

Crossroads

By

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FADE IN:

1 EXT.IN CHRIS'S CAR-DAY OPENING SCENE. 1

This young man is on his way to school. His windows down in a clunker. He is playing classical music. Meet CHRIS RUTHERFORD. Chris is a 16 year old teenager who could be anyone's son. Athletic, dressed in flannel and jeans. A little ratty looking. As he pulls into the school parking lot and sees some friends, Chris switches to rock music. He gets out and a student comes up beside him as they both walk together.

STUDENT #1
Three C's a D and an F. Last night
was brutal. See this welt?

Pointing to the back of his neck.

STUDENT #1(CONT'D)
How bout you? Did your aunt drag
you around the double wide?

CHRIS
Na, three A's, a B and two C's. We
went out for dinner instead.

STUDENT #1
Man, you know you can be replaced
as a friend.

Both of them smile at one another. Walking in to the school.

CUT TO:

2 INT.SCHOOL LOCKER - DAY 2

Chris walks up to his locker and begins to turn the combination to open it. Meet ALLEN DAVIS, the brother of a girl Chris just broke up with.

ALLEN (O.C)
Chris.

Chris turns around and gets slammed into the locker. He puts his hands in the air in a submissive gesture but does not look afraid.

CHRIS
Have you even talked to your
sister?

(CONTINUED)

Allen pushes Chris again and Chris this time pushes back hard and with intention. The two of them stand toe to toe for a moment when a teacher walks up quickly.

TEACHER
Something I should know here?

CHRIS
Allen and I were just discussing
the S.A.T. Right?

Still nose to nose, Allen turns and walks off.

TEACHER
You wanna report it?

CHRIS
Report what?

TEACHER
Get on to class then.

CHRIS
Looking down the hall

CHRIS (CONT'D)
Right.

CUT TO:

3 INT. CLASS ROOM - DAY

3

Chris comes to class with the other students shuffling about to find their seats. As the bell rings, everyone is being seated when MS.KELLIE ELLINGTON comes in to start class. Ms.Ellington (Kellie) is striking, young, fresh from college. It's her first year teaching in full capacity and has enthusiasm that has not yet been dampened by years of the system.

OTHER STUDENT #1
Hey, why didn't you just stomp a
mud hole in Allen's ass?

CHRIS
Come on, it's his little sister.
You can't hate a guy for sticking
up for his sister. If he wasn't
such a jerk, he might be pretty
cool to hang with.

Walking across the room towards the front of the class.

(CONTINUED)

MS.ELLINGTON

All right guys, lets open our books to page 126. Brandy, please go around and pick up everyone's report cards. I trust everyone does have their report cards?

A STUDENT IN THE CLASS

Slightly raising his hand.

A STUDENT IN THE CLASS (CONT'D)

Ms.Ellington

MS.ELLINGTON

James, if the rest of your sentence has any of the words dog, cat, fire, wind, water, theft, lost, stolen or any kid brother or sister story in it, don't bother.

A STUDENT IN THE CLASS

The student opens his mouth for a moment and then simply closes it without a word.

MS.ELLINGTON

Smiling and looking down at her desk.

MS.ELLINGTON(CONT'D)

Have it tomorrow James.

A STUDENT IN THE CLASS

Smiling and opening his book.

A STUDENT IN THE CLASS (CONT'D)

Yes mam.

Ms. Ellington gets up with a piece of chalk and goes to the chalk board.

MS.ELLINGTON

Now, as we discussed yesterday, a polynomial is an expression constructed from variables, also known as indeterminates and constants, using the operations of addition, subtraction, multiplication, and constant non-negative whole number exponents. For example,

(CONTINUED)

While writing on the board the numbers X^2-4X+5

MS.ELLINGTON
Is a polynomial, but

While writing on the board the numbers $X^2-4/X+5X^{3/2}$

MS.ELLINGTON
Is not, because it's second term
involves division by the variable
X...

Pointing to the second set of numbers, the $5X^{3/2}$

MS.ELLINGTON
And also because it's third term
contains an exponent that is not a
whole number. Are we clear so far?

As Ms. Ellington is writing on the board, she looks out at the class to see if everybody is engaged and notices Chris writing instead of looking at her.

MS.ELLINGTON
Chris, is there something more
important you are working on that I
might be able to help you with?

CHRIS
No mam. I was just trying to keep
up.

MS.ELLINGTON
Ms. Ellington smiles at Chris and continues with the class.

MS.ELLINGTON (CONT'D)
Alright, we have a pass out to work
on..

Ms.Ellington's voice falls into the background.

MS. ELLINGTON (CONT'D)(O.C)
(Background)
the equations we discussed today.
Now remember that when filling out
your home work, please make sure
you put the class period at the top
of the page.

As Ms. Ellington continues with her instructions with the class, Chris is engaged with the writing he was working on

(CONTINUED)

earlier. The image reveals a full page photo of an intersection in the country with the words CROSSROADS on the bottom and the words UNTIL DEATH REUNITES US on the top. Handwriting shows changes he is making on it with regards to fonts.

CUT TO:

4 INT.LUNCH TIME - DAY

4

The cafeteria. Chris sets down to eat with a couple of students. Meet JEFF, Chris's close friend. Jeff is somewhere between slob and goth in appearance. Chris looks over to the student CHAS across the table. Chas is clean with an old navy look to him. Chris makes eye contact and then looks down at his lunch while eating.

CHRIS

Not looking up from lunch

CHRIS (CONT'D)

You doing anything Friday?

CHAS

Going to a friend's house. Feel like coming?

CHRIS

Na. I think I'm gonna level out, listen to some music. Maybe start a fire, you in?

CHAS

Looking over at Jeff who is grinning.

CHAS (CONT)

Sure, six o'clock work?

CHRIS

Yup.

CHAS

So tell me,

Chas looking over at Jeff and then back at Chris.

CHAS (CONT'D)

Do I need a change of clothes?

Chris still looking down.

(CONTINUED)

CHRIS

Yup.

The student looked at Chris and Jeff who was listening and paused a moment before he spoke.

CHAS

Chris, I really appreciate this;
Your trust and all. It means a lot
to me.

Chris stops eating, wipes off his hands and puts his elbows on the table, puts his hands together up against his mouth for a moment as if to size Chas up and then resumes eating.

