don't thank me yet.

James looks at him.

KEVIN

In order for this to work; the Judge had to know you were staying at a better place than your foster parents.

JAMES

Where am I staying?

KEVIN

For the duration of this trial, I have agreed to take court custody over you as your supervisor to make sure you stay out of trouble.

JAMES

I'm staying with you?

KEVIN

Yes son.

JAMES

Larry will never let it happen.

KEVIN

Don't worry about him.

Kevin opens the door to the car letting James in, but before he goes in, he whispers to Kevin softly.

JAMES

Who paid for my bail?

KEVIN

Church did.

James gets in and Kevin shuts the door. Kevin walks around and gets in.

INT. ECSALADE-EVENING

Kevin starts up the engine and begins driving.

KEVIN

Change of plans, guys. This is James Grove from our church.

James turns around and awkwardly smiles at everyone.

SARA

Hi.

MICHAEL

Hello!

KEVIN

That little one name is Michael...

He flashes a big adorable smile.

KEVIN (CONT'D)

And that is my daughter, Sara.

JAMES

Hey.

KEVIN

He's going to be staying with us for a while.

MICHAEL

Cool! A brother!

Kevin laughs.

KEVIN  
You hear that, a brother.

MICHAEL  
Daddy I'm hungry.

KEVIN  
Don't worry beanbag, we are going.

He looks at James.

KEVIN  
We got to make one more stop first.

James looks at him.

CUT TO:

EXT. PATAN'S HOME--EVENING

The black Escalade pulls into the driveway as suddenly the garage door automatically opens. The SUV pulls to a stop next to a moderately new silver Lexus.

INT. ECSALADE--EVENING

James eyes the stylish car next to him.

JAMES  
Alright that's it, I have to say  
it...your working for the mob  
aren't you!?

Kevin only but smiles a non confirming smile as he gets out of the car. James hold his weird'd out look; but we know there playing with each other.

INT. GARAGE--EVENING

KEVIN  
Kids help James here with his  
clothes while I go unlock the guest  
bedroom.

JAMES  
You lock bedrooms around here?

Walking into the house as Kevin comments.

KEVIN

Well I wouldn't want you to walk in  
on any dead bodies or mob bosses.

Kevin walks in the house leaving an unsure note on James.

JAMES

I'm calling the police! Yeah how  
you like that!

Little Michael laughs as he opens the black door of the SUV.

MICHAEL

Your funny!

James turns to him.

JAMES

Your ugly!

Little Michael gets a sad face.

SARA

That was mean...

JAMES

Huh? What was mean?

SARA

What you just said to him.

JAMES

What did I say to him?

SARA

He was ugly.

James quickly moves in for a whisper.

JAMES

Gees Sara he's standing right  
there; have a heart.

Sara is now wise to his humor and shakes her head. Michael  
again laughs.

MICHAEL

(to Sara)

I'm telling Daddy you called me  
ugly.

Sara looks at James in disbelief.

SARA

So you guy's are just going to plot against me huh?

JAMES

Little man, I'll testify with you, and she also slapped you too. And it hurt. You were bleeding. And you almost died.

Sara just looks at him keeping her disbelief intake she then shows a tiny smile at his humor. Michael is cracking up.

SARA

Is it going to be like this all the time.

JAMES

24/7.

James grabs a box of clothes and follows little Michael in the house through the garage.

INT. PATAN'S HOME-EVENING

James is now walking the same pace as Michael both holding a box. We see Little Michael begin to struggle with his. They near the stairs.

JAMES

I'll race you little man?

MICHAEL

Challenge accepted.

James slaps the box out of little Michael's hands and it falls to the ground as James takes off up the stairs.

MICHAEL

STOP IT! You cheated!

INT. GARAGE-EVENING

Sara listening in now takes a hold of the last Box. She then notices the notebook on top. She picks up the box and the notebook slides off due to the high amount of clothes.

FOLLOW:

We follow the notebook dropping to the ground. When it hits the ground it spreads open revealing the poems.

Sara puts her box down and goes to bend down. As she is she eyes the title of the top page. "My Actions For Words." She picks up the notebook still with that page open. Then begins to read the inscriptions below out of curiosity.

CLOSE UP:

We now look at Sara's expression as she becomes highly intrigued by these writings.

She flips the page to see if there is another side but we get nothing.

SARA  
(low tone)  
Wow...

She looks around to see if anyone is coming, she then flips the page again to reveal another poem called, "For you I'll Wait"

She begins reading it out loud softly.

SARA  
*"I remember that night when I  
dreamt you up, creating your every  
single detail; even your gentle  
touch. I gave you the heart; so  
willing to love, to complement your  
purenness; like the heavens above. I  
gave you the trust so hard to  
break, and we would share our love;  
so hard to fake..."*

James stoles in the door way, not coming in and obnoxiously yells in good humor.

JAMES  
What's taking so long with my box!  
Gees what am I paying you for!

Sara freaks slamming the notebook away instantaneously and dropping it on the box nervously.

SARA

I'm coming. I was just frozen by  
the stench of these shirts.

James did not see her reading his work, the Escalade was  
blocking his view.

JAMES

Ha-ha-ha; that's why your fat!

She comes around the side holding the box with the tail end  
of the notebook sticking out covered in the clothes so James  
wouldn't see it.

SARA

Says the person who got the chicken  
tenders.

She walks past James and heads up stairs.

JAMES

Hold on, chicken tenders are way  
healthy then a salad.

She turns around, now on the stairs, James is startled by  
this sudden move.

SARA

Do you actually believe what comes  
out of your mouth?

Like a boy pressed up a walk, James freezes.

JAMES

I kind of just speak, and if it  
works it works and if it doesn't I  
make it work.

Sara nods confusingly.

SARA

Ok...

She heads upstairs to James's room.

INT. JAMES BEDROOM-EVENING

She drops the box off in the front of the room and walks off.

JAMES

Rude!

The guest room is nice, very nice. It has a computer desktop and the bed is large with nice covers.

Little Michael comes in.

MICHAEL

Do you want to play Madden with me?

JAMES

Only if I can win.

MICHAEL

No!

They head off to Michael's room. Sara, who is not yet far away from James's room, stops for a second. She turns around and looks at the box with the notebook.

She takes a moment getting really nervous and looks around. She then walks swiftly in his room and grabs the notebook and scurries out into her room.

INT. SARA BEDROOM-EVENING

She goes in and shuts the door and press her self against it as if she as just stolen a car are something. She then looks at the notebook in her hand.

INT. MICHAEL'S ROOM-EVENING

James is sitting on Michael's bed while Michael pulls out his game system.

MICHAEL

If you be nice to me, I may take it easy on you...

JAMES

(surprised)

Is little man talking smack?

MICHAEL

OH, IM TALKING SMACK!

They both laugh at Michaels behavior.

SUDDEN:

KNOCK, KNOCK.

James turns to the door to see Kevin half in half out.

CLOSE IN:

Kevin fingers James over.

JAMES

Hold up little man I'll be right back. And no putting in cheats!

MICHAEL

I don't need cheats to whoop you!

James sarcastically chuckles.

JAMES

We'll see.

INT. HALLWAY-EVENING

James gets into the hallway with Kevin. Kevin closes Michael's Door and speaks in a low tone voice. All jokes are put aside as we see it on Kevin's face.

JAMES

What's up?

KEVIN

I just wanted to tell you, why I did this, I let you in my home because I know you are a good kid in everything. But there are some rules that I need to tell you.

JAMES

Ok.

KEVIN

As of now, I am your guardian, ok? I don't think I'll have any problems out of you because of who you are, you make me laugh...

Kevin smile letting James know it's ok to smile too.

KEVIN (CONT'D)

We have fun together but in all seriousness, I trust you. I wouldn't have done what I did for you to anybody else.

(MORE)

KEVIN (CONT'D)  
I strongly believe you need the  
right role model in your life.

JAMES  
You mean to tell me Larry wont do?

In James's sarcastic nature, Kevin smiles back calmly.

KEVIN  
Heck no. And I'm saying that as  
lightly as possible, heck no.

They both laugh.

KEVIN  
No bad language, and please keep  
all inappropriate behavior to a  
minimum, I do have a five year old  
in there.

JAMES  
Ok.

KEVIN  
And I don't think I have to say it  
but I will to ensure it, you are  
here because of court, no other  
reason, so I don't expect anything  
else to happen while you are under  
my house.

JAMES  
Yes sir.

KEVIN  
Do you get what I mean?

JAMES  
I can pretty much guess.

Kevin and James hug confirming the speech is over with. Kevin  
rubs his head as if a dog.

KEVIN  
Good boy, now have fun, tell  
beanbag Dinners in an 20. Oh by the  
way, your coming with me tomorrow  
to the church to start your  
community service.

James opens the door and starts to go in.

JAMES  
Ok.

INT. MICHAEL'S ROOM-EVENING

James sees Michael has already started play by himself.

JAMES

Oh your just going to start with  
out me.

MICHAEL

You took to long!

James shuts the door leaving us on the outside.

INT. SARA BEDROOM-EVENING

She is laying on her bed in a position to avoid being seen by anyone coming in. She has the notebook. Soon comes in Kevin popping his head in like he does countless times before.

KEVIN

Homework check!

Sara freaks and drops the notebook on the side of her bed away from view of Kevin, she turns and faces him.

SARA

All done.

KEVIN

You've done everything?

SARA

Yes dad.

KEVIN

Ok princess, dinner's in an 20 ok?

SARA

Ok.

She turns back around.

KEVIN

Love you.

SARA

More then you.

Kevin smiles and shuts the door.

CLOSE UP:

Sara lays there with an almost caught expression.

She then takes out her Romantic Book that she's been reading and reads that.

INT. PATAN'S HOME-NIGHT

Again, we take the role of a stranger. We are inside the house as we move past a wall until we see the open space of them all sitting at the dinning room table with a new edition added.

SLOW TRACK:

We are gliding past a wall, we view another open space...

INT. SARA BEDROOM-NIGHT

We get into Sara's room, she is ready for bed and Kevin is standing by the door.

KEVIN  
Night Princess.

SARA  
Night.

He turns off the light.

SLOW TRACK:

Without stopping we glide past another wall revealing another scene...

INT. MICHAEL'S ROOM-NIGHT

The dad opens little Michael's bed room to an empty room were a little boy should be, Kevin smiles as he shakes his head.

KEVIN  
*"I spy, with my little eyes, an  
empty bed were a little one should  
lye."*

We hear a faint sound of giggling coming from under the bed.

SLOW TRACK:

We move past another wall coming to another scene...

INT. JAMES BEDROOM-NIGHT

Kevin comes to James's door and knocks before entering. He opens the door seeing James on the floor going through his boxes. He is in his PJ's.

KEVIN  
What are you looking for?

JAMES  
Oh. Nothing, I'll find it.

KEVIN  
Ok, lights out in ten.

Kevin goes to leave.

JAMES  
Are you serious?

He stops and pops back in.

KEVIN  
Yeah.

JAMES  
Ok.

Kevin leaves out as James goes back to searching for something.

SPLIT SCREEN:

We are now looking at split screen with Sara's room on the left and James's room on the right.

We see in Sara's room she is reading James's notebook with her little book light and James still on the floor looking for something.

FADE OUT.

EXT. PATAN'S HOME-MORNING

We are staring at the house as the sound of chirping is heard to let us know another successful day has past.

INT. PATAN'S HOME-MORNING

Little Michael comes running down the stairs all dressed and ready for school. We try to follow him but stop when we get to Sara who's all ready to go and eating breakfast at the Dining Room table.

SARA  
Michael, stop running.

INT. KITCHEN-MORNING

Kevin comes into frame wearing yet another nice suit as he fixes his tie. He looks at his watch slightly impatient.

KEVIN  
Where is that boy?

INT. JAMES BEDROOM-MORNING

James opens his bed room door coming out. He heads downstairs.

CLOSE UP:

Sara watches him walk down stairs, she watches with her eyes not her face. James gets downstairs tired. He shuffles into the Kitchen to see Kevin taking out a bowl.

JAMES  
Hey Kevin.

KEVIN  
Hey buddy, how did you sleep?

JAMES  
Like a king.

Kevin shortly laughs.

KEVIN  
Well good. Do you want something to eat before we leave?

JAMES

No, I'm not a morning eater.

KEVIN

Ok, but I'm telling your going to be hungry come lunch time.

JAMES

Well see who's hungry at lunch time.

KEVIN

Fine, we leave in 30.

James takes a seat at he Dinning room table across from Sara; who is sitting on the end.

CLOSE UP:

Sara takes another interesting look at James, these looks are petite but extraordinary; she has never looked at him this way before. She doesn't smile at him or anything, but just looks on in awe.

James lets out a yawn. He looks at Sara tiredly. Sara at this time has looked away; James notices.

JAMES

So...Sara...how long have you had that name?

Pause at the stupid question.

SARA

Pretty much all my life.

JAMES

Must be tuff?

Sara lets out a confused laugh.

SARA

What!?

JAMES

I'm just saying...It must be tuff, you know?

She shakes her head smiling.

SARA

I don't get you.

Michael comes in with his bowl of cereal. He sits by James.

JAMES

All this room and you had to sit by  
me huh?

MICHAEL

Free country.

James smiles at the little mans humor. Kevin comes in Eating  
a breakfast bar.

JAMES

Ok that's fat.

KEVIN

What?

JAMES

Eating a breakfast bar, come on?

KEVIN

James, shut up.

JAMES

I'm just saying, that's all.  
Clogging up your arteries. But  
whatever.

James looks at Little Man as he shoves spoon full after spoon  
full in his mouth.

JAMES

Can I have a bite?

As if reaction Michael answers promptly.

MICHAEL

No.

Not even missing a beat between bites.

KEVIN

I told you if you wanted something  
to eat to help yourself.

JAMES

No, I'm not hungry I'm just kidding  
with Little Man.

CLOSE UP:

Another one of Sara's looks. As we hold on it. This time James catches it as they stare at each other. James looks away.