CHRIS

Your recommended from Jeff. He
tells me your strength is
accounting. Are we talking check
book balancing?

CHAS

International law and economics.

CHRIS

Oh you and I are going to get along
just fine. Now if you guys will
excuse me, I have a English test to
fail.

Chris gets up to leave and then stops for a moment and turns to look at Chas.

CHRIS

So tell me Chas, what would you say
your greatest weakness is?

CHAS

When you find it, let me know.

CHRIS

Yea, we're going to get along
great.

We see Chris turn to walk off.

CHRIS (O.C)

Remember, a change of cloths. Jeff
will tell you what to bring.

Jeff and Chas as they both look at each other smiling.

CUT TO:

Ms. Ellington (Kellie) is sitting in the teachers' lounge talking with another teacher. The other teacher is a sharply dressed older black man in his forties named JAMES TALLMAN.

MS. ELLINGTON

So in the middle of class the girl gets up with her blue tooth in her ear and yells "I'M WHAT?" And then just runs out of the class room.

They both laugh.

JAMES

Back when I first started teaching, to have a single girl in school pregnant was a scandal. Now days, it's a fad. Something to put on my book or face tube or whatever the hell it's called. Tell me something Kellie, knowing what you know now, can you see yourself still doing this in twenty or even thirty years?

MS. ELLINGTON

James, the whole school system, changing so quickly, I hope to be able to recognize it in twenty years. Let alone the students. The pants hanging around their knees and all the gang crap. There just doesn't seem to be any respect.

JAMES

Prayers and paddles, Kellie, prayers and paddles. When we lost em we lost control. You see, kids want to know there is both someone in heaven and on earth that cares enough to keep em in line. When prayer didn't make a change, that long walk to the principle office often did. Kids used to talk about a paddling in terms of respect and fear. Now days, there is nothing over these kids heads and they know it.

MS. ELLINGTON

So by your logic, if we bring it back, things would right themselves in our schools again.

(CONTINUED)

JAMES

I'm saying it worked then but that train is long gone. No, what we're dealing with now is more of a systematic degeneration of our youth. Easier to have kept fear and respect in place rather than try to introduce later on when a child isn't afraid of anything.

MS.ELLINGTON

So why do you do it? Still teach?

JAMES

Because I'm not out to save the masses, just that one child with a twinkle still in their eye that say's teach me, make me into something, mold me.

James leans forward to make his point.

JAMES (CONT'D)

When I'm up there teaching, all those smart asses who are there just until they can drop out just seem to fade away. When I have that one student, that one student who wants to learn sitting there in front of me. I'm just pouring knowledge into em like a bucket. That my friend is what it's all about. Focus on that one, not the problem.

MS.ELLINGTON

I have a student who seems to have that potential but it appears as though he's holding back.

JAMES

Oh Yea, which one?

MS.ELLINGTON

Chris Rutherford.

JAMES

Yea I know him. Smart as whip; tough upbringing. Amazed he is still in the game.

(CONTINUED)

MS.ELLINGTON

Meaning?

JAMES

Lost his family when he was only eight years old. Can you imagine? Car accident took both his parents and his little sister, very tragic.

MS.ELLINGTON

Who's he with now?

JAMES

Oh, he went from foster family to foster family, always running away; never working out. Finally an uncle claimed him and as far as I know he's still living with him.

MS.ELLINGTON

A woman signed his report card. His aunt?

JAMES (O.C)

Possibly. Can't say for sure.

MS.ELLINGTON

Thanks James.

CUT TO:

6 EXT.IN CHRIS'S CAR-DAY

6

Chris is pulling away from school in his car as rock music is playing on his car speaker. As he leaves site of everyone, the radio is switched back to classical music, turns down the radio and gets his cell phone out of the glove box.

CHRIS

Hey it's me. We will be having one more for Friday night. Yes he will be joining us on Saturday as well. If you would make the necessary arrangements; very good, thank you. I will be there in an hour. Thank you. Bye

Chris reaches over to turn up the classical music a bit, sets back and enjoys the drive.

CUT TO:

7 INT.MS. ELLINGTON'S HOUSE-NIGHT DIMLY LIT

7

Kellie is sitting in her living room on her couch. The lights are low, soft music playing.

INSERT-KELLIE'S VIEW

A view of a website that has a car wreck scene on it with the caption "Three killed in bay area car wreck".

Kellie takes a sip of wine.

INSERT:

A view of the lines in the article. "were identified to be John and Kathy Rutherford".

Kellie sets the wine down.

INSERT:

Lines of article." alone with their four year old daughter who died later at the hospital".

INSERT:

Single line in article."survivor Chris Rutherford who is eight years old."

SMASH CUT TO:

8 EXT.TRACK / FOOTBALL FIELD.- DAY

8

A blaring coach's whistle.

COACH

That's it, walk it off, cool down
and hit the showers.

Chris and Jeff are walking on the track cooling down from P.E. class.

JEFF

Listen, there's talk that Ms.
Ellington has taken an interest in
you.

CHRIS

Wiping off his head with a towel. He stops and looks at Jeff.

(CONTINUED)

CHRIS (CONT'D)

For real?

JEFF

Yeah, wanting to know your history;
asking around.

CHRIS

Who's talking?

JEFF

Just another teacher at this point.

CHRIS

Any students?

JEFF

No one I know.

CHRIS

Raising his eyebrows.

You'll keep me in touch?

JEFF

Yeah, there is something else.

CHRIS

Oh?

JEFF

Allen.

CHRIS

And?

JEFF

He's been around talking smack
about you. Saying you don't have
the balls to call him out over his
sister.

CHRIS

I figured it would come to this.

JEFF

Want me to set it up so you can
take care of this once and for all?

CHRIS

Yea, I mean, let's do it.

(CONTINUED)

JEFF

When and where?

CHRIS

Starts rubbing his head again with the towel.

CHRIS (CONT'D)

(In an ultra snotty accent)
Is it to clich'e to say after
school in the parking lot? I mean
is that where people are still
doing it?

JEFF

Yea, I suppose.

CHRIS

OK then, after school, in the
parking lot.

CUT TO:

9 INT. CLASS ROOM - DAY- MS. ELLINGTON CLASS 9

Chris sits and watches as Ms. Ellington finishes up with class. He knows that in a few hours he will be outside fighting a guy while inside a teacher has started digging into his past.