EXT. SCHOOLYARD-MORNING

We get a shot of the school. Now this school looks better than the other one we saw. There are nice flowers outside to make it look nice. The courtyard looks pretty with colorful flowers and plants.

Students from all ages are seen walking up to the stairs.

Kevin's SUV pulls up to the curb is two doors open.

INT. ECSALADE-MORNING

Sara and Michael are getting out.

KEVIN

Bye Princess bye Beanbag, pick you up here after school don't be late.

Michael runs of to meet his friends. Sara shuts her door.

SARA

We know dad, bye.

KEVIN

See you later.

She looks at James as she starts to walk off.

SARA

Bye James.

JAMES

(dramatically)  
It's not bye...It's see you later.

SARA

See you later.

JAMES

Bye.

They all laugh as Kevin pulls off.

JAMES  
What grade is Sara in?

KEVIN  
She's a freshmen.

JAMES  
Then how is she in the same school  
as little man?

KEVIN  
Their school is combined, all  
grades.

Pause.

KEVIN  
So do you have a girlfriend?

JAMES  
Nope. But...

Kevin glances at him while driving.

KEVIN  
But..?

JAMES  
There's this girl I like.

KEVIN  
Oh, yea?...sch...

Kevin stops himself forgetting. But james just smiles telling  
its ok.

JAMES  
No, she goes to church.

KEVIN  
Really, who is she maybe I know  
her.

JAMES  
Her name is Kayla.

Kevin thinks for a moment.

KEVIN  
The Mantel's daughter?

JAMES

I think, she's skinny, brunette hair, eyes that could stop a beating heart just with one stare.

KEVIN

...Sure. Yeah, she's a good catch, she's cute-go for it.

JAMES

I did.

KEVIN

What? What happen?

JAMES

I asked her to be my girlfriend a couple Sundays ago and she told me she didn't have time for one right now.

KEVIN

Oh, well that's understandable.

James looks at him as in "yeah right."

JAMES

Have you forgotten already what that means?

KEVIN

Educate me.

JAMES

It's the nice way of saying I have time; but not time for you.

KEVIN

Oh.

JAMES

I found out through her friends, she said no because of my family.

There is a pause letting the truth sink in.

KEVIN

Well sometimes, it takes a girl a second or two, to warm up to you, maybe there's still hope.

JAMES

Yeah, maybe, I still like her, she is like the only girl for me.

KEVIN

I'm sure you'll meet tons more, your a good looking guy.

JAMES

I don't want to meet more, I want her.

KEVIN

Yeah I know how that goes.

CUT TO:

EXT. STREETS-MORNING

We watch a quick cut of Kevin's Escalade drive past.

INT. KEVIN'S OFFICE-MORNING

Kevin is at his desk working on something of mass importance. The door opens. Kevin looks up to see the Pastor.

KEVIN

Hey Pastor.

PASTOR

Hello. Can we talk?

KEVIN

Sure, come in.

Pastor comes and sits himself opposite to Kevin.

PASTOR

I heard what you did for the boy, that was really special.

Kevin nods in agreement.

KEVIN

I think it's about time someone treats him like he is.

Pastor nods.

Just then there is a knocking on the door. From the door's window we see it's James. Kevin signals him to come in.

The door opens and James comes in holding some cleaning supplies.

JAMES

I'm all done with the walls.

Pastor turns to see it's him. He smiles as seeing a good day starting.

PASTOR

Hello James.

JAMES

Hi.

James stands now nervous awaiting his judgment from the Pastor.

PASTOR

How are you doing?

JAMES

Fine. Thank you. I'm sorry for what I did, I really am.

PASTOR

Oh, don't worry about it, hey, besides; you did me a favor.

James looks a him curious to how.

PASTOR

I've been wanting to get rid of those style windows for the longest; and you just gave me a reason to.

They all laugh.

KEVIN

Ok James, go in head and mop the downstairs bathrooms. But sweep first ok?

JAMES

Yes sir.

PASTOR

Yeah, he's going to work you up an appetite, and I'll take you out for lunch, cool?

JAMES

Sweet.

James leaves out with his new mission.

PASTOR

I have to ask you, being a father myself...Have you taken into thought...

He struggles to say it in search for words.

PASTOR (CONT'D)

You know, having a teenage boy in the same house as your daughter?

Kevin laughs assuredly.

KEVIN

I have, I've thought about it and I though that would be a problem, until I realized two things. Number one, James is too in love with that Kayla girl in the church to even consider any other opportunities ahead of him, most of all number two, I trust my daughter. I've raised her well and she knows that her life revolves around her studies, if anybody, she's not going to let it happen.

Pastor nods in agreement.

INT. CLASSROOM-DAY

We enter the scene like a student walking in. Everyone is quietly reading. The teacher sits at her desk reading a magazine.

We pan around the class room seeing all the students with books out and reading. We then begin going down each walkway seeing all the interesting books the students have.

We then stop as we notice something off color. In the back row we see something a bit larger then the average book the kids are reading.

The closer we get the more we are able to make out a black spiral notebook. Then we get a bit more close to see the girl behind the book; Sara.

We wrap around her until we get to the other side of the black spiral notebook to see what she is reading. She's reading more poems. She sits in a total gaze as if dreaming into the words taking place within herself.

She turns the page getting into the next poem until...

TEACHER

Ok students thirty minuets of silent reading is now over. Please put away your books as we begin our lessen.

Everyone begins to put away there books leaving in the shadows one girl still trying frantically to finish up this last poem before...

TEACHER

Sara...

She nods her head and puts up the black spiral notebook underneath her desk. In a row next to her is an older looking boy, she eyes him as she puts away her book. His name is PHILLIP JOHNSON.

SARA'S P.O.V:

He then looks directly, unmistakably, at her. Sara freaks and turns away.

Phillip. Still looking at shy little Sara, smiles out of her embarrassment and goes back to his work.

INT. PATAN'S HOME-EVENING

Everyone is circled around the dinner table eating something healthy most likely. We can see that everyone is pretty much done.

Kevin wipes his mouth with his napkin before speaking.

KEVIN

James, would you like to come to practice at the church with us tonight to get more hours in?

JAMES

Practice for what?

KEVIN

The church is doing a play to raise money for the Drama and youth Department.

Taking an interest.

JAMES

Oh. What play?

KEVIN

The classic, tragic, love story of Romeo and Juliet.

James laughs a bit.

JAMES

Yeah, I know that one. Yeah I'll go; what do you want me to do?

KEVIN

What figure that out when we get there.

JAMES

What time are we going?

KEVIN

In about an hour.

Kevin stand up as he is done with his food. Sara then stands up as she is also done with her food. Kevin heads in the kitchen. Sara then reaches out her arm towards James.

SARA

I'll take your plate.

James pause to look at her sudden generosity. He makes a suspicious face at her.

JAMES

I don't know...it's my plate...I don't trust to many people with my plate.

She smiles.

SARA

It's not your plate it's my dad's.

James holds his suspicious look at her.

JAMES  
Hum...To-sha...

He hands her the plate slowly, irritated she then grabs it out of his hand jokingly. James laughs as she walks out. Sara then turns over her shoulder and smiles back at him. James sits down and looks at Little Michael who is not yet done with his food.

JAMES  
So, little man; after your done you  
up for a game of Madden?

Michael gets a sudden look of hatred on his face.

MICHAEL  
No.

James laughs by the boys sudden answer. Sara takes a seat back at the table.

JAMES  
Why not?

MICHAEL  
You cheat every time we play.

James looks at Sara pretending to be confused. Sara is giggling.

JAMES  
How do I cheat?

MICHAEL  
You turn the game off every time  
I'm beating you!

Sara, still smiling looks at James disappointed.

JAMES  
That's not cheating; it's  
strategizing.

INT. CHURCH THEATER-NIGHT

The theater is huge. Complete with everything that makes it a genuine theater. There are actors and actress on stage with there scripts at hand waiting.

The stage is in partial completion of a set.

The house lights are off but the stage lights are lighted dimly. As little light is there is we can make out a strange form moving in between the chairs in empty audience.

We move in closer to see it's James who is wiping down chairs.

Kevin then takes the stage bring along with him his great stage presence. He is dress more relaxed this time in a T Shirt and jeans with a script at hand.

Sara sits on the edge of the stage awaiting words from her father. She has no script in her hand as she knows her every line.

KEVIN

Ok people, as we all know this our last week before we go off script. Our goal tonight is to practice that. Lets see what you know, if you feel confident, got off scripted ok I'll have someone in the stand feed you are line if you get tangled, but if you can't, you need to know these by next week or you and your understudy will switch places until you know your lines.

The teens begin to nod in agreement.

KEVIN

Besides...

He smiles proudly and arrogantly.

KEVIN

Not everyone can be like my daughter who knows all her lines.

Sara smiles an uninsured smile as the rest of them in the spirt of joking, boo's her. Kevin laughs at her discomfort.

SARA

Thanks dad, just what I need more enemies.

They all laugh at her joke.

KEVIN

Ok but seriously; off book, next week.

Suddenly the doors of the theater open bringing in a stretch of outside light. Kevin turns around on this intrusion. We watch a teenage boy walk down the pathway as if lateness was not an issue.

He puts his bag of food down by the edge of the stage, haven't said a word to anyone as Kevin looks on at him along side everyone else.

Finally after he gets himself situated he gives the rest a look. He smiles brightly with no since of is interruption. His name is TIM SHAW, the drama king.

TIM

Hey everyone sorry I'm late, had to get some food, you know how it is.

He laughs with no backup as he climbs on stage. He goes over and sits by Sara.

TIM

Hey Sara.

Sara gives one of those polite smiles as she nudges a bit away from him from him sitting so close with in her space.

KEVIN

Now that our "Romeo" is here I guess we can start.

TIM

Hey Mr. Paton, I know we are suppose to be off scripted in everything, but I've just been so busy with school and auditions for the Alliance Theater and everything that I really haven't had time so I'm going to have to use my script, is that ok?

Kevin just looks at him for a second at the amount of pride he shows.

KEVIN

Tim Shaws everybody, Tim Shaws!

He starts to give him a hand followed with everyone else. Tim jokingly stands up and takes a bow.

KEVIN

Tim we are off script next week buddy so save that excuse til then ok?

Sara shakes her head at him in slight disbelief as Tim smiles and nods.

TIM

Will do.

KEVIN

Ok Romeo and Juliet, lets continue where we left off at act two, balcony scene. Romeo and Juliet stand please and let's get started.

In the stands James has caught himself not working to stare at this event. He then watches as Sara and Tim both stand at the same time.

James's eyes widen when he realizes Sara is Juliet. He then gives her just a pure interesting look as if drawing some realization. He holds it.

CLOSE UP:

We now get a shot of James's face still in awe.

JAMES

(under his breath)

*"Is she a Capulet?"*

He then softly chuckles as if he real cared and goes back to work, going from chair to chair in each room cleaning them as the play starts.

WIDE SHOT:

We are watching James clean chair to chair as also the sounds of the play are heard offstage to us facing James. He is cleaning the back row chairs.

DISSOLVE TO:

Same shot just with James with the passing of time has moved down some rows.

DISSOLVE TO:

James continues to move down with the completion of rows.

DISSOLVE TO:

More rows are complete as he is now mid section.

KEVIN

Ok team, five minuet break, go get some water, go to the bathroom, go home take a nap for all I care, just be back on this stage in five minuets.

Of course Tim runs off stage making a scene and starts running up the walkway, in the same time James is finishing wiping up one other chairs on the end where Tim is running.

Unknowingly, James blindly backs up to view his work and bumps into Tim. Tim catches himself before slamming into the chairs on his side.

TIM

Sorry man, are you ok?

James was knocked over and is getting up. Kevin turns to see this.

JAMES

Yea, I'm alright.

CUT TO:

Tim gets a good look at James.

TIM

Hold up...

He starts thinking. James looks at him with a confusing look as Kevin keeps watching.

TIM (CONT'D)

I know you, James Grove right?

JAMES

...Yeah?

TIM

We were in the school Production of Romeo and Juliet two years ago, I played Tybalt...remember?

At takes him one quick second to remember.

JAMES

Oh, yea! That's right...I remember you.

Sara who is in the front row reading a romantic book has stopped to hear all of this. Kevin now completely intrigued by this continues to listen in.

TIM

Yeah, look at us now, so what are you doing now? I never see you around school anymore.

JAMES

That's funny, I never see you either.

James eyes Kevin for help.

TIM

Mr. Patan, how come you didn't tell us James was in this play?

KEVIN

Um...He's not, he's doing some work...for the church, that he needs to get back too.

James nods in agreement.

TIM

Ok man, good catching up man, keep in touch.

JAMES

You know I will.

Tim takes off to the bathroom.

KEVIN

I just remembered where I know you from.

JAMES

Finally.

KEVIN

You where in my Christmas play three years ago at the church.

James smiles and turns around and gets back to cleaning.

KEVIN  
(announcing)  
Two minuets people!

HOLD:

Sara's interesting look, now sets into a dreamy look. We then motion past a wall dividing scenes...

INT. JAMES BEDROOM-NIGHT

On the other side of the wall we enter the scene in James's room, he is on his bed in his PJ hunched in together writing in his notebook.

We continue to move past the scene keeping in motion, as we move past another wall dividing the scene. On the other side we see...

INT. CLASSROOM-DAY

Sara in that same classroom reading James's notebook. She sets down the notebook revealing to us her soft dreamy look. We are still in motion moving past this scene entering...

INT. WILDWOOD BAPTIST CHURCH-DAY

Keeping in motion, James is vacuuming a room. We move past another room revealing another scene...

INT. PATAN'S HOME-EVENING

SLOW MOTION:

Sara on the sofa at the house with a book at hand. Yet she isn't reading it because she is gazing at James playing trucks with Michael on the floor.

James looks at her while Michael is laughing and smiles at her in Michaels name, she smiles back for a different reason.

FADE OUT.

INT. ORCHESTRA ROOM-EVENING

A full room of talented student instrumentalist play with there instruments. A lady teacher paces slowly as if pacing to the sound.

We then see Sara playing the violin like a pro.

EXT. SCHOOLYARD-EVENING

Kevin's SUV pulls up to the curb. Kevin, Michael, and James all get out.

JAMES

So let me get this one straight.  
She's an actor, good student, and  
musician?

Kevin smiles.

JAMES

Man...and I though I was all that  
because my shoes matched.

INT. ORCHESTRA ROOM-EVENING

The instrumentalist have all stopped as it is time to go. They are packing and putting up there equipment for the day. Even some Parents are already here to pick up there Kids. In walks Kevin and the boys. Ms. Dobison eyes him and walks swiftly to him for there usual conversion.

MS. DOBISON

Mr. Paton, so good to see you!

They hug.

KEVIN

Ms. Dobison. How are you?

MS. DOBISON

Fine. Fine. Sara learned a new  
piece today I want you to work with  
her on.

Kevin smiles.

KEVIN

You know I can't keep up with her.

MS. DOBISON  
 Oh, Mr. Patan I have no doubt that  
 she will do her best.

Kevin smiles again, he then eyes the room in search for her.

KEVIN  
 Where is she?

Dobison looks around, there is no sign of Sara in the room.

MS. DOBISON  
 Hum...I don't know, she might have  
 snuck out.

James sighs.

JAMES  
 I'll go find her.

INT. HALLWAYS

Sara comes out of the girls bathroom reading her book. She then stops in her tracks when awaiting in front of her are a group of girls with displeasing looks on there faces.

Each one of the girls, are blond, pretty, and mean. They are the popular girls. Sara becomes a little timid by this.

SARA  
 Hello?

They say nothing but continue to stare. Finally after a moment of the challenging looks, the lead blond steps forth, she is the leader.

GIRL  
 Do you know who I am?

Sara shakes her head.

GIRL  
 I sit by Phillip Johnson at lunch  
 everyday. We have a thing going,  
 ok?

She confusingly nods.

GIRL  
 Which means YOU don't! I see you  
 look at him every time.  
 (MORE)

GIRL (cont'd)  
Stop ok, cause now I'm starting to  
get pissed.

Feeling threatened, Sara rolls her eyes at the girl and goes to walk past her.

SARA  
What ever.

As Sara makes her way in between the girls, one of the girls snatches the book from her hand.

CLOSE UP:

James walks in seeing this around the corner. He stops in the line of sight and watches intently.

Sara looks at the girl who did it and holds in her aggravation.

SARA  
Please hand me my book.

GIRL 2  
(mocking)  
"please and me my book" what this  
one.

She holds up the book.

SARA  
Please give me my book.

GIRL 2  
What are you a geek or something,  
who reads these types of book?

GIRL  
Someone who was no love life, all  
she can do is read about one.

They all laugh. Sara stands there taking it.

SARA  
Can you please give me my book back  
now.

She begins to get firmer. James watches on beginning to see what is happening.

GIRL 2  
Ok, here.

The girl holds the book high in the air. Sara reaches for it and just as she gets to it, the girl drops it. Sara pauses. She looks at the girl scornfully. Sara then lets out a breath of air and smiles at the girl.

Sara bends down to get the book but before she can grab it one of the girls kicks it away. Sara keeping her pose closes her eyes to prevent the anger.

James shakes his head seeing this unjust treatment. He marches in.

JAMES

Yo!

The girls turn to face the enraged guy. The girls surprise look soon turn into a gaze at the hot guy. But James doesn't return the look.

JAMES

What's your problem messing with her.

Sara looks at him frozen not knowing what to think. She just watches on.

JAMES

This girl didn't do anything to you!

He picks up the book and gives it to her. He then looks at Sara lovingly.

JAMES

You don't have to take this. These girls have nothing going for themselves so they feed off sweet girls like you. Come on, your dad's here.

The girls turn and walk the other way as Sara and James walk the other. As they walk Sara stops suddenly. She looks at James, James looks at her confused. She then slowly and softly wraps her arms around him forming a hug.

James struck by this, takes a second; then hugs back. Yet as every second that goes by this hug becomes more and more abnormal to James.

Sara, still hugging James slowly rests her head against his shoulder and hold in this hug.

CLOSE UP:

We are looking into Sara's eyes. Her eyes no longer hides her feelings towards James in this everlasting hug.

CUT TO:

We are now looking into James's eyes, he is looking at Sara in this hold, his eyes tells us of a feeling emerging through this hold. He rests his head on the side of her head.

She then looks at him with passionate eyes.

SARA

Thank you.

She walks off to meet her dad leaving James there watching her walk away unsure of what just happened.

EXT. PATAN'S HOME-NIGHT

The Escalade pulls into the drive way and into the garage. Everyone gets out. They are all laughing having a good time.

INT. PATAN'S HOME-NIGHT

They come in through the outside garage door and into the living room. The phone is ringing.

KEVIN

Hold on kids.

Kevin races to the near by phone. He press the speaker button.

KEVIN

Hello?

TIM (V.O.)

Hey Mr. Patan, it's me Tim Shaw.

Still in laughter attempting to calm down.

KEVIN

Oh, hey Tim what can I do for you?

TIM (V.O.)

Um...well, I got some great news!

KEVIN

Oh, yeah; what's that?

Everyone beings to gather around the phone to hear.

TIM (V.O.)

I got offered a part in a play that the Alliance Theater is doing.

KEVIN

That's great Tim! I'm proud of you. What play?

TIM (V.O.)

Barefoot in the park.

Tim sounds a bit nervous.

KEVIN

Oh, I know that one, it's a good play.

TIM (V.O.)

Yeah, thanks...um...well, Practice for this starts like, immediately, so I don't think I'll have time to do both plays.

KEVIN

Wait, your dropping out?

TIM (V.O.)

Yea...sorry.

Kevin laughs in disbelief.

KEVIN

It's half way in, and your dropping out.

TIM (V.O.)

Don't worry Mr. P, have my understudy take over.

KEVIN

Jason! Are you kidding me. I mean, he's a good kid, but acting is not his call.

TIM (V.O.)

Then why did you give him a understudy role?

KEVIN

Well I thought by giving him an understudy role to someone who I though would never drop, I wouldn't have to worry about this.

TIM (V.O.)

Well, I don't know what to tell you; call in some favors, have James do it or something, I don't know you'll work it out man.

Sara looks at James who was a look of refusal on his face.

KEVIN

Well, ok...Tim you have a good time ok?

TIM (V.O.)

Sorry about this.

KEVIN

I know. Bye.

TIM (V.O.)

Bye.

They hang up. Kevin gets a look of stress on his face. Sara looks at both James and Kevin.

SARA

So...what are you going to do now dad?

KEVIN

I don't know-I guess I'm going to have to call up some churches, see if they have any actors that fit the role.

Sara looks confused.

SARA

Why can't James do it; like Tim said?

Kevin looks at James's rejection face and uses that as an excuse.

KEVIN

Um...no, James, has to much work to do during the week.

Sara looks on not buying any of it. She turns to her only hope, James. He holds his rejection expression.

JAMES

Noooo. Sorry, I don't do that anymore.

SARA

Why not?

JAMES

Because, it's like...acting and stuff...you know.

SARA

You've done the play before and my Dad's too proud to ask you but we could use you.

KEVIN

Sara.

Sara turns to him.

SARA

What? Who else do you have lined up for the part...Jason, your really want me to do this with Jason?

Kevin is quiet. He then looks at James. James shrugs.

JAMES

It doesn't really matter to me.

Kevin looks at his daughter, her total look of desperation; he smiles.

KEVIN

Sara go ahead and get Michael ready for bed, I'll be up there in a minute.

Sara takes this as a sign. She nods thanking him.

SARA

Come on Beanbag, lets get ready for bed.

Kevin waits until they are upstairs. He refocuses his look at James who at this has some what oblivious expression.

KEVIN

You know the truth of the matter is, your addition probably would be helpful in this time right about now...

James nods agreeing with him.

KEVIN

It's just that...call me a dad but put yourself in my shoes, I'll have a Romeo and Juliet...living together in my house, I don't know if I'm comfortable with that situation.

James narrows his eyes confused.

JAMES

No, you'll have a James and Sara in the house and a Romeo and Juliet on stage. I've done acting long enough to know you keep any outside drama off the stage and away from your character, any disagreements we have I personal don't bring it on stage.

Kevin shakes his head slightly as in he's not getting what Kevin is trying to say.

KEVIN

Ok. And tell you what, your stage hours will count towards your community service, cool?

JAMES

Sweet...now what about my trailer...?

CUT TO:

We break away from there wrapping up conversion and slowly descend up the stairs to meet a in hiding Sara on the top of the Stairway listening; she smiles and goes back upstairs.

Kevin looks at him weirdly.

KEVIN

Remind me to give you a script at practice.

James smiles. As he heads up stairs.

JAMES  
Don't need one, I know my lines.

HOLD:

Kevin looks on proudly.

INT. JAMES BEDROOM-NIGHT

James is in his usual position in bed with his notebook. But this time he is only staring at it. He begins slowly flipping back through the pages glancing through his writings.

He is not reminiscing because his face looks confused about something. He then gets that dreamy look that Sara had. He picks up his pen and begins writing.

SPLIT SCREEN:

We then add Sara's room as late as it is, Sara is still up reading one of her books, and in the other side of the screen shows James writing. They both stop and begin to gaze into the air getting the same dreamy look.

FADE TO:

NOTE:

As we fade out a soft romantic love ballad begins to Narrate the following scenes. It is Whitney Houston's "I Believe In You In Me."

INT. CHURCH THEATER-NIGHT

We fade in (if you've heard the song) letting the soft piano music cover the scene. The actors are all sitting down listening to another one of Kevin's speeches.

All sounds are muted.

CLOSE UP:

Sara gives James the perfected look as we enter the song.

SONG PLAYING  
*"I believe in you me..."*

CUT TO:

James; who is watching Kevin at this point. He is sitting next to Sara.

SONG PLAYING  
*"I believe that we will be...In love eternally"*

Sara smiles as if hearing the sweet sound of the music.

SONG PLAYING  
*"Well as far as I can see...You will always be the one; for me... oh yes you will"*

She looks at her Dad making no since to her. James then looks at her giving her the same loving look.

SONG PLAYING  
*"I believe in dreams again... I believe that love will never end"*

FADE TO:

INT. PATAN'S HOME-DAY

We fade to Sara sitting on her sofa reading in the quite, James walks by.

SONG PLAYING  
*"And like the river finds; the sea..."*

CUT TO:

A close look; she eyes him.

SONG PLAYING  
*"I was lost And now I'm free..."*

CUT TO:

The boy eyes her he walks past.

SONG PLAYING

*"Because I believe in you and  
me..."*

They catch each others looks, this time no smiles, just a heart felt look.

FADE TO:

INT. CHURCH THEATER-NIGHT

SONG PLAYING

*"I will never leave your side..."*

Sara is backstage watching James intensely with her eyes as if watch in a flower growing in her hand. We can start to see the stage set become more and more complete.

Her eyes gleam with love.

SONG PLAYING

*"I will never hurt your pride..."*

She closes her eyes if listening to the words.

CUT TO:

Kevin sitting out in the viewer's seats staring at his production taking place.

SONG PLAYING

*"When all the chips are down..."*

Sara walks on stage as Juliet and begins her scene with James. The way the act around each other; they have good chemistry.

SONG PLAYING

*"I will always be around...  
just to be right were you are  
My love... oh! You know I love you  
boy..."*

FADE TO:

INT. WILDWOOD BAPTIST CHURCH-MORNING

It is another day of church. We enter this scene as church has not yet begun and people are walking around talking to each other.

Sara and James are laughing with each other. James begins poking her in her side making her giggle.

SONG PLAYING

*"I will never leave you out...I  
will always let you in..."*

They stop and look at each other holding a beat between them to the rhythm of the song.

SONG PLAYING

*"To places no one's ever been..."*

Sara smiles a luring and very attractive smile.

SONG PLAYING

*"Deep inside; can't you see..."*

James returns the attraction with a smile with one of his own.

SONG PLAYING

*"That I believe in you and me..."*

FADE TO:

INT. SARA BEDROOM-NIGHT

Sara sits in her room late into the night holding her pillow just laying there staring at the ceiling.

SONG PLAYING

*"Maybe I'm a fool... to feel the  
way I do..."*

SLOW TRACK:

We move past Sara's wall until..

INT. JAMES BEDROOM-NIGHT

Out the other side as if James was next door. He sits cuddled up with in himself on his bed writing.

SONG PLAYING

*"Well I will play the fool  
forever...just to be with  
forever..."*

SPLIT SCREEN:

James's bedroom on the left and Sara's on the right as our songstress voice soars into a high note. They both stare at us of total desperation as if they cannot take it any longer.

SONG PLAYING

*"I believe in miracles..."*

Still keeping the shot, they both close their eyes.

SONG PLAYING

*"And you's a miracle..."*

They both turn off their light ending the day.

INT. JAMES BEDROOM-NIGHT

We then go to James's room as he lays down in a cradling position on the far right side.

SONG PLAYING

*"And yes baby you're a dream come true..."*

INT. SARA BEDROOM-NIGHT

Sara lays herself in the exact same position a little bit to the left as if being held in bed in James's arms. Our songstress's voice soars during this scene.

SONG PLAYING

*"I was lost...and I'm free; I believe and you and me"*

DISSOLVE TO:

SPLIT SCREEN:

We dissolve both shots into one combining beds as if one to see; it's a perfect match. James lays there holding a light image of Sara as we end off the song.

SONG PLAYING

*"See I was lost...and now I'm free...cause I believe in you; in me."*

FADE OUT.

INT. CLASSROOM-DAY

We fade in with the intrusion of a class bell ringing to end a period. It is Sara's classroom. We see her start to pack up her stuff.

TEACHER

Sara...

She looks up surprised.

TEACHER

Can I see you for a moment.