Sitting at his desk looking up at the clock.

INSERT-CLOCK ABOVE BLACK BOARD. A BEAT.

Slowly closing and opening his eyes and taking a deep breath.

In the back ground, the bell rings.

FADE TO:

10 EXT.SCHOOL PARKING LOT-DAY BRIGHT 10

People are around two men about to begin fighting. A young teenage girl we know as Chris's ex-girlfriend KENDRA is there. Tiny, cute with a cheerleader's figure. Both boys are opposite of each other. Then Kendra yells.

KENDRA

Kick his ass bro.

(CONTINUED)

JEFF

Time to dance.

CHRIS

Right.

Both boys move into each other. Allen swings and so does Chris, except Allen's was on the money and Chris's was flailing. The slap of fist on face clapped in the air as the watching students went wild. Allen connected again as Chris backed up and shook his head trying to focus. Allen then steps in and begins to swing furiously at Chris. Some connecting some not as Chris tries to cover up and defend himself. Allen, showing no mercy and seeing the end, starts to taunt Chris.

ALLEN

Dancing around like a boxer.

ALLEN (CONT'D)

Come on you piece of shit.

Arms down by his side, hunched over, looking down he then looks up and gives a resolved look to win and goes back in. He begins to flail again as Allen continues to pummel him. Finely, with one last punch to the face, Chris drops to his hands and knees. Allen steps in to deliver a kick to the face and Jeff stops it by stepping in.

JEFF

Stepping in between them.

JEFF (CONT'D)

It's over. You made your point,
back off.

ALLEN

You mess with my sister again, and
I swear it won't stop with this.
You got me?

Allen spits at Chris and walks off. People in the crowd walk away giving cheers to Allen including his sister whom we notice is on the arm of a new man named ASTEN who is dark skinned and intimidating, as the defeated Chris and some friends stay behind to comfort him. Chris is helped up and is brushed off.

JEFF

You mind telling what the hell that
was?

(CONTINUED)

CHRIS
A fight, I hope.

JEFF
Don't give that shit Chris. What
were you doing?

CHRIS
Wiping off blood from his face
It's his little sister.

JEFF
Are you going to set there and tell
me

CHRIS
Stopping Jeff on a dime.

CHRIS (CONT'D)
Remember your place Jeff. I have my
reasons. You feel me?

JEFF
Yea, yea, OK. Come on lets warm up
the victory bus and get you on it.

CHRIS
You are such an ass hole.

CUT TO:

11 EXT.PRINCIPLES OFFICE WINDOW-DAY BRIGHT 11

The school principle in the window behind blinds viewing
what has just occurred in the parking lot. He closes the
blinds.

12 INT.PRINCIPLES OFFICE-DAY 12

PRINCIPLE STACKER sets down at his desk and pushes the
intercom button to address his secretary.

PRINCIPLE STACKER
Ms.Smith, tomorrow I would like to
see Allen Davis and Chris
Rutherford in my office first thing
please.

(CONTINUED)

INTERCOM / MS.SMITH

Yes sir.

Principle goes back to his paperwork.

CUT TO:

13 EXT.IN CHRIS'S CAR- LATE DAY 13

Chris is putting a towel with ice over his eye while he is driving. Classical music playing in the background. Chris's car pull away on to a dirt drive. In the background we see a trailer home that he is driving towards.

FADE OUT:

14 INT.SCHOOL HALLWAY - DAY 14

Chris in the hall way talking with several students, laughing, having a good time.

STUDENT #2

According to what I heard, the fight lasted like nine seconds.

STUDENT #3

Not if you count the eight seconds he was on the ground.

CHRIS

Man you guys are cold. Would you have fought him?

STUDENT #2

No way

STUDENT #3

Naa

CHRIS

Well there you have it. Next time he may not be so

Chris is interrupted by a teacher who walked up.

TEACHER #1

Chris you're wanted in the principles office.

Chris looks at the other guys, grins and walks off with the teacher.

CUT TO:

15 INT.-PRINCIPLE STACKER'S WAITING ROOM -DAY

15

Chris and Allen are setting in the office waiting room. Neither one is looking at the other. The sound of typing in the background. We hear a buzz from the intercom and the receptionist saying

MS.SMITH

Yes sir.

MS.SMITH

Principle stacker will see you now.

The two men get up and walk into principle Stacker's office.

PRINCIPLE STACKER

Have a seat gentlemen.

PRINCIPLE STACKER (CONT'D)

You know why I called you here,
right?

The two glanced at each other and back at the principle not giving anything up.

16 INT.OUTSIDE PRINCIPLES OFFICE-DAY

16

The two walk out of the office, not looking at each other. As they walk through the office door, one went one way and one went the other. Jeff was in the hall way and walked up.

JEFF

So?

CHRIS

A warning. I wonder if it had been
a warning if id won?

JEFF

Guess we will never know will we?

CHRIS

Hey you hungry? My treat.

JEFF

Looking at his watch.

(CONTINUED)

JEFF (CONT'D)

Sure, lets do it.

CUT TO:

17 INT.SCHOOL OFFICE-DAY

17

Ms. Ellington is going through Chris's records to find a phone number to call him. She pulls out a file and slaps it on a desk.

MS.ELLINGTON'S POV.

INSERT- A PHONE NUMBER.

Ms. Ellington writes down the number, closes up the file and places it back into the file cabinet. As the door slams shut

CUT TO:

18 INT.CLOSE UP VIEW OF RECORDER- DIMLY LIT.

18

A phone starts to ring and on the second ring, The sound of a woman's voice on the machine.

WOMAN'S VOICE

Hello, we can't come to the phone right now. Leave a message and a time you called and we will return your call as soon as possible. Thank you and wait for the tone.

MS.ELLINGTON.

On the recorder.

Hi, I hope I have the right number. I'm looking for Chris Rutherford's legal guardian. I am his math teacher and would like to ask you a couple of questions regarding his grades. Please call me back at 555-1162. Thank you.

CUT TO:

Chris and Jeff are having lunch when he gets a phone call on his cell phone.

CHRIS

Hello, Oh hey, how are you? really? OK. Yeah call her back. No NO, It's all good. Just remember the parameters we discussed. Yeah, call me back and let me know how it went. No thank you, I appreciate it. Bye.

JEFF

What is it?

CHRIS

Ms. Ellington, she called.

JEFF

And?

CHRIS

Wants to talk to the person raising me.

JEFF

Why?

CHRIS

Something about my grades.

JEFF

You sure?

CHRIS

Am I sure? No. But that is what she said.

JEFF

Your ducks in a row?

CHRIS

Yeah, it's just been so long since anyone's questioned that part of my life.

JEFF

Yea I feel you.

CUT TO:

20 EXT.MS. ELLINGTON CAR IN MOTION-DAY

20

Ms.Ellington is on the phone with Chris's guardian while she is driving.

MS.ELLINGTON

No, that will be fine. Tomorrow after school at four works for me. I look forward to meeting you to. Goodbye.

CUT TO:

21 INT.CHRIS HOME-DAY 4:00PM

21

The home Chris is in is a single wide mobile home on a mostly dirt filled yard. A gravel and dirt trail leads to the main road. A chain link gate at the front entrance and a mail box on the street. Chris and his guardian wait for Ms. Ellington to arrive. Waiting and then suddenly a car appears slowly coming down the road.

CHRIS

She's here.

GUARDIAN

Reaching over and picking up a pair of glasses and putting them on.

GUARDIAN (CONT'D)

Invite her in.

Chris walks out to greet Ms. Ellington at her car. She kills the engine and opens the door.

MS.ELLINGTON

Hi Chris

CHRIS

Ms. Ellington.

MS.ELLINGTON

I suppose you're wondering why I am here?

CHRIS

Crossed my mind.

MS.ELLINGTON

First off I want you to know, you are not in any trouble.

(CONTINUED)

CHRIS

That's good to hear because the way
my weeks going

MS.ELLINGTON

I understand and I'm not trying to
add to that.

MS.ELLINGTON

So may I come in?

CHRIS

Sure

22 INT.CHRIS HOME-DAY 4:05PM

22

The door opens as both Chris and Ms. Ellington walk in. The guardian gets up to greet her. The guardians name is CLAIR. A woman in her forties, average looking wearing an out of date dress.

CLAIR

Please come in.

MS.ELLINGTON

Thank you and thank you for meeting
with me on such short notice.

CLAIR

Have a seat, would you like
something to drink?

MS.ELLINGTON

No thank you.

There is a pause of uncomfortable silence, then Ms. Ellington spoke first.

MS.ELLINGTON

The reason I wanted to meet with
you is to discuss Chris attitude
towards his work.

CLAIR

I thought you wanted to discuss his
grades?

MS.ELLINGTON

Oh I do, you see they kind of go
hand in hand. What I mean by that
is I feel that Chris is holding
back from his true potential. I

(MORE)

(CONTINUED)

MS. ELLINGTON (cont'd)
would like to see him more engaged
in challenging himself and stop
trying to simply squeak by.

CLAIR
Where does he stand right now as
far as his grades go.

MS. ELLINGTON
(A bit dismayed)
Um, he is currently setting at
C-plus.

CLAIR
His uncle and I haven't been as
diligent as we should be helping
him out on his home work. I feel
some of this is my fault. I promise
we will try and be more attentive
and help make sure he works harder.

MS. ELLINGTON
I have worked out an agreement, a
contract if you will that out lines
where I would like to see Chris in
a month grade wise. It helps if we
have something on paper that
reflects our expectations.

CLAIR
May I see it?

Clair reviews it for a moment.

CLAIR
Seems pretty self explanatory.
Chris what do you think?

CHRIS
Whatever you think is best.

MS. ELLINGTON (O.C)
If I could just get you to sign it?

CLAIR
Sure, have a pen?

Clair leans over and signs the paper and hands it back to
Ms. Ellington.

(CONTINUED)

MS.ELLINGTON

Kellie looks at the signed contract and the report card that was signed. The two do not match.

MS.ELLINGTON (CONT'D)

You know I can't help but get the feeling this whole thing, you, me this meeting, it somehow feels, I don't know, rehearsed.

CLAIR

I'm sorry?

MS.ELLINGTON

When I spoke with you regarding Chris's holding back, you asked what his grades were.

Looking at the two of them.

MS.ELLINGTON (CONT'D)

It seems you would know seeing how you signed his report card less than a week ago.

MS.ELLINGTON (O.C)

You're not Chris's Guardian? are you?

CLAIR

Chris?

MS. ELLINGTON

And I would assume neither is his uncle?

CLAIR

Chris?

MS. ELLINGTON

I think I have enough to warrant child protective services need to take a look at what's going on.

Ms.Ellington gets up to go when Chris stands up and stops her.

CHRIS

No, wait, look; lets everybody- Look, would it help to tell you I am doing just fine without you calling a bunch of authorities and stirring up a mess of shit for me.

(CONTINUED)

MS. ELLINGTON

First of all, I don't appreciate your cussing. Secondly, you either start making sense about what's going on or I walk.

CHRIS

Fine, but I want you to remember something. Your stepping into my world. OK? I didn't ask you to. So please try and keep an open mind about everything. OK? We good?

KELLIE

Sure, were good.

CHRIS

Come on then, let's go for a ride.

23 EXT. CHRIS'S HOUSE FRONT YARD-LATE DAY-FRIDAY 4:20PM 23

CHRIS

No, not that.

Pointing to the car. Then pointing to a ATV (all Terrain vehicle)

CHRIS (CONT'D)

This.

MS. ELLINGTON

You cant be serious.

CHRIS

Want to know or not?

MS. ELLINGTON

Fine, just don't kill me.

The two of them get on the ATV and start around the house on a trail leading further into the property as Clair gets on the phone to call someone.

24 INT. CHRIS HOME-DAY 4:20PM 24

Picks up the phone.

CLAIR

They are coming. Yea, you heard me right. They are coming.

CUT TO:

25 EXT.CHRIS AND MS.ELLINGTON ON ATV IN MOTION-DAY

25

The two of them are on a trail driving further into the woods as she begins to look around nervously.

MS.ELLINGTON

Yelling over the noise of the ATV.

Look, maybe this isn't such a good idea. Let's just turn around and go back.

Chris says nothing. He just continues to drive. A few moments go by and she speaks up again.