She makes it to her desk.

SARA

Yes maim?

TEACHER

No doubt you've already heard, our class is partaking in a Literature contest along side other lit classes.

She nods confusingly as to what it has to do with her.

TEACHER

And I'm coming to you before you come to me this time to tell you, yes it does count as extra credit if you want to.

She smiles.

SARA

Sure!

The teacher hands her an entry form.

TEACHER

You can either write a short story of any kind as long as it's 1000 words or fewer, or a two page max poem. Deadlines on the sheet.

She looks away with an idea.

SARA  
The poem can be about anything?

TEACHER  
School appropriate; but yes.

SARA  
Thank you.

She turns around and walks out smiling a hopeful smile.

INT. PATAN'S HOME-EVENING

The door opens to the garage as Kevin and Sara enter. James is sitting on the Sofa eating some chips watching TV.

SARA  
What are you watching?

JAMES  
"That 70's Show"

SARA  
Save me a spot, I got to unpack first.

James looks at the spot next him.

JAMES  
There are no guarantees.

She runs up the stairs.

SARA  
Save it!

INT. SARA BEDROOM-EVENING

Sara opens her bed room in a hurry to get back downstairs and freezes in terror. Little Michael is laying on her bed reading her Diary.

Michael looks at her and freaks getting up.

SARA  
Put that down!

Michael gets up holding the book.

MICHAEL  
Your in trouble!

Sara knows what he is talking about and shuts the door quietly. Michael goes to her face holding the book.

MICHAEL  
You love James!

She covers his mouth; not to say it to loudly.

SARA  
Shhhhh!

She takes her Diary and throws it on her bed as she is more focused on her brother at this point. She gets down on one knee at Michael's level.

SARA  
What did you read?

MICHAEL  
Everything. You love James and I'm telling Daddy.

SARA  
No! Please don't beanbag.

MICHAEL  
Why?

SARA  
"Daddy" doesn't need to know.

Her eyes are on the break of tears in fear now as Michael stares into them, he has never saw his sister like this.

MICHAEL  
What's the matter?

With such words, she lets a tear roll down her face.

SARA  
You don't understand, Michael.

She speaks softly.

MICHAEL  
Why can't I tell daddy, he will fix everything.

SARA  
No he wont...you like James right?

He nods wildly in agreement.

SARA (CONT'D)  
Would you want to see him go?

He nods "no."

SARA  
That's what will happen if you  
tell.

Michael's eyes become wide.

SARA  
Please don't tell, dad will never  
trust me again.

There is a pause.

MICHAEL  
Why do you like him, he's a guy?

She laughs wiping a tear off her face.

SARA  
You wont understand until you grow  
up. There's just something about  
him I can't...help.

MICHAEL  
But you said in your Diary you  
liked another guy.

SARA  
Phillip?

He nods. She shrugs.

SARA  
Yeah, he's a popular guy from our  
school. He's nice...I don't know.  
There both really nice.

MICHAEL  
Does he love you?

SARA  
I don't know? I really don't.

She smiles.

SARA  
I hope.

Sara begins to stroke his hair softly. Michael smiles.

MICHAEL

So you don't want me to tell daddy?

She shakes her head desperately. Michael smiles. He then shoots up his pinky.

MICHAEL

Pinky promise!

SARA

Don't tell James either ok?

She smiles back, they pinky promise. She hugs him for relief.

SARA

Thank you...your the best brother a girl can have.

EXT. PATAN'S HOME-NIGHT

Close up shot of the Patan's home.

INT. JAMES BEDROOM-NIGHT

We enter in. James is sitting on his bed in his normal position with the main light of and his bed side lamp on. The TV is on but muted with some TV show on.

James turns it off and goes underneath his bed searching for something. He takes a second and finally he comes back up with his notebook.

JAMES

(under his breath)

I swear this thing moves everyday.

He opens it up to a new page as his pen slides down. He picks it up and begins to think of something to write. We move out of frame and pan to the clock next to him; 10:23.

DISSOLVE TO:

INT. SARA BEDROOM-NIGHT

We are now looking at her clock, it now reads 11:23. We pan away and move Sara into frame who is working at her desk. She is writing something but seems very stressed.

CLOSE UP:

The top of the sheet reads, "First Love." It is a poem.

SARA

No...

She balls up the paper and throws it in her little trash. There are a couple more balled up pieces of paper on top also.

She takes out a new piece of paper and titles it, "To Be In Love." She sits there thinking what to write. She is so stressed out.

SARA

(softly)

How does he do it?

She then shows on her face, a little idea. She looks at the clock. She looks at her door. She then holds a beat as if thinking about it. Then goes for it.

She picks up her journal and pen and heads for the door slowly and quietly.

INT. JAMES BEDROOM-NIGHT

James is back to watching TV with his notebook open and laying out on the bed. The TV is low. His eyes are heavy as he begins to nod off.

SUDDEN:

Three light taps come from the door. James listens in as if mistakenly heard. Then three more light taps.

JAMES

(unsure)

Who is it?

The door opens revealing Sara standing there extremely nervous. James sits up quickly and turns off the TV.

SARA

(softly)

Hi.

James narrows his eyes at her as to why she is there.

JAMES  
Hey? What's up?

SARA  
I need your help real quick.

JAMES  
Come in.

She comes in and shuts the door.

JAMES  
Where's your dad?

SARA  
He's in bed.

James closes his notebook as if it was a secret and slides it away.

Sara walks around his room stalling.

CLOSE ON:

On the dresser top there are two silver rings on a silver chain laying there.

Sara picks it up and looks at them. One ring has a thin band with a pink emerald on it and the other is just a silver band.

SARA  
What are these?

James looks at her holding the necklace with rings.

JAMES  
There my promise rings I bought awhile ago.

SARA  
What are promise rings?

JAMES  
You give one ring to the person you truly love with all your heart and you make a promise to them and you and that person wears the rings as a symbol of that promise.

She sets them down gently. She climbs on his bed. She sits in the middle.

JAMES

What's up, what do you need?

She lays out her paper and pen.

SARA

I need help writing a poem.

James becomes suspicious by this.

JAMES

What makes you think I can write poetry?

She then knows she's caught as she smiles nervously and looks down.

SARA

I've...kind of...came across your poems in that black notebook.

James looks at the notebook then at her worried.

JAMES

How much did you read?

She pauses.

SARA

Pretty much...all.

His face becomes shocked.

SARA

I'm sorry, I couldn't help myself, they were just so beautifully written, oh my god, they were magnificent, I never read such poetry before.

JAMES

Did you understand what I was talking about?

SARA

(guilty)

Sort of...well, it first it seemed you were talking about a girl you liked, from all the descriptive poems about her, then just a few back, you begin to talk about someone else.

He looks into her eyes.

SARA  
Are you mad at me?

He smiles.

JAMES  
Yes!

Her face saddens.

JAMES  
You know what this makes you?

She looks at him in sadden fear.

SARA  
(softly)  
What?

Still smiling as if isn't matching the words coming out of his mouth.

JAMES  
This makes you a brat.

She looks at him unexpectedly.

SARA  
What?

JAMES  
Yeah, your a brat now, going through my stuff.

She sees the joke and starts smiling in relief.

SARA  
I'm sorry.

JAMES  
Don't worry about, I'm honored to have a little fan.

She then goes back to her happy smile.

SARA  
So will you help me? It's for a contest at my school so it has to be good.

JAMES

Well what do you want to write about?

She looks at him.

SARA

I don't know. What do you write about.

JAMES

My feelings.

SARA

Then teach me to write about my feelings.

He softly laughs.

JAMES

I can't teach you to write about your feelings, you just do.

He looks at her deeply.

JAMES

Find out what you want to tell the world...

He then slides the paper her way.

JAMES (CONT'D)

Then write it down.

SARA

I want to write about love, the way you do.

James keeps this deep attractive smile matching his look.

JAMES

What do you know about love?

She holds her gaze.

SARA

What do you know about it?

He leans his head back.

JAMES

To much to tell. I've been there.

SARA  
How is it?

He looks at her with his head leaned back as if telling a story.

JAMES  
When it's the right one; magical.

SARA  
How do you know?

JAMES  
When know else can tell you but yourself.

She keeps her gaze; loving each word as if poetry in the making.

JAMES  
Can I ask you something?

SARA  
What?

JAMES  
What happen to your mother?

PAUSE:

Sara looks away sadden.

SARA  
She died when I was four; breast cancer.

JAMES  
I'm sorry.

SARA  
May I ask you something?

JAMES  
Yeah.

SARA  
The girl you wrote about in your poems...who is she?

He pauses hanging onto memories.

JAMES  
I can't tell you.

She comes in closer.

SARA  
I wont tell any body. Please.

CLOSE UP:

Sara eyes a gleaming with anticipation.

JAMES  
I can't.

SARA  
Do I know her?

James looks at her and holds his gaze.

JAMES  
Yes.

Sara's heart begins to beat outside her chest. She smiles nervously.

SARA  
Who is she, tell me?

Beat between them.

JAMES  
You can't tell anyone.

SARA  
I wont, promise.

Another beat, Sara can't take it anymore as she gazing on wishing for the words.

JAMES  
You know that girl from church,  
Kayla...her.

Everything drops. Sara turns her gaze away.

SARA  
Oh...her!

James gets a surprised look on his face.

JAMES  
Yeah.

SARA

Ewww.

JAMES

Ewww?

SARA

Yeah, she's so gross. Why her?

He just shrugs.

SARA

Then why don't you tell her?

JAMES

Tried.

She comes in closer as James's voice drops.

SARA

What happen?

JAMES

Didn't work out.

Sara smiles.

SARA

She wasn't right for you anyway.

JAMES

Oh yeah? Is that right?

He smiles this flirtacious smile at Sara as they feed off each other.

SARA

Yeah.

JAMES

Then who's right for me?

Pause. Sara regains her gaze. James waits for his answer impatiently. She holds a desperate look wanting to tell him his answer, yet out of her shyness she shrugs blushing.

SARA

I don't know.

JAMES

Well let me ask you, what do you know about love?

SARA  
Only what I read about it.

JAMES  
Do you like reading about it?

SARA  
Yes. Love is the only feeling that  
can stand against all other  
feelings.

She then gets an idea.

SARA  
Read me the poem you wrote about.

His eyes widen.

JAMES  
No...

SARA  
Please.

JAMES  
No. It's personal.

She looks at the book right beside him. She grabs it. James moves into action. Sara turns around opening the book laughing.

SARA  
Fine! I'll read it.

James tries to get around her but Sara shuns him off with her hand. She opens the book.

JAMES  
No, no..fine, I'll read it to you.

She stops. She hands him the book and turns around. She lays down in front of him to listen. James opens the book to the last page.

He clears his throat jokingly.

SARA  
Come on read it.

JAMES  
Hold on.

Pause.

JAMES

*So many rules, so many regulations,  
A thickened barrier when it comes  
to relations...*

He looks at her; her eyes are on him.

JAMES (CONT'D)

*No longer easy, of just saying "I  
do," But bits and pieces to try to  
find her clue.  
So many walls to climb just to say  
"I like you" And it's never enough,  
it doesn't stop there... Always  
something or someone to break up  
the pair.*

Sara looks off to the side as if she can relate.

JAMES (CONT'D)

*To sit you down and to look in your  
eyes, To look so deeply until it's  
the answers I find, That will tell  
me everything without a worded  
sign...  
I wish it was that simple, but  
there are those traps... So many  
holes and the unknown that  
overlaps...*

James glances at her, he continues.

JAMES (CONT'D)

*That only further spreads this  
uncertain gap... But with one goal  
reached ten more will emerge Until  
we fail all together and stop this  
urge...  
So hard to continue carry this  
load, Wont you help me before I  
explode?*

She's beginning to realize who he's talking about.

JAMES (CONT'D)

*Give me your hand before I fall...  
Help me climb all these walls... Just  
let me hear it; put all fears  
aside, Join me for this indecisive  
ride.*

(MORE)

JAMES (CONT'D)

*You know I do, I'm just waiting for you, I'll wait forever for you to say it too... I'm waiting now with no regrets, But every second that passes my sun shall set... And I will slip into night in remembrance of day, No light to see you will I forget your ways? It's like your right beside me, but I see you in space... When the only hope I had was to see your face.  
So am I worth it, am I worth the journey? Am I worth all the forsaken warnings?*

He closes the book. There is a heavy pause.

JAMES

Did it suck that bad?

SARA

No, it was so great, I have nothing to say. I want to write like that.

JAMES

Then pick up your pen and write something.

SARA

Will you read it when I'm done.

James yawn.

JAMES

Yeah.

Sara begins writing.

JAMES

It's really late.

SARA

I'm not tired though, I'm use to staying up this late. Are you tired I can leave?

JAMES

No, don't worry about it, just write ok, sooner I help you the sooner I can get back to sleep.

SARA

Oh, It may take awhile.

JAMES

Well if I fall asleep on you wake  
me up ok?

SARA

Ok.

She starts writing. As she is James leans his head back on his pillow watching her. Sara yawns. We then move past them and get a shot of the clock. 11:59

DISSOLVE TO:

11:59 to 12:30.

We pan back to James and Sara and they both are sleeping in there positions.

EXT. PATAN'S HOME--MORNING

Another day was started with the sounds of birds fresh awake to start the day.

INT. PATAN'S HOME--MORNING

Kevin is downstairs in his cooking robe. He comes into the dinning room holding two hot breakfast plates. He sets them on the table completing a table set for four.

Little Michael sits eagerly awaiting to eat. Kevin waits, he looks at the to empty chairs were Sara and James should be. He becomes suspicious.

MICHAEL

You want me to go get them?

Kevin holds for a moment.

KEVIN

No, I'll go...hold on don't eat  
until I get back.

Kevin gets up and heads up stairs. Michael looks at his food. He takes a little bite of his eggs.

INT. JAMES BEDROOM-MORNING

Still they are not up but this time. It seems Sara as moved into a more conformable spot up next to a pillow next to James. Even though there position doesn't suggest anything sexual, the whole thing does look bad though.

INT. HALLWAY-MORNING

Kevin, now upstairs opens his daughters bedroom popping his head in. He freezes when he sees no body. The bed is still made from yesterday.

Kevin slowly closes the door. His face comes to the realization as he swiftly marches down the hall.

INT. JAMES BEDROOM-MORNING

The door barges open as James and Sara are startled and immediately awaken.

KEVIN'S P.O.V:

Through his eyes it looks like they slept together. Sara sees us and freaks.

SARA

Dad!

James who wasn't completely awaken by the door now is by that word Sara speaks. He jumps up seeing Kevin standing there. Sara climbs out of bed.

Kevin races over to Sara and shelters her an attempt to get to James who is now scared out of his mind.

KEVIN

James, how could you!!!!

Sara holds her father back with all her might. James leaps out of bed on the other side.

SARA

Dad listen!!!

KEVIN

I trusted you!

Sara now in a frantic, moves her self in front of her dad.

JAMES

It's not what it seems.



SARA  
I'm sorry dad, it wont happen again  
I just need this done for school  
ok?

There is a slight pause as Kevin is Calming. He looks at James who is pressed up against the wall in fear.

KEVIN  
(to Sara)  
I need to talk with him alone.

As she leave, James has gotten down on the floor putting some of his clothes in the box. Kevin watches for a moment as he sits on the bed.

KEVIN  
(softly)  
Come here.

James gets up and joins him.

KEVIN  
I'm sorry.

James nods his head.

JAMES  
It's ok.

KEVIN  
I know you wouldn't do anything like that to me, I don't know what happened, I walked in, I saw you...and I flipped. I didn't think; I just reacted, ok?

JAMES  
It's ok.

KEVIN  
Listen to me, you are older then her...he have to be the adult when I'm not around ok?

JAMES  
Yes sir.

KEVIN

Don't let this happen again ok, I know you were helping her and for that I thank you ok, but, I'm not at all comfortable with my teenage daughter in your room alone, do you get me?

JAMES

Yes sir.

He gets up.

KEVIN

Unpack your things already.

JAMES

Yes sir.

KEVIN

Breakfast is downstairs waiting when your ready.

He leaves out the room and closes the door behind him.

INT. CHURCH-NIGHT

We enter the next scene calmly. For the effects of Kevin's anger still sets the mood. We see James. He his in the lobby of the theater right outside the doors. He is drinking some water.

The double doors slowly open. Sara walks through. She walks up to James who turns and looks.

SARA

Are you ok?

JAMES

Yeah...just, wow.

SARA

Yeah I know. I am sorry I put you in that situation.

JAMES

Don't worry about it, I'm just worried about what your dad thanks of me now.

SARA

Oh, he still likes you and everything he's just got to calm down first.

James goes for the door near him to head inside.

JAMES

Well, I'll see you inside ok?

SARA

Wait. Are you mad at me?

James shakes his head "no" and walks in. Sara stands there sadly.

James who is now on stage sees Sara come out form the lobby and walks on stage. All the actors are in place.

KEVIN

Ok lets pick up were we left off.

James now in character goes to his Juliet and takes her hand lightly.

JAMES

*"This holy shrine, the gentle sin  
is this: fine my lips, two blushing  
pilgrims, ready stand to smooth  
that rough touch with a tender  
kiss."*

James kisses her hand. Kevin watches on intently.

SARA

*"Good pilgrim, you do wrong your  
hand too much, Which mannerly  
devotion shows in this,  
For saints have hands that  
pilgrims' hands do touch, And palm  
to palm is holy palmers' kiss."*

JAMES

*"Have not saints lips, and holy  
palmers too?"*

SARA

*"Ay, lips that they must use in  
prayer."*

JAMES

*"O, then dear saint, let lips do  
what hands do; They pray: Grant  
thou, lest faith turn to despair."*

SARA

*"Saints do not move, though grant  
for prayers' sake."*

JAMES

*"Then move not while my prayer's  
effect I take. Thus from my lips,  
by thine, my sin is purged"*

James attempts to kiss her but she sheds away before it can happen.

SARA

*"Then have my lips the sin that  
they have took."*

JAMES

*"Sin from my lips? O, trespass  
sweetly urged! Sweetly you tell me  
I sinned Give me my sin again."*

James leans in for a kiss. Sara face tightens as her lips become alert...

CLOSE UP:

We close in on James and Sara's face. James looks at her passionately, then in one motion he moves in slowly towards Sara's lips, Sara closes her eyes awaiting her perfect moment.

But before it happens...

KEVIN

Ok people...

James and Sara stop before making contact.

KEVIN

That's good for tonight, it's  
getting pretty late lets call it.

Sara and James look at each other, Sara is confused to why Kevin would stop it at an odd place, James, reading her face just shrugs as if no big deal.

Sara then looks at her father who is packing his things ready to go.

KEVIN

Come on Sara we got to get home soon.

Sara remains suspicious.

INT. CAFETERIA-DAY

Sara sits, yet again by herself. She is hunched over totally in the zone reading James's notebook. She turns the page, there is a little note on this page.

CLOSE UP OF THE NOTE:

"Since you probably have my notebook, and since you so content on being nosy; I hope you enjoy this next one :)"

She smiles and turns the page. Before she can start, from our frame position a stranger flops down beside her, she jumps.

It's the unexpected Phillip Johnson. He sits smiling at her.

PHILLIP

Hey?

She moves aside the hair on her face. She is quite nervous as she pauses to catch her breath.

SARA

Hi...

He eyes the notebook.

PHILLIP

What are you reading?

SARA

Just some literature works.

He nods. A short pause passes.

SARA

My...I help you?

PHILLIP

Oh, yeah...um, you know homecoming is this week; Friday?

She shakes her head.

SARA

Yeah?

He keeps his oh so lovable smile on his face.

PHILLIP

I heard what those girls did to you  
and I want to make it up to you.

She just looks at him becoming shocked.

SARA

What are you trying to say?

PHILLIP

Will you go to the homecoming dance  
with me?

His voice trails off into pure silence as she keeps a frozen  
look on her face.

INT. PATAN'S HOME-NIGHT

We are gathered around the dinner table for another meal.  
Everyone seems to be enjoying themselves but Sara who has  
this contemplating look on her face.

SARA

Dad?

KEVIN

Yes princess?

Pause; Sara takes a moment to gather her words.

SARA

There's this little dance that the  
students go to every year called  
the homecoming dance, and I was  
wondering if, it's ok with you if I  
could go?

Kevin pause letting a moment pass. Just then his cellphone  
rings.

KEVIN

Hold on.

He answers it.

KEVIN  
(on phone)  
Hello this is Kevin Patan speaking.

There is a pause; we can hear the sound of yelling on the other side as this alerts Kevin. He stands up quickly taking action.

KEVIN  
(on phone)  
Ok, ok, listen to me; don't speak a word until I get there, you hear me?

Kevin hangs up and swiftly moves to get his Jacket. Sara sees him move and stands up.

KEVIN  
Guys I got to go, I'll be RIGHT back ok, after dinner Sara, make sure you get beanbag to bed ok?

SARA  
Can I go to the dance?

He stands still.

KEVIN  
When is it?

SARA  
Friday.

KEVIN  
Sorry princess, I have a meeting to go to that night and I won't be able to supervise.

Her face drops as Kevin opens the door putting on his jacket.

KEVIN  
Sorry honey, we'll talk about it later.

Sara runs up to her room. Kevin sees this act, he pauses then walks out.

CLOSE IN:

We watch James's eyes follow her up the stairs as he has this "feel bad" look.

INT. SARA BEDROOM-NIGHT

Sara runs into her room SLAMS the door and leaps on her bed face down to hide the tears. As she is face down we then begin to hear the sound of sniffing and crying.

INT. DOWNSTAIRS-NIGHT

James sees Kevin drive off. He then looks up in wonder.

MICHAEL  
Go for it man.

Surprisingly James looks at Michael.

INT. SARA BEDROOM-NIGHT

Sara has changed her position as she is now sitting up on the edge of her bed wiping her tears.

SUDDEN:

Three small taps on the other end of the door.

Sara shifts her head to the unexpected taps and holds for a second.

SARA  
Come in.

The door slowly opens as James comes walking in.

JAMES  
You ok...?

She just shrugs not wanting to admit the truth. James starts to glance at the little things around her room.

JAMES  
You know this is the first time  
I've actually been in your room?

She softly laughs.

SARA  
Yeah, just don't tell Dad.

They both laugh as Sara sniffs.

JAMES

Good point.

James sits next to her. A small tear rolls down her face. James sees it.

JAMES

Hey...don't worry about it, there will be other dances.

She scoots in closer to him letting him put his arm around her. She leans in on his shoulder.

SARA

I know, but I don't understand why I can't go to this one.

JAMES

Did you like this boy who asked you out?

She shrugs.

SARA

Sort of, I'm mean I've had a crush on him before.

There is a pause.

SARA

James?

She moves out of position and looks at him passionately.

JAMES

What's up?

SARA

How do you know if your in love?

He only gazes into her eyes.

JAMES

When no one else can tell you but yourself.

SARA

Did you love that Kayla girl?

JAMES

Once upon a time ago.

SARA  
And now? Is there anyone else?

James swallows hard.

JAMES  
Perhaps...

SARA  
Who is she?

James looks away. Sara takes this as a sign. She leans in closer to him and whispers softly.

SARA  
What if I told you; I think I'm in  
love with someone else?

James turns to her slowly and just gazes into her eyes. She too gazes into his.

JAMES  
(softly)  
How can you be sure?

She smiles attractively into his eyes.

SARA  
Cause no one else can tell me; but  
me.

James lets out a slow smile. He then looks away.

JAMES  
I better go before your dad gets  
home.

She jumps up.

SARA  
Why are you so afraid of you  
feelings?

James stops to look into her misunderstanding eyes.

JAMES  
I'm not afraid of my feelings.

SARA  
(softly)  
Yes you are.

She goes in closer to him.

JAMES  
Why do you care?

She holds a desperate look at him, then with defeat she turns away.

SARA  
You better go, my dad will be back soon.

Before she can fully walk away, James grabs her arm gently to stop her.

JAMES  
(softly)  
Come here.

He pulls her into his arms and they hold each other.

SARA  
It's ok to love, you know.

In a loving look.

JAMES  
*"Is love a tender thing? It is too rough, too rude, too boisterous, and it pricks like thorn."*

She smiles at him getting his literature.

SARA  
(kindly)  
*"If love be rough with you, be rough with love"*

He looks at her and combs her hair back. They gaze into each others eyes as if making a big moment.

SUDDEN:

Michael bursts into the room catching a glimpse of them holding each other.

MICHAEL  
(warning)  
Daddy's home!

They throw each other off in fear and James races out. Michael looks at Sara if suspicious eyes.

MICHAEL  
Tis, tis, sis'.

He closes her door.

She holds her look as we depart from the scene.

FADE OUT.

INT. CHURCH THEATER-NIGHT

As practice ends everyone is talking with there friends waiting for the parents.

James and Sara sit next to each other at the edge of the stage reading off one script. They laugh. Kevin looks up as he is putting some papers in his case.

KEVIN  
Ok people. Listen before you all leave, just remember...we open in two weeks ok, and to retain the magic of the first night I've made a cut.

James and Sara look up.

KEVIN  
We are cutting all kissing scenes between Romeo and Juliet until opening night.

James and Sara get this confused look about themselves.

KEVIN  
That pretty much covers it.

Kevin walks off. Sara looks to the side in sadness leaning her hand on her head.

DISSOLVE TO:

INT. ECSALADE-EVENING

Only the scene dissolves to; not Sara's expression. She keeps the same look on her face as the theater.

KEVIN  
Ok kids, when we get home I got to get ready for my meeting ok so I wont be able to talk much ok.



INT. DOWNSTAIRS-EVENING

Kevin heads down the stairs. James and Michael are still watching TV. Sara has not come out of her room.

KEVIN  
How do I look?

MICHAEL  
Like a million dollars!

Kevin does look nice as he now is prepared to go to his meeting.

KEVIN  
Sara hasn't come down yet has she?

James shakes his head.

KEVIN  
Yeah...she'll probably be up there all night.

JAMES  
That sucks, we were all going to play hide and go seek.

KEVIN  
Ok, I have to be going.

He looks at James firmly.

KEVIN  
I'm putting YOU in charge understand me?

JAMES  
Yes sir.

KEVIN  
Anything that goes down your held responsible ok, I'm trusting you.

JAMES  
I got it Kevin.

MICHAEL  
What about dinner.

Kevin takes a \$20 bill out of his wallet.

KEVIN  
Order out. I'll be home late ok so  
make sure Beanbag goes to bed on  
time.

He walks towards the door.

JAMES  
You just worry about having fun.

KEVIN  
Bye boys.

JAMES  
Later.

MICHAEL  
Bye daddy.

Kevin leaves.

CUT TO:

As time has past James and Michael still have not moved from  
there positions.

MICHAEL  
I'm hungry.

JAMES  
Me too, what do you want?

MICHAEL  
Pizza!

James makes a face.

JAMES  
No...what about Chinese?

Michael makes an even worse face.

MICHAEL  
Ewie, rice!

JAMES  
Well I want Chinese.

MICHAEL  
PIZZA!

JAMES

Fine...how about we ask Sara what she wants out of the two and go with what she wants?

MICHAEL

Deal.

JAMES

Stay here, I'll be right back.

James gets up. He heads up stairs as we follow closely. Upstairs he goes to Sara's room. There is some soft music being played inside her room.

He knocks on her door. Nothing. He knocks again. Nothing.

JAMES

Sara?

Nothing. He opens the door. His heart drops to what he sees. Sara is standing in front of a Mirror looking at her outfit she has on.

She is wearing the most gorgeous dark, red fading into black velvet spaghetti strap dress ever. Her hair is in long Curls. She is wearing black high heels.