MS.ELLINGTON

Look, I thank it would be appropriate to just turn around now.

Chris just smiles as he drives.

The ATV comes up to a gate further up the trail.

26 EXT.GATE ENTRANCE -LATE DAY-FRIDAY

26

The ATV with Chris and Ms.Ellington pulling up as the gate starts to open.

The ATV comes to a stop, then resumes through to there destination.

CUT TO:

27 EXT.FRONT OF MAIN HOUSE - LATE DAY

27

The ATV is pulling up to a house. An expanse of a very well built and maintained property down in a small valley. We see Ms.Ellington looking around, not quite believing what she is seeing. Coming to a stop, Chris turns off the ATV.

CHRIS

Safe and sound.

MS.ELLINGTON

Where?

Chris looks around for a moment and then looks at Ms.Ellington. People are moving around in the background. Busy doing things. Getting ready for something.

(CONTINUED)

CHRIS

Home.

MS. ELLINGTON

I don't understand. Why did we, how is it that

CHRIS

I promise I will do my best to answer any questions you might have. But first I have my own contract for you. You don't have to sign it, you just need to understand it. OK?

MS.ELLINGTON

Tell me first.

CHRIS

My life, it's centered around trust. Can I trust you to keep what you learn here a secret. Not from authorities, there is nothing going on here that is illegal, but from school and anyone associated with it. Can I trust you to do that?

MS.ELLINGTON

Looking around.

MS. ELLINGTON (CONT'D)

Yeah, OK, sure. You have my word.

CHRIS

Good, let me show you around.

MS.ELLINGTON (O.C)

So who owns all of this?

28 INT.CHRIS'S REAL HOME - LATE DAY

28

They walk through the front door of a very tasteful home. Done in a southwest motif.

CHRIS

I do.

MS.ELLINGTON

You do? I don't understand. Do you and your guardians live here? I mean how is it, wait, there are no

(MORE)

(CONTINUED)

MS.ELLINGTON (cont'd)
guardians are there? The trailer,
that woman?

Chris puts his hands up.

CHRIS
Just, everything will make sense,
OK? Would you like something to
drink?

MS.ELLINGTON
Yes.

Chris walks over to the bar and makes something for her and
brings it around to her.

MS.ELLINGTON
Thank you. What about my car?

CHRIS
It's being brought around.

MS.ELLINGTON
You're not going to drive it
through that trail are you?

CHRIS
They will be bringing it around the
front entrance. We came through the
back.

MS.ELLINGTON
I see.

Taking another sip.

MS.ELLINGTON
So,

CHRIS
Right, have a seat.

They both walk into the open area living room and set down
on an oversize leather couch.

CHRIS
There is no short explanation for
this but I will start by giving you
the broad strokes and we can work
on filling in the numbers as we go.
Fair enough?

(CONTINUED)

MS. ELLINGTON

I think that's fair.

CHRIS

Good. As I'm sure you're aware, I lost my parents and little sister in a car wreck. When I was eight years old

FLASH BACK:

29 EXT.EIGHT YEARS EARLIER- DAY 29

A scene where we see an eight year old Chris being led into a foster home by a case worker.

CHRIS (V.O)

The state tried to make me live with other families.

FLASH FORWARD:

30 INT. CHRIS'S LIVING ROOM-PRESENT DAY 30

CHRIS

Clear so far?

MS. ELLINGTON

So far.

CHRIS

So on it went,

FLASH BACK:

31 EXT.EIGHT YEARS EARLIER- NIGHT 31

An eight year old Chris jumping through a window at night with a few things in a bag.

CHRIS (V.O)

They would keep putting me in foster homes and I would keep running away.

32 EXT.EIGHT YEARS EARLIER- NIGHT

32

An eight year old Chris coming up behind a motel and curling up next to a dumpster. Pulling out a small blanket and wrapping it around him.

CHRIS (V.O)

I would always end up sleeping behind this one run down motel up the street from where our apartment used to be when my parents were alive.

33 EXT.EIGHT YEARS EARLIER- NIGHT

33

An old man in a wife beater walking up to and kneeling down beside Chris as he slept.

CHRIS (V.O)

Finely an old man saw me and took me to his motel room.

FLASH FORWARD:

34 INT. CHRIS'S LIVING ROOM-PRESENT DAY

34

CHRIS

He was very nice. For some reason I felt as though I could trust him. Time went by and I became the kid all of the motel folk there covered for. Each would help out just a little. They didn't have much, but it didn't matter. I think in some way helping me made them feel better about ruining their own lives.

MS.ELLINGTON

So your telling me that you have lived on you're own sense you were eight years old? No money, no guidance, nothing?

CHRIS

I had what I needed. People who had my back and a roof over my head. I was more happy there than in any foster home.

(CONTINUED)

MS.ELLINGTON
 What about CPS, weren't they
 looking for you?

FLASH BACK:

35 EXT.EIGHT YEARS EARLIER-HOTEL-DAY 35

Case workers talking to the old man in the motel door way.
 He is nodding his head in a NO manner. Chris is hiding
 around the corner.

CHRIS (V.O)
 From time to time they would come
 around after someone spotted me in
 the area but eventually

FLASH FORWARD:

36 INT. CHRIS'S LIVING ROOM-PRESENT DAY 36

CHRIS
 They just stopped looking.

MS.ELLINGTON
 And you were raised by motel folk?

CHRIS

Nodding

CHRIS (CONT'D)
 Uh Hum.

MS.ELLINGTON
 What about when you were sick, or
 needed clothing?

CHRIS
 There were charities, all of which
 I now give to annually.

MS.ELLINGTON
 The people who raised you, what
 happened to them?

CHRIS
 Some moved, a couple, like the man
 who took me in died. Some now work
 for me.

(CONTINUED)

MS.ELLINGTON

Work for, work for you? What do you do that you have people working for you?

CHRIS

We can get to that later. But right now, let me show you around.

MS.ELLINGTON

All right.

CUT TO:

37 EXT. CHRIS'S HOUSE FRONT YARD-LATE DAY-FRIDAY

37

Chris and Ms. Ellington walk out into the court yard. The property is a hundred acres. No neighbors. There is a lot of activity going on. Excitement is in the air as people are setting up for tonight's party. Workers are setting up a huge stack of wood for a fire later. A small stage is also being sound checked for a live band later that night. Tables are being set up for the food and drinks on another side of the court yard. The two are walking.