She turns and looks at James. His mouth hangs open yet no words come out.

SARA

(softly)

How do I look?

JAMES

Oh my god...

She smiles.

JAMES

What are you doing?

SARA

I don't know, I just wanted to see what I would look like.

JAMES

You look beautiful.

She smiles. She goes back to looking at her self.

SARA  
James...?

JAMES  
Yes.

PAUSE:

she slowly looks at him with a look of desperation.

SARA  
(softly)  
Take me to the Dance.

James looks at her defiantly as he shakes his head.

JAMES  
No...

He laughs at the thought. She goes to him walking like an angel.

SARA  
Please...

JAMES  
Do you know what your dad will do  
if he finds out?

SARA  
He'll be gone way after the dance  
is over, we'll be back in time.

Realizing the seriousness of the situation.

JAMES  
No. God no. I can't do that to  
Kevin.

She gets this look of tears in her eyes.

SARA  
I want to go...please. We can take  
my dad's second car.

He sees the tears forming.

JAMES  
What about Michael downstairs?

SARA  
I'll handle him.

Reluctantly he strongly nods slowly. Just then Michael opens the door and walks in.

MICHAEL

Wow!

James turns around.

MICHAEL

Where are you going?

Sara goes to him and knee's to his level. She begins petting his hair.

MICHAEL

Where are you going?

SARA

Me and James have to go some place,  
we'll be back later ok?

MICHAEL

Why does James have to go?

She looks up at James. Then back at Michael.

SARA

Can you keep a secrete?

He shakes his head wildly.

SARA

I'm going to the school Dance and  
James is driving me there.

Michael's eyes grow wide.

MICHAEL

But Daddy said you couldn't go...

SARA

I know..but this is important to  
me.

MICHAEL

Can I go?

SARA

No...I want you to stay here and  
hold the fort until we get back.

He nods his head.

MICHAEL  
What do I tell dad?

SARA  
We'll be back before then ok?

MICHAEL  
Ok.

SARA  
I'm trusting you.

MICHAEL  
Mission accepted.

He opens the door wider for them.

SARA  
Thank you.

They head out but James stops and turns to Michael.

JAMES  
Pizza, when we get back.

CUT TO:

James and Sara run downstairs together and head into the garage.

INT. GARAGE-EVENING

They open the door to see the black Escalade parked in the Luxus gone.

SARA  
The keys!

She turns around but Michael is a step a head as he is waving the keys. James takes it and opens the garage door.

INT. ECSALADE-EVENING

They get in quickly.

JAMES  
We are going to get into so much trouble for this.

And they are off.

EXT. SCHOOLYARD-NIGHT

The SUV pulls into a crowded parking lot and comes to a stop. They both get out walking swiftly towards the entrance to the dance. Sara hands the Ticket Lady her money. She hands Sara two tickets. They both walk in.

INT. SCHOOL-NIGHT

They turn a corner with the sound of dance music blaring.

JAMES

Ok, I'll be here when your done.

She hugs him.

Kids are dancing everywhere and having fun. James begins to watch everyone in there nature. On the floor, Sara is greeted by a tall stranger. She smiles and takes his hand.

James nods his head approvingly. He watches them as they dance. The song dies as well known Dance beat hits the track. Sara seems to be having fun with the guy. James just sits there watching on.

CUT TO:

Later in the dance, more people have arrived and the dance floor is full. James gets up taking his eyes off Sara. Just as he gets up the dance song ends.

The lights darkened even more. A tall Diva takes the stage. The band eases into the first bars of a love ballad. James walks over to the punch stand and picks up a cup of red juice.

He walks back over to is spot off to the side. He takes a sip as the music dwells.

SLOW MOTION:

James eyes her, she is slow dancing with the guy. She eyes james.

The Diva's first pure, achingly beautiful notes soar as there eyes meet. The man twirls her around; James looks on as if watching an angel.

He takes another sip. He eye's her again.

JAMES

(whispers)

*"Did my heart love till now?  
Forswear it, sight. For I ne'er saw  
true beauty till this night."*

CLOSE ON:

James.

CLOSE ON:

Sara.

Their eyes connect.

Sara looks quickly back to the date who, oblivious, returns a smile.

CUT TO:

The Diva, her voice soars.

CUT TO:

Sara. Unable to look away from James, she stares over Phillip's shoulder.

James takes another sip. When he goes to eye her, she's gone. James stands up searching for the girl. He turns around. She is standing there smiling.

JAMES

(calmly)

Why aren't you out there dancing?

She smiles, then extends her hand to James. James takes her hand slowly. She leads him to the dance floor. The love ballad builds. They begin to slow dance. Her eyes on him and his on her. It is truly a magic moment.

CUT TO:

From the crowd, there is a teacher who notices Sara. It is Sara's violin teacher. She is talking with another teacher holding a drink.

Sara and James continue. Then as our Diva soar into her highest passionate note they look at each other. Without any words said they hold a mutually loving gaze between each other.

Sara tenses up shyly. She begins to hide behind her hair. James smiles and brushes it back and at the same time strokes her cheek. Sara leans that side of her face against his warm hand.

CLOSE IN:

James. His heart beats faster.

CLOSE IN:

Sara. Her lips quiver.

With in the moment James leans in and kiss's Sara's lips softly. Sara caress his cheeks gently kissing back.

The song comes to a spiral conclusion as they continue with there long loving kiss.

CUT TO:

The kiss is also seen by the teacher, she rises her brow as a outstanding applause is giving to our singer.

James and Sara gaze at each other as all others are clapping and cheering.

JAMES

I think we should go.

She nods.

EXT. SCHOOLYARD-NIGHT

They walk out, James is holding her.

SARA

What a night...I wish it didnt have to end...

James smiles at her with a new found idea.

JAMES

I now somewhere.

## EXT. CHATTAHOOCHEE BRIDGE-NIGHT

The SUV pulls to the side of the bridge. They both get out. From as we can look around we see we are in the bad part of town close to James's house.

SARA  
Where are we?

JAMES  
The Chattahoochee River aka my chill out spot. I go here when I can't take being at my house.

SARA  
What do you do here?

They walk to the rails of the bridge and watch the waves of the water.

JAMES  
I go underneath the bridge; there's a sand spot and I just write.

SARA  
Sounds cool.

Pause as both try to find something to say. She looks at him.

SARA  
James?

JAMES  
Yea?

SARA  
What if I told you, I get this feeling I've never felt before when I get around you? That ever time you smile you make me smile? That I can't help but gaze into you? That everything you are, I want to be?

James pauses.

JAMES  
I would say...I feel the same way.

They kiss. James looks at her with a big smile.

JAMES

*"Thus from my lips, by thine my sin  
is purged."*

Sara smiles.

SARA

*"Then have my lips the sin that  
they have took?"*

JAMES

*"Sin from my lips? O trespass  
sweetly urged! Give me my sin  
again."*

They kiss longingly. She looks at him still holding each other.

SARA

*"You kiss by th' book."*

He softly laughs.

SARA

I love you.

James pauses. He lets go of her and turns away from her.

SARA

I'm sorry...did I say something  
wrong?

James looks at her with a misunderstood worried look.

JAMES

No. It's ok...it's just I was  
afraid you were going to say that.

She turns away broken.

SARA

You don't love me.

James gently turns her around to face his eyes.

JAMES

No, It's just that...if you love  
me...then that would mean I would  
love you too.

SARA

(softly)  
What's the matter with that?

He turns to her.

JAMES

I have never felt this feeling before, though I have been in love before I have known that feeling and named it love. But when it comes to you, I feel another feeling, and if that feeling is truly love, it would mean I have never loved anyone but you, in my life.

She blushes. She runs to him and kisses him. He looks at her in the eye.

JAMES

I love you too.

He brushes her hair back.

SARA

Tell me a poem of how you feel right now.

JAMES

I don't have my book with me.

SARA

No, from your head, right now.

She smiles. James breaks apart to think.

JAMES

*In every time, you get that chance,  
To find your equal, so that you may  
dance.*

She smiles.

JAMES (CONT'D)

*When it comes to music, need none  
exact, But the beat of your heart,  
to keep in tacked.*

James comes closer looking into her eyes.

JAMES (CONT'D)

*She is all woman both truth and  
dare. Her eyes are pure and her  
skin so fair.*

He grazes his hand down her arm softly.

JAMES (CONT'D)  
*She lives in love, and loves to  
 dare, She spits out taint and gives  
 true greet to care.*

CLOSE IN:

Sara's Gaze is so heartfelt.

JAMES (CONT'D)  
*With only one gaze she steals your  
 heart, And can speak one word to  
 tear it apart. For with in her arms  
 you may do no wrong, In sync with  
 each other, as if one love song.*

Sara melts into James's arms. He touches her lips softly with his finger.

JAMES (CONT'D)  
*And be so bold to dream of a kiss,  
 For there is no reward without a  
 risk.*

He takes her hand and holds it.

JAMES (CONT'D)  
*So I take your hand, and hold it  
 so, And show you in symbol, I will  
 never let go. And we shall die in  
 love but never forget,  
 My undying love; to you Juliet.*

She hides her tears looking away. James strokes her hair. They look at each other. They kiss softly.

CUT TO:

EXT. PATAN'S HOME-NIGHT

The SUV pulls into the parking lot slowly.

INT. ECSALADE-NIGHT

James pulls in and shuts off the engine. He looks at her.

JAMES  
 We did it.

SARA  
I don't think I'm ever going to  
forget this night.

JAMES  
Me either.

She leans in for a kiss as there lips connect.

INT. GARAGE-NIGHT

They get out and race inside. Michael is sitting on the sofa with snacks and soda watching some cartoon. Michael jumps up when they come in.

MICHAEL  
THANK GOD!

SARA  
What's the matter?

MICHAEL  
Dad called to check in! He said he  
was on his way thirty minutes ago.

SARA  
Did he ask to speak with me?

MICHAEL  
Yes. I told him you were in the  
shower. Then he wanted to speak  
with James and I said he went out  
for a walk.

SARA  
Did he believe you?

MICHAEL  
I think so. But he's going to be  
here any moment go change!

Sara and James runs up stairs.

JAMES  
Thanks little man.

MICHAEL  
Anytime!

SPLIT SCREEN:

Sara runs to her room on the left and James runs to his room on the right. They both enter the rooms and slowly shut the door.

They both lean up against the door out of breath with such love in their eyes.

JAMES  
*"Parting is such sweet  
 sorrow."*

SARA  
*"Parting is such sweet  
 sorrow."*

FADE OUT.

INT. CHURCH THEATER-NIGHT

Sara and James are on stage practicing. The Stage set is completely done as it is ready for opening night. Kevin is talking to a student off stage but keeping in eye on the stage.

JAMES  
*"Lady, by yonder blessed moon I  
 vow, That tips with silver all  
 these fruit-tree tops"*

SARA  
*"O, swear not by the moon, th'  
 inconstant moon, That monthly  
 changes in her circled orb, Lest  
 that thy love prove likewise  
 variable."*

JAMES  
*"What shall I swear by?"*

SARA  
*"Do not swear at all. Or if thou  
 wilt, swear by thy gracious self,  
 Which is the god of my idolatry,  
 And I'll believe thee."*

She touches his cheek. James moves his lips close.

JAMES  
*"If my heart's dear love -"*

Confused, Juliet breaks away.

SARA

*"Well, do not swear. Although I  
joy in thee, I have no joy of this  
contract tonight. It is too rash,  
too unadvised, too sudden; Too like  
the lightning, which doth cease to  
be Ere one can say 'it lightens.'  
Sweet, good night. This bud of  
love, by summer's ripening breath,  
May prove a beauteous flower when  
next we meet. Good night, good  
night. As sweet repose and rest  
Come to thy heart as that within my  
breast."*

Sara rushes up the stage set stairs - James follows desperately.

JAMES

*"O, wilt thou leave me so  
unsatisfied?"*

Sara gives a shocked look.

SARA

*"What satisfaction canst thou have  
tonight?"*

CLOSE ON:

James.

JAMES

*"The exchange of thy love's  
faithful vow for mine."*

CLOSE ON:

Sara. She eyes Kevin who seems to be in a conversation with the student still. She leaps into James's arm.

SARA

*"I gave thee mind before thou didst  
request it!"*

Ignoring the warning she kisses him passionately.

CLOSE ON:

Kevin who stops the student as he sees this in the corner of his eye. He holds his look.

James gives it a moment then pulls back. He eyes Kevin who is watching firmly.

SARA (CONT'D)  
*"And yet I would..."*

KEVIN  
 That's enough Sara.

His voice echoes loudly through theater. Sara stops and looks at her.

SARA  
 What?

KEVIN  
 I said we were cutting that scene until opening night.

She smiles falsely.

SARA  
 Sorry Dad, I guess I was in character.

She walks off Stage. James stands still with a weird look on his face.

INT. PATAN'S HOME-NIGHT

The door to the garage opens as they all come in. Michael runs into the room and upstairs. Kevin walks in keeping a sharp eye on James and Sara who walk closely next each other.

James then runs upstairs. Sara shortly follows.

KEVIN  
 Princess.

Sara turns around.

KEVIN  
 Can we talk.

SARA  
 No dad, I'm really not in the mood.

KEVIN  
Princess.

SARA  
Dad...not tonight I just want to go  
to bed ok?

(night scene with james)

INT. ORCHESTRA ROOM-EVENING

Ms. Dobison is yet again, pacing back and forth listening to a group of instrumentalist finish up a note as all others are packing up there things.

In walks Kevin with Michael. Michael waste no time running inside. Ms. Dobison sees Kevin and outs on her enthusiastic smile.

She walks over to him.

KEVIN  
Hello Ms. Dobison how are you?

MS. DOBISON  
Oh, Mr. Patan doing well as usual.

KEVIN  
Well that is great.

MS. DOBISON  
How's everything going with you at  
work?

KEVIN  
Usual.

They both laugh. He eye's for Sara. No sign.

MS. DOBISON  
I must say, Sara is already working  
on the material for her recital,  
what a girl huh?

KEVIN  
She does make me proud.

Ms. Dobison smiles.

KEVIN  
Where is she anyway.

MS. DOBISON  
She's in the back putting up her  
instrument.

Kevin nods. Then as if a lightning bolt Ms. Dobison  
remembers.

MS. DOBISON  
Oh! Please tell Sara I want to see  
some of her pictures?

Kevin keeps a smile but becomes confused.

KEVIN  
Pictures of what?

MS. DOBISON  
Of her at the dance.

KEVIN  
Oh...I'm sorry Sara didn't attend  
the dance she was at home.

Dobison slowly shakes her head in disagreement.

MS. DOBISON  
No, I'm pretty sure I saw her at  
the dance...She was with that boy  
that usually comes with you.

Kevin just remains still and emotionless.

MS. DOBISON  
Oh dear...

She walks away. Sara walks from the back with a smile on her  
face, Kevin quickly changes his facial expression hiding it  
from Sara. Michael follows her. She looks around.

SARA  
Where's James?

Kevin for moment just looks at her.

KEVIN  
He didn't come, he wanted to fix  
dinner.

Sara walks past him as Kevin follows.

INT. PATAN'S HOME-EVENING

The garage door opens as all three come in. James comes into the room from the kitchen.

JAMES  
Just in time, Dinner's ready.

SARA  
What did you cook?

With a pure look of achievement.

JAMES  
Taco's!

Sara laughs. Kevin just looks at the both of them. He walks towards the stairs.

KEVIN  
I'm...going to bed.

SARA  
What's wrong Dad?

Kevin turns and looks at her then looks at James, He narrows his eyes at her. Silently he walks up stairs. Sara and James look at each other confused and worried.

INT. JAMES BEDROOM-NIGHT

Again it is late. James sits on the edge of his bed worried. Then the door slowly opens. Sara stands there. She creeps in without shutting the door.

SARA  
Hey.

She sits by him on his bedside.

JAMES  
Something's not right.

SARA  
What do you mean?

JAMES

I don't know, but your Dad as acting weird today.

SARA

My Dad is a weird guy.

JAMES

Are you sure we are doing the right thing?

Sara looks into his eyes and reads his face.

SARA

Why? Are YOU sure?

JAMES

Look Sara, you need to know that I love you with all of my heart and soul and nothing can take that away; but at the same time, I can't hurt Kevin.

She looks down.

SARA

But I love you.

JAMES

And I love you.

SARA

Then what else matters?

JAMES

The world.

James holds her in her arms.

JAMES

I have a lot of respect for him and I love you, I just don't know what to do.

Sara pauses.

SARA

What do you want to do?

JAMES

I want to be with you.

SARA

Then It's just that easy.  
Everything else will just fall into  
place cause I want to be with you.

JAMES

But things just don't fall into  
place just because you want it to.

SARA

They do if you want it hard enough.

James can only but smile at her hopefulness.

JAMES

How long do you think this will  
last?

SARA

I don't want to know anyone else  
but you.

JAMES

Neither do I want to.

She smiles.

SARA

How do you think this will end?

JAMES

*"Trust me, love, all these woes  
shall serve For sweet discourses in  
our times to come."*

She smiles. Sara leans in for a kiss.

SLOW MOTION:

They begin to kiss. All seems perfect. They kiss longingly.

SUDDEN:

The lights turn on.

They snap there heads towards the door. Kevin stands there.  
He goes to James and grabs him off of Sara and drops him to  
the floor.

SARA

Dad!

Kevin looks at her in pure anger.

KEVIN

Go to your room NOW!

Sara holds an angry look at him.

SARA

No!

This defiance shocks Kevin. Sara kneels to the floor to James to help him up.

KEVIN

Sara! NOW!

SARA

No! He didn't do anything!

James slowly gets to his feet. Kevin grabs him and pushes him away from Sara but Sara holds on. Kevin prevents Sara from coming close to him. He shoves James up against the wall.

KEVIN

When morning comes, your going to pack every single thing that's yours in this room and you are getting out of here...got that!

SARA

Dad please!

Ignoring Sara.

KEVIN

My family comes first And you will not take advantage of my little girl, do you understand me!

Sara begins to cry.

SARA

Dad Please! Stop!

KEVIN

Matter of fact...your sleeping in my room tonight, so I can make sure my daughter gets some sleep. Lets go.

He pushes James out of the room as Sara stays there crying. James and Kevin go into his room and the door slams. Sara drops to her knees in anguish.

FADE OUT.

EXT. PATAN'S HOME-MORNING

It is the break of dawn outside.

INT. JAMES BEDROOM-MORNING

James the door to his bedroom fully dressed and to his surprise, Sara is laying passed out on his bed. James walks in quietly and begins putting the little clothes around his floor back into his box.

He then picks up a box as Kevin walks in, he sees his Daughter, Kevin picks up the last two boxes and walks out. James looks at her sleeping body. He then looks in his box and the notebook is sitting on top.

He picks up the notebook in his hand. He walks quietly over to Sara and puts it next to her without disturbing her. He then goes back to his box, he picks it up and heads off, he gives her one last look then leaves.

CLOSE ON:

Sara sleeping, she never wakes.

EXT. SAMPSON'S HOME-MORNING

It is now lighter outside as Kevin's SUV pulls into James's house.

INT. ECSALADE-MORNING

Before Kevin gets out James looks at him.

JAMES  
Mr. Patan, I'm sorry; I never  
wanted to hurt you.

HOLD:

A scornful look my Kevin.

KEVIN

I trusted you, and this is how you  
repay me?

He opens the door.

EXT. SAMPSON'S HOME-MORNING

They both get out as the back end lifts up. James picks up his box and Kevin carries two. They walk up to the door and James rings the door bell.

The door opens, Larry.

LARRY

Well, well, well... What's this?

Kevin sets the boxes down on the door step and walks off.

LARRY

What you do boy?

James walks in putting all three boxes in one at a time. He then watches as Kevin's SUV drives off. Larry shuts the door. James collects the clothes and drags them in his room and SLAMS the door. The sound of the door echoes into our next scene.

INT. JAMES BEDROOM-MORNING

Sara springs up from James's old bed as if being awoken by the door slam. She gets up and looks around to see the room back to normal with no sign of James.

She looks out her window as a black Escalade pulls in. She runs out the room and downstairs frantically. She runs into the living room and towards the garage door but it opens.

Kevin stops; seeing her Daughter.

SARA

Where is James!?

Kevin pause.

KEVIN

He's gone. I took him back to his  
house.

Sara scornfully looks at her Dad.

SARA  
It wasn't even his fault.

KEVIN  
But you are my Daughter and you  
come first.

SARA  
I hate you.

The words hit Kevin like a brick.

KEVIN  
Sara...

SARA  
I HATE YOU!!!

Sara runs off back upstairs. Kevin looks to the side in  
sorrow.

INT. SAMPSON'S HOME-NIGHT

James is in his room, he is hunched together with nothing to  
write on so he just listens to the fighting. His eyes are  
deprived of all joy. James looks out of his window holding  
the necklace with the two rings on it.

SLOW TRACK:

From James's window in through the window and...

INT. SARA BEDROOM-NIGHT

...out from Sara bedroom who is also sitting by her bed  
looking out. Her window is open as she listens to the sounds  
of night.

The door opens as Kevin pops his head in.

KEVIN  
Dinner's ready.

Sara only looks out the window as if searching the heavens  
for him. Kevin shuts the door. Her eyes are drawn to tears.  
She gets up and goes to her door and opens it to the outside  
hallway. She turns off her light completely leaving on her  
bedside lamp.

CUT TO:

INT. JAMES BEDROOM-NIGHT

From outside James's bedroom we hear the loud arguing getting closer to James's bed room as he just lays there gazing at the necklace with the two rings.

CUT TO:

INT. PATAN'S HOME-NIGHT

Sara is sitting as far away from her Dad as possible eating a little bit. She shows no emotion on her face.

CUT BACK TO:

INT. JAMES'S ROOM-NIGHT

James has enough, he gets up and begins putting the rings in his pocket and starts putting on some jeans on the floor.

INT. BEDROOM-NIGHT

Sara opens the door to James's old bedroom. She walks in getting the feeling of loneliness. She sits on the bed holding herself.

EXT. STREET-NIGHT

James just walks not knowing where to go as we follow him. As he walks he just looks around at the place that he lives and how trashy it is.

INT. PATAN'S HOME-NIGHT

Kevin puts Michael in bed and kisses him. He turns off his light. He walks out the same time Sara comes out of James's room.

INT. SARA BEDROOM-NIGHT

Sara walks in her room and freezes. Waiting on the edge of her bed is JAMES. He looks at her as the wind blows through her window. Her mouth drops open.

James stands as Sara closes her door and runs to his arms. They kiss. They embrace again.

We begin to hear in the background the chorus line of a romantic song playing over the scene.

Sara looks at his face. She touches him softly and lifts up his shirt, James takes it off slowly and holds her. He sets his shirt on the edge of the bed.

She then kisses him on the chest. James takes hold of her head gently and leans in with a soft kiss. As song sets the mood they lock eyes, James holds her close. She looks at him. Sara takes off her shirt.

FROM BEHIND:

We see from behind Sara a black bra. Sara puts her shirt by James's. Still holding close, James unstraps her bra and puts his arms around her.

They begin to kiss slowly and passionately. Sara breaks away as she takes his hand and leads him into the bed. They get underneath the covers and Sara turns off her light as the love song concludes the night.

EXT. PATAN'S HOME-MORNING

Outside Sara's window is still open as it is light outside.

INT. SARA BEDROOM-MORNING

James and Sara lay in bed. Clothes are spread out along side the bed. Sara's lays next to James as they are holding one another.

CLOSE UP:

James eyes slowly awaken. He then jumps up when he realizes where he is. Sara slowly wakes up to. He picks up his underwear from the floor and slides them on under the cover.

SARA

Are you leaving?

He looks at her. He kisses her.

JAMES

I wish I didn't have to.

Sara begins putting on her bottom PJ's and her top PJ's. James now dress gets up and heads towards the window.

SARA

Wait.

James stops.

JAMES

Yes?

SARA

What happens now?

James looks at her lovingly as he pauses.

JAMES

(softly stroking her)

You once told me, that if two people loved each other and wanted it bad enough, then everything else would just fall into place.

Tears begin to form.

JAMES

How badly do want it?

SARA

I would do anything for you.

He then takes out the necklace with the two rings. Sara's eyes widen. James unlatches the necklace and drops the two rings in his hand. He throws the chain out the window.

JAMES

Promise me that.

He puts the pink ring on her finger and then puts the other band on his finger.

SARA

What do you want me to promise you?

JAMES

That we will be together forever,  
no matter what happens.

Sara begins crying.

SARA

I promise. I promise.

He wipes her tears from her face. They Kiss. Then James starts to head out. He stops half way out to look at Sara's heart broken face. He smiles hopefully.

JAMES  
*"Farewell, farewell. One kiss, and  
 I'll descend."*

She unwillingly giggles and snuffles at the same time.

SARA  
*"O, think'st thou we shall ever  
 meet again?"*

James looks at her lovingly.

JAMES  
 (assuring)  
*"I doubt it not..."*

With that he leaves out. Sara watches him all the way. The tears stream down her face as she stands strong. Kevin comes in. Sara doesn't turn around.

KEVIN  
 Time for school Sara, get dress.

INT. WILDWOOD BAPTIST CHURCH-DAY

With no sounds, James is in the hallways sweeping. Kevin then walks down that same hallway. James looks up at him but he gives no attention to him. Kevin stops.

KEVIN  
 Don't bother coming to practice  
 tonight.

He goes in his office and James goes back to sweeping.

INT. SARA BEDROOM-NIGHT

Sara is staring lonely into the stars through were once again bedroom window. She keens on anything that moves below, yet there is no sign of her Romeo tonight. Out of desperation, she begins to climb out.

MICHAEL  
 What are you doing?

A clam misunderstood sweet voice of Michael stands behind her by her door. Sara climbs back in. Michael runs to her.

MICHAEL  
 Where are you going?

SARA

I have too go to him.

She cannot hold back the tears.

MICHAEL

Why?

Michael does not understand as he keeps a sad look on his face.

SARA

You don't understand.

MICHAEL

You want to see James again?

SARA

I have to...

Michael sadly turns slowly around and heads back to the door.

SARA

Come here.

Michael runs to her She gives him a big hug.

SARA

I love you.

MICHAEL

I love you too.

She combs back his hair.

SARA

I'll be back later on tonight ok?

MICHAEL

Bye.

She gives him her very last look and Leaves out the window. As she climbs down the little boy goes to the window and watches her depart.

INT. JAMES BEDROOM-NIGHT

James is in his room in his position over the bed. He has a sheet of paper out and is writing something. Most likely a poem. We can hear he sounds of arguing coming closer and closer to James's room.

SUDDEN:

Now comes the sound of a huge SMACK! Following an even louder CRASH! James leaps out of bed and goes to his drawer.

INT. LIVING ROOM-NIGHT

Maresha lays on the floor up against a table bleeding. She slowly tries to get up holding on to Larry's leg as he tries to enter the hallway. He shakes her off him and push opens James's door violently.

INT. JAMES BEDROOM-NIGHT

LARRY'S P.O.V:

Staring us in the face is a black pistol held by a shaking boy. Larry stops and drops his beer to the ground.

JAMES

Stay...the HELL...away from me!

Larry just stands there as James moves towards the window. He opens it keeping on aim on Larry.

LARRY

(calmly)

Boy. If you leave out of here,  
don't you EVER come back here.

James tucks the gun in his pants and leaves out.

INT. STREET-NIGHT

Sara walks along the road scared on as cars passes her. She looks at them as they pass. Then as one car passes her, it stops a few feet a head of her.

Sara runs to it. The Driver rolls down his window. It is a white old man.

PERSON

You need a ride somewhere sweet  
heart?

She looks around; then nods her head and gets in and drives  
off.