MS.ELLINGTON

So what's going on

CHRIS

A party. We do this once a month.

MS.ELLINGTON

Who comes?

CHRIS

A group of friends I trust. You remember what I said about trust?

MS.ELLINGTON

Yes

CHRIS

Stopping and turning to her.

CHRIS (CONT'D)

Come to the party.

MS.ELLINGTON

No, I

(CONTINUED)

CHRIS

I insist. After all, you said you wanted to know everything, right?

MS.ELLINGTON

Yes But

CHRIS

You can stay in the guest house. Come on let me show it to you. If you don't like it, you can leave. Fair enough?

MS.ELLINGTON

Alright then, let's have a look.

CUT TO:

38 INT.GUEST HOUSE - LATE DAY

38

The two of them are standing in the living room of the guest house. It is very well appointed. A single bedroom cottage for visiting guest.

CHRIS

So, will this do?

MS.ELLINGTON

Nods her head in approval.

CHRIS

Good. It's getting late. I need to get ready. Would you like to look around while I go and get a shower?

MS.ELLINGTON

That will be fine.

CHRIS

Great, I'll see you in a bit.

Chris walks out and the door shuts. She continues to walk around the cottage, through the bedroom and bath, the kitchen and on to the back patio where there is a beautiful view.

CUT TO:

39 EXT.COURT YARD - SUN SET 39

Tiki torches are being lit by the help as the caterer's arrive with the food. People start showing up and getting out of cars to be parked by valet. Very nice cars driven by students. All well dressed, not like at school.

40 EXT.COURT YARD - SUN SET 40

Several bars are set up and being tended by waiters. Around the courtyard, Ms. Ellington starts to recognize some of the students who are arriving. Chris comes out of his house and is being greeted by some of the students. His appearance is different. Instead of flannel shirt and blue jeans, he is in very comfortable yet expensive cloths. Music starts being played by a DJ in the background. Chris walks up to Ms. Ellington with a couple of friends. One of the students say hello, and her reply is

41 EXT.COURT YARD - SUN SET 41

MS.ELLINGTON
Please call me Kellie.

JEFF
Kellie, I would like you meet my
girlfriend

The two of women shake hands and smile at one another. This is when we meet BETH GARRISON. A slender athletic brunette with a very genuine smile and demeanor.

JEFF (CONT'D)
Beth.

KELLIE
It's very nice to meet you.

BETH
Likewise.

KELLIE
Do you go to our school? you look
familiar.

FLASH BACK:

42 INT.SCHOOL HALLWAY - DAY PREVIOUS TIME AND DAY

42

A scene where Kellie is walking down a hallway and passes by a student wearing over sized ratty clothing with her hair done completely different. Almost goth. In slow motion, they both make eye contact.

FLASH FORWARD:

43 EXT.COURT YARD - SUN SET-PRESENT

43

Kellie remembers and makes the connection that the two are indeed one in the same person.

KELLIE
Wow, you look so

BETH
(Smiling warmly)
Different?

KELLIE
To say the least.

BETH
Chris hasn't explained any of this to you yet? Don't worry. It will all make sense.

KELLIE
That's what he said.

BETH
Come on let's get you something to drink.

Looking over at Chris and Jeff

BETH (CON'T)
I'm stealing her guys.

Beth grabs Kellie's hand they walk off to go to one of the bars and we return to Chris and Jeff.

JEFF
So what have you told her?

CHRIS
Not much yet. I don't want all this to freak her out. Let's let it settle in before we take it further.

(CONTINUED)

JEFF

Right. So who'd you get to play for tonight.

CHRIS

ABBA

JEFF

Oh shut up

CHRIS

No really I

JEFF

No really shut up, come on who did you get?

CHRIS

Sylvia

JEFF

They agreed? You have got to be kidding me? I'm telling you brother, you are the luckiest orphan I know.

Chris nods with a grin at Jeff.

More people are showing up and a group is heading towards Jeff and Chris. They all blend together and start shaking hands and hugging.

44

EXT.COURT YARD BAR - SUN SET

44

Kellie and Beth are both standing by a bar with a couple of drinks in their hands looking on at the group surrounding Jeff and Chris.

BETH

So your Chris's math teacher?

KELLIE

Right now, I'm not sure what I am.

BETH

Don't let this mess with your head. Chris is a great guy. One of the best. I love him. We all do.

KELLIE

How did all of this come about? I mean, an inheritance? Where did this come from?

(CONTINUED)

BETH

Inheritance? No. Chris is self made if there ever was. Smartest man I've ever met. Every bit of what you see, done on his own. But I don't want to get to far ahead of things. It'll get explained to you. And if you listen, he'll make you rich as well.

KELLIE

As well?

BETH

Come on, let's join the party.

The two girls walking towards the group

45 EXT.COURT YARD - ALMOST SUNDOWN

45

Chris and Kellie are in line at the buffet getting something to eat. Moving slowly through the offerings, they talk.

CHRIS

So, what do you think so far? Are you enjoying yourself?

KELLIE

I am, thank you, but also remember, I am here in an official capacity as well.

CHRIS

I understand, but that doesn't mean you can't let down your guard a bit either. If I've shown you one thing, it's that I am taken care of, right?

KELLIE

Yes, but what about structure, boundaries, the things you can only get from

CHRIS

A parent?

KELLIE

A guardian.

(CONTINUED)

CHRIS

So I ask you, at what point in life is the cord cut? When do you say, OK, I'm ready to be on my own? I've seen 40 year old men still living with their mom who never got that message, but here, tonight, you are going to meet some of the brightest minds who say I don't have to wait till eighteen. I want it now. Remember, you promised an open mind.

KELLIE

Yes I did and I will keep that promise.

46 EXT.COURT YARD - ALMOST SUNDOWN

46

Chris and Kellie are sitting at a table with several other students eating. Activity all around and festive.

CHRIS

OK, my turn to pry. Why did you become a teacher?

KELLIE

Well my mom was a teacher, and my dad was a teacher.

CHRIS

That not what I asked, why did you become a teacher?

KELLIE

Nobody has ever asked me that before.

Chris smiles while he is eating.

KELLIE

No seriously, I do wonder that sometimes myself. I wonder if maybe I just became a teacher because it was expected of me. Don't get me wrong, I love it but I have asked myself if my parents hadn't been teachers, would I have been one as well.

(CONTINUED)

CHRIS

Is that part of the structure you were just talking about?

KELLIE

Point well taken. Do you mind if I ask you something?

CHRIS

Can I say no?

KELLIE

You can.

Chris stops eating, wipes his mouth and looks at her intently.

CHRIS

Pull.

KELLIE

What's the deal with the split lives. Why are all of you living one way at school and another way here? I'm trying to understand it.

CHRIS

You want to know why we don't show this side of ourselves at school?

Some of the other students at the table slowly start to take notice of the conversation and began listening in including Jeff and Beth. Chas is also at the table.

CHRIS

(Overly serious)

Well, it's like this. We are a group of people all with certain expertise in which to contribute to the common good of our objective.

KELLIE

And exactly what is that objective?

Chris looks around the table and then back at Kellie.

CHRIS

To bring about the collapse of our government.

KELLIE

What, wait a minute, you can't be serious, why would you want to

(CONTINUED)

Chris starts to laugh and so does the rest of the table.

KELLIE

OK, fine. Well served. The crow is delicious.

CHRIS

No seriously. I'm sorry. I couldn't help myself.

BETH

Your bad.

CHRIS

Years ago I learned that what I had to offer can only take me so far, so I began surrounding myself with people who knew things I didn't. Jeff here was the first and together we have recruited over seventy people with skills in areas that help us all to make money. Tonight we welcome Chas to our group.

KELLIE

All students?

CHRIS

Well yea, why not?

KELLIE

And you guys think you can do it better than seasoned collage trained adults?

CHRIS

We don't think, we are doing it better.

KELLIE

So a few nice cars and some

CHRIS

Our companies hold over 400 million dollars in combined assets in six countries. We have enough money and credit at our disposal to not only deposit money into a bank, we can buy the bank.

(CONTINUED)

KELLIE

Looking to Beth and Jeff.

KELLIE (CONT'D)

So, what do your parents think of this?

BETH

They don't know. Nor will they. My fathers bad business decisions kept them from ever realizing their dreams. Why should I follow that trend and allow him to do the same with my money. Just because I'm underage doesn't mean they are entitled to my earnings.

JEFF

Beth's right on. Example, look at the child stars who allowed their parents to manage their money until they were eighteen, just to find their money was squandered leaving the kid nothing.

KELLIE

Yea, but you are so young.

CHRIS

At what age should good business standards start? Gymnastics, figure skating, singing? Some of the greatest people on earth are all peaking in their teens. We are simply taking the money we earn and securing our own futures.

BETH

You asked earlier why we have two different lives. At school we are what's expected of us. Here, now, this, this is who we are.

KELLIE

I'm sorry but this is all a little much. You do understand my skepticism? Right?

CHRIS

Absolutely. But isn't that why you are here this weekend? to learn about me? In fact, if you don't

(MORE)

(CONTINUED)

CHRIS (cont'd)
have any plans tomorrow, you can
set in our business meeting. Maybe
that will help clear some things
up.

KELLIE
I'm free.

CHRIS
Great. Now if you will excuse me, I
have an introduction to make.

Chris gets up from his chair.

47 EXT.COURT YARD - DARK BACK LIT WITH LIGHTS AND TIKI'S 47

Chris jumps up on the stage set up for the entertainment
later in the night and taps on a mic.

CHRIS
Everybody

The crowd quiets down quickly.

CHRIS
Thanks guys. Tonight has a lot of
promise. Thanks for coming. As you
know we are bringing in a new
member to the group tonight. Chas?

The crowd begins to applaud and cheer as Chas makes his way
to the stage.

CHRIS
As with tradition, we like to bring
in our new members with a welcome
aboard trinket. Jeff?

Jeff comes running up. Everyone is clapping and cheering.
Chris hands the microphone to Jeff.

Beth leans over grabbing Kellie's hands, smiling.

BETH
This is where it gets fun.

Kellie looks at Beth and then looks at what is happening on
stage.

(CONTINUED)

JEFF

All of you know the vetting process
and how grueling it can be. Chas,
you passed with flying colors
brother. Welcome aboard. We hope
you enjoy the perks.

Jeff tosses Chas something and he catches it. Right as they
are driving a brand new BMW around from the back of the
stage.

KELLIE

Miming the words.

KELLIE (CONT'D)

Oh My God.

Chris and Jeff shaking Chas hand on stage. Chas is
hysterical. The three are walking down the stairs of the
stage when everyone gets up and starts towards them. Each
person grabbing a bottle of champagne as they walk by a
table heading over to the three guys.

CHRIS

Yelling out and holding up a champagne bottle.

CHRIS (CONT'D)

Ladies and gentlemen, our newest
member.

Everyone comes in and starts to pop open champagne bottles
and shaking them, spraying a mountain of bubbly.

Kellie, looking at what is going on. Stunned.

Chris pulling away from the group and going back up on the
stage. He walks up to the microphone.

CHRIS

Alright guys, light it up.

A couple of men walk over the massive pile of wood in the
center of the court yard and tosses Tiki's into it,
instantly lighting it up. Chris is soaking wet with
champagne as is everyone else. While the crowd is grouped
around and congratulating Chas, Chris has an announcement.

CHRIS

OK, let's do it. Sylvia.

(CONTINUED)

The crowd stops for a second and then erupts as Sylvia comes on stage. Chris bumps hands with the lead singer and leaves the stage.

LEAD SINGER

This is for Chas.

The band goes into a version of there latest hit, and the crowd goes nuts.

48 EXT.COURT YARD - DARK BACK LIT WITH LIGHTS AND TIKI'S 48

Chris walks up to Kellie.

KELLIE

I have to hand it to you. That was impressive.

CHRIS

Staring her straight in the eyes. Smiling and grabbing her hand.

CHRIS

Come on

KELLIE

OK

The two of them walk into the crowd. She is hesitant and simply watches as Sylvia is going into the main part of the song.

CHRIS

(Yelling over the crowd)
At school, your Ms. Ellington.
Where's Kellie?

KELLIE

There's time; one question? Why all this just for a new member?

CHRIS

Gently grabbing her arms and leaning close to her.