INT. KEVIN'S ROOM-NIGHT

Kevin tosses in turns in his bed. We there here a faint sound  
of a door shutting. Kevin eyes are wide now.

INT. HALLWAY-NIGHT

Kevin opens the door to see Michael creepy out of Sara's  
room, he freezes.

KEVIN

What aren't you in bed.

He says nothing. Kevin looks at Sara's room.

INT. SARA BEDROOM-NIGHT

Kevin throws up the door and turns on the light to see an  
empty room. He then turns to Michael.

KEVIN

Where did she go!!!

The frighten boy only looks down.

KEVIN

Lets go!

Kevin runs out the room with Michael.

EXT. SAMPSON'S HOME-NIGHT

A car pulls in the driveway of the house. It is now beginning  
to rain. She runs to the house. From outside the house we see  
lights on.

INT. SAMPSON'S HOME-NIGHT

Larry sits in his chair drinking another beer.

SUDDEN:

Loud tapping on the door.

LARRY  
Who is it?

No answer just tapping.

LARRY  
Damn it!

He gets up and opens the door to see a wet young girl at his door step holding herself. A very drunk Larry rises his eyebrow suddenly aroused.

SARA  
Is James here?

He just looks at her.

SARA  
Please, can I speak to James.

LARRY  
He left out...

He places his hand on her shoulder roughly.

LARRY  
But your welcome to come in, stay  
awhile...

Sara looks into his glazed over eyes. She then gives a gross look at him and slaps him across his face.

SARA  
Don't you ever touch me!

Larry gives a pissed look at the young girl as she eyes him walking off into the night.

INT. STREET-NIGHT

Sara walks away from the house as the door slams. The car is gone. She looks up in the night.

SARA  
(mumbles)  
Where are you?

She then remembers. James voice comes onto screen like a soft spirit to remind us all...

JAMES (V.O.)  
*The Chattahoochee River aka my  
 chill out spot. I go here when I  
 can't take being at my house...*

She then takes off to her new destination as the rain pours.

EXT. UNDERNEATH THE BRIDGE-NIGHT

A very sad James sits in tears under the Chattahoochee Bridge on a very small lump of land that heads out into the river. He is writing something on a piece of paper.

CLOSE IN:

He get a close up of the title; it reads, "To You Juliet."

He is writing down the words he spoke to Sara. He then stops half way and looks up at the night. James then begins to hear voices of everyone that discouraged him as it brings him more to tears.

KEVIN (V.O.)  
*"My family comes first..."*

More tears. There voices echoes of into his head.

SARA (V.O.)  
*"I love you more then anything..."*

LARRY (V.O.)  
*"Your nothing but a piece of shit!"*

MARESHA (V.O.)  
*"That boy don't need me!"*

KEVIN (V.O.)  
*"I trusted you, and this is how you  
 repay me?"*

James stares out into the stars as the rain and tears mask his face.

SARA (V.O.)  
*"How do you know if your in love?"*

JAMES (V.O.)  
*"When know one else can tell  
you..."*

SARA (V.O.)  
*"I don't think I'm ever going to  
forget this night."*

JAMES (V.O.)  
*"Me either."*

SARA (V.O.)  
*"What else matters?"*

JAMES (V.O.)  
*"The world."*

James takes out his gun. He palms it and just looks at it.

SARA (V.O.)  
*"How do you think this will end?"*

All he can do is cry.

INT. ECSALADE-NIGHT

Kevin drives with speed to Larry's house. We can see he is to stressed out to notice...

EXT. STREET-NIGHT

Sara is walking with her head down to shield herself from the rain. Bright Headlight blur towards her way but she pays no attention.

EXT. CHATTAHOOCHEE BRIDGE-NIGHT

A young girl runs to the same spot as once before with no signs of James anywhere. She then runs to the edge of the rail and climbs over.

EXT. SAMPSON'S HOME-NIGHT

The Escalade pulls to a stop on the curb.

INT. ECSALADE-NIGHT

Opening the door.

KEVIN  
Michael stay here.

Michael sits buckled up in the back seat.

EXT. SAMPSON'S HOME-NIGHT

Kevin runs to the door and starts banging on it.

LARRY'S VOICE  
Who is it!?

KEVIN  
Kevin Patan.

The door opens as a very smug looking Larry comes out.

LARRY  
Well, well, well...I must be a  
celebrity tonight.

Wasting no time and completely irritable.

KEVIN  
Is my Daughter here?

Larry pauses to dramatically think about it.

LARRY  
I don't know, she could be?

KEVIN  
Where is she!?

Larry gets up tight.

LARRY  
Hey, don't come to my house taking  
that tone with me.

Kevin grabs Larry and shoves him up against the door.

KEVIN  
Listen to me you low life...tell me  
where my Daughter is or I PROMISE  
you, you WILL regret coming between  
a man and his child!

LARRY

I don't know where she went, she came over here looking for James and I told her he had left. That's all.

KEVIN

Where did James go!?

LARRY

Couldn't tell you.

Kevin pushes him up against the door again.

LARRY

Wait, wait, wait! If I had to guess, sometimes he runs out of here on nights like this and goes to a spot underneath the Chattahoochee Bridge down the road from here.

KEVIN

If she's not there, I WILL be back here, and you WILL help me find my Daughter got that!?

He nods. Kevin runs to his car as Larry shuts the door. He gets in and skids out.

EXT. UNDERNEATH THE BRIDGE-NIGHT

Sara makes her way down the rugged path of bushes and makes her way right under the bridge. She looks up. She gasps. Right under the bridge on a piece of land lays a motionless boy turned over.

Sara runs to him. She gets to him and turns him over. It's James. His eye's are open but they do not move. There is blood all over his shirt near his chest.

Near the boy is a small black gun. She begins to cry. She then notices in his hand a sheet of paper. She takes it. Sara looks at it as she realizes what it is.

SARA

(reading of the paper in tears slowly)  
*"In every time... you get that chance. To find your equal, so you may dance..."*

As she reads she begins to think of moment she shared with James.

SARA (CONT'D)

*"When it comes to music, need none exact, But the beat of your heart, to keep in tacked. She is all woman both truth and dare. Her eyes are pure and her skin so fair. She lives in love, and loves to dare, She spits out taint and gives true greet to care. With only one gaze she steals your heart, And can speak one word to tear it apart..."*

It becomes more and more difficult to read as she chokes on her tears.

SARA (CONT'D)

*"For with in her arms you may do no wrong, In sync with each other, as if one love song. And be so bold to dream of a kiss, For there is no reward without a risk."*

She looks up at the night and remember's the words James spoke.

JAMES (CONT'D) (V.O)

*So I take your hand, and hold it so, And show you in symbol, I will never let go. And we shall die in love but never forget, My undying love; to you Juliet.*

She looks at him, then slowly she leans in and kisses his lips. She takes off her ring and places it in his hand.

SARA

(softly)

I will always love you.

She gets up and runs off in a frantic.

HOLD:

Our last look of a dead James as we watch Sara run off frame.

INT. ECSALADE-NIGHT

An Escalade pulls to the side of the bridge and puts on its hazard lights. Kevin gets out and runs to the bridge. He looks out.

KEVIN  
(yelling)  
James!?

With no answer he looks to the side and sees a pathway. He runs down the path way.

EXT. UNDERNEATH THE BRIDGE-NIGHT

He races down the bushes and shrubs and stops when he sees a darkened figure laying there. He gives a worried look and runs to it.

The closer he gets the more he comes to realize. He gets to him but he already knows. Kevin kneels to him and checks his pulse. He drops to the dead boy; heartbroken.

Then as gravity takes hold, from out of the boys hand, a small ring falls out. Kevin picks it up and examines it.

KEVIN  
Sara...

He then stands up. Before leaving he notices the ring on James's other finger. He bends back down and takes it off. He puts both rings in his jacket pocket and heads back up the path.

EXT. CHATTAHOOCHEE BRIDGE-NIGHT

Kevin gets back on the road, gets in his car and speeds off.

EXT. STREET-NIGHT

Sara walks in tears on the way back to no where. She then sees a wooden BENCH on the side of the road. She sits on it and covers her face in tears.

INT. ECSALADE-NIGHT

Kevin gives a departing look watching the road ahead.

MICHAEL  
Where are we going dad?

KEVIN  
Back to Larry's house.

He speeds up a bit. It is raining hard.

EXT. STREET-NIGHT

Sara just sits as the rain soaks her carelessly. Then out from the road coming down the street are some bright headlights. She looks at the headlights as she can't make out the car.

SLOW MOTION:

Sara looks up at the stars and closes her eyes as her face trembles.

INT. ECSALADE-NIGHT

SLOW MOTION:

Slowly but quickly, a darkened wet figure is seen running from out of the sidewalk and into the street.

EXT. STREET-NIGHT

SLOW MOTION:

Sara stands boldly in the street as the headlights come up on her, her face is trembling.

SUDDEN:

In one sound the car slams it's break but it is no use, the car is going way to fast and it loses control sliding forward at a fast speed.

REGULAR SPEED:

The vehicle slams into her knocking her backwards on the cement as she slides some good yards.

INT. ECSALADE-NIGHT

He looks out of his windshield.

KEVIN  
Stay in here ok?

Michael nods.

EXT. STREET-NIGHT

Kevin gets out of his car and runs to the figure. He sees it's a person but can't see who it is just yet.

KEVIN  
(running)  
Oh God!

He gets to the person and stands over the girl. Kevin freezes in horror. Kevin sees his little girl laying Dead on the ground.

He drops to his knees out of weakness and cries over his child. Michael gets out of the car and starts to walk over. He looks and sees his sister laying there on the ground.

CLOSE UP:

Michael's face is emotionless as he just stands there. He then hugs his out of control Dad.

FADE OUT.

From the blackness of the screen comes the voice of a kid:

VOICE OVER  
*"Two households, both alike in  
dignity. In fair Verona, where we  
lay our scene..."*

INT. CHURCH THEATER-NIGHT

It is a packed house on open night of the play as we stare out at the faces of parents and other people watching. Kevin is standing at the door in despair.

PERSON (CONT'D)

*"From ancient grudge break to new  
mutiny, Where civil blood makes  
civil hands unclean. From forth the  
fatal loins of these two foes, A  
pair of star crossed lovers take  
their life. Whose misadventured  
piteous overthrows..."*

CLOSE UP:

We watch Kevin's face as the line is spoken.

PERSON (V.O.)

*"Doth with their death bury their  
parents strife."*

Kevin walks out the theater unable to take it.

INT. PATAN'S HOME-NIGHT

A once joyful home now lays in silence. Kevin sits scrunched up on the sofa. In runs Michael with the mail. He begins to go through it as Michael gets on the sofa next to his dad.

He then sees a letter addressed to SARA PATAN from her school. He opens it. There are two letters attached. He reads the first one.

KEVIN

(reading)

*"Dead Sara Patan, congratulations  
on your entry of the school's  
literature contest. I'm proud to  
inform you that your poem, "To Live  
In Love" has won first place and  
will be published to the school's  
Amateur Literature Book in your  
honor..."*

He stops reading as this is news to him, he looks at the second paper. It is a copy of her poem.

MICHAEL

Read it to me dad.

KEVIN

(reading)

*"In days of our hearts and days of  
our mind, Single thus entrapments  
for harmony to find."*

He swallows hard.

KEVIN (CONT'D)

*"But for those who know, we shall be named the rare, To uncover our precision of our perfect pair. To love with a spirit made of all things clean, Only in his eyes can you be redeemed."*

He begins to understand the meaning.

KEVIN (CONT'D)

*"And what are risks without its cost? What can't be started with out it's lost. Only to be deprived of a living complete un to you, Freedom of hearts to love without its scornful view. Shall I refute my name and take up another? Or shall I reject apart my wonderful lover?"*

He begins to choke on his words holding back his tears.

KEVIN (CONT'D)

*"As of my heart, it beats simple truth, My spirit, body, and mind beats only of you."*

CLOSE UP:

Kevin as he reads.

KEVIN (CONT'D)

*"And may I adore without feelings of an ungrateful wound? I long to be at peace with all things soon. Yet how does one prevent a thunderstorm? Clouds of mistrust and raindrops of scorn. Aren't my tears enough to prevent your angry downpour? Yet you leave me be; to rain ever more."*

CLOSE UP:

A tear rolls down little Michael's face.

BACK TO:

The close up of Kevin, he puts his arm around his son.

KEVIN (CONT'D)

*"Averting a love made from all  
things right, Is like forestalling  
sole by hand, day from night. When  
all you must, to see my far...Is  
Gaze upon at the night, and compute  
my single star. But in you frame,  
you enclosed rooted my deed,  
Rejection of words, thus far I show  
you my leave.*

He closes his eyes...

EXT. FUNERAL-DAY

Then opens them.

KEVIN (CONT'D)

*"For your heart has loved in times  
past mine, Yet you forbid your  
rejoice in times of mine? Love does  
not acquaint a record of birth,  
Neither does it celebrate a yearly  
pass from this earth. So why should  
I be friendly to such a reality?  
And live to its rules and love it's  
formality? Yet you will; by-no-  
means witness my hearts true beat,  
Unless you hide yourself of a  
flame's hateful heat. Then will you  
draw to truth; love endures all  
whether. And come to understand...*

Kevin pause and looks forward.

CLOSE UP:

We are now staring at two graves next to each other as Kevin reads the last line.

KEVIN (CONT'D)

*"Two people, together, forever."*

Their grave stones mark "Two people, Together, Forever." One says Sara Patan and the other James Grove.

CLOSE UP:

We take a good look of Sara's grave stone, in the middle, engraved; is her pink emerald promise ring forever attached to the stone.

CLOSE UP:

We then take a look at James's stone, he too has his Promise ring engraved into the stone underneath the inscriptions. Kevin looks at both grave sites folding the paper.

KEVIN

(softly)

I didn't understand, until now.

Michael lays down some flowers on both graves. They walk off towards the car holding hands.

FADE TO BLACK.

THE END.