CHRIS (CONT'D)

(Whispering in her ear)
Because tonight the world's newest millionaire was just made. Chas will do great things for me and in turn, I will make him rich.

(CONTINUED)

Chris pulls away and smiles as the music gains in momentum and the crowd goes into a fever pitch as the song hits it's crescendo. They both smile at each other and turn to hear the music.

OVERHEAD VIEW: OF THE CROWD THROWING THEIR HAND UP AS THE GROUP IS PERFORMING ITS HIT SONG.

This group is having a blast with the bonfire raging, the group playing and the crowd rolling like waves. The scene slows down and begins to--

FADE OUT:

49 INT.GUEST HOUSE BEDROOM - MORNING - DAY

49

Kellie is sleeping. She then begins sniffing slightly as if something was smelling good. Kellie starts to wake up. She sits up and sees a robe laying there by the bed and puts it on. There is someone in the kitchen cooking. An older woman, she turns and smiles at Kellie. This is where we meet GLORIA.

GLORIA

Good morning.

KELLIE

Morning.

GLORIA

Some party last night, huh?

KELLIE

You can say that. What time is it?

GLORIA

A little after eight. Want some coffee.

KELLIE

Please.

GLORIA

How you take it?

KELLIE

Black

GLORIA

Here you go sweetheart

(CONTINUED)

KELLIE

Thanks.

Kellie takes a sip and she and Gloria then walk over to the breakfast area table and have a seat.

GLORIA

Can't say I've seen anyone as pretty as you coming around here before.

KELLIE

I'm his teacher.

GLORIA

Careful, you might end up a student. See, I was there at that motel years ago when John found Chris. I work for him now. I sure do love that boy. Couldn't love him more if I'd made him myself.

KELLIE

You were at the motel?

GLORIA

And now who's taking care of who?

KELLIE

You rich to?

GLORIA

Me? no, I'm too old to care about those things. Instead, he's given me back something I lost a long time ago at that motel.

KELLIE

What's that?

GLORIA

Dignity. Come on let's get you fed so you can get over there.

Gloria gets up to go to the kitchen to finish with breakfast as Kellie sips on her coffee.

CUT TO:

Eight students are around a table. Jeff is there as is Chas, Beth and some other students. Kellie walks in.

CHRIS

OK, with the current contract, we will exercise a transfer of full bargaining power with privilege of ownership. Concerta will want to go to the table asking for it all but we want only

CHRIS

To Kellie.

CHRIS (CONT'D)

Good morning.

Several other students say good morning to Kellie as well.

KELLIE

Morning, am I interrupting?

CHRIS

No of course not, we are just putting some finishing touches on a contract sale we will be negotiating this morning. Were almost done. Have a seat.

Kellie grabs a cup of coffee and walks over to have a seat while the meeting goes on.

JEFF

Chas, I want you on your toes on this. Milton with Concerta will try and find your weak spot being new and all.

CHRIS

In fact, Chas you will take point on the variance of percentages we will negotiate. We will only bargain between fifty one and fifty nine. No more, no less.

JEFF

That's right, we want to sell controlling interest, and still maintain our shares for future revenue as well.

(CONTINUED)

CHAS

Got it.

CHRIS

See you guys there at ten thirty.

Everyone gets up.

CHRIS

We should go by your house and get you a change of clothes on our way out.

KELLIE

That would be great

CHRIS

By the way, do you get air sick?

KELLIE

Air sick?

CUT TO:

51 EXT. SMALL AIRPORT - DAY

51

A Cessna King Air is warming up as several people are walking to the airplane including, Chris, Chas, Jeff, Beth and Kellie. Also, some well dressed men boarding the plane as well.

CUT TO:

52 INT.KING AIR AIRPLANE -DAY

52

The captains voice as the plane reaches the intended altitude.

CAPTAIN (V.O)

Good morning. The weather in San Diego is 87 degrees. With minimum turbulence, we should be arriving in about two hours.

CHRIS

Alright. Good morning.

Everyone saying good morning.

(CONTINUED)

CHRIS

I would first like to introduce a new member of our group to you. Chas comes to us recommended by Jeff so we know to expect great things.

The three men reach over and shake Chas hand and introduce themselves. This is also where we meet MILTON OLIVER. A man in his late twenties, a bit nerdy with horned rimmed glasses. Wearing a white cotton short sleeve shirt and a tie.

CHRIS

We have available for acquisition a band who has shown great potential with its last recording which of course we did at Trinity records with a total sale of two hundred thousand units and over three hundred thousand downloads. Chas?

CHAS

We have five songs down at trinity with a schedule of six more over the next three months with release due in the Thanksgiving corridor.

MILTON

What's the base?

CHAS

Sixteen to twenty year old's. But with some limited crossover appeal. Of the eleven songs on the upcoming release, we feel strong on four of these and a fifth that once tweaked should be the cover track.

MILTON

The genre?

CHRIS

Death metal

MILTON

The name?

CHRIS

Two of the members had formed a band a few years ago called Placenta burrito.

(CONTINUED)

MILTON

Sounds like a Spanish war ship.

CHAS

With the limited success of that venture they went on to employ two members of Slashing Mary.

MILTON

I remember them. Always on the fringe.

CHAS

To form train wreck.

MILTON

Train wreck? Really; lets sample it.

Jeff hands headphones to everyone.

CHRIS

This should give you the direction their on and what they want to say.

Muffled sound on the headphones. Notes are being taken by Chris and Milton.

MILTON

Pulling off the head phones.

MILTON

Nice, and the asking?

Chris glances to Chas.

CHAS

Ten thousand a point with a fifty one percent buy in and a ceiling of fifty nine percent.

MILTON

All or nothing. I want this band.

CHAS

Then it's nothing.

Milton looking at Chris and then at Chas.

CHAS

With fifty one percent, you get discovery claim and full venue
(MORE)

(CONTINUED)

CHAS (cont'd)
direction and proceeds as the
majority holder. But were not
giving the boat away. We will keep
our vested interest.

Kellie looking on amazed.

MILTON
OK. But can we make it sixty? I
hate odd numbers.

Chas looks at Chris and Chris grins and gives a nod.

MILTON
Grabbing his phone and dialing.

MILTON
You want it put into the Trinity
account?

CHRIS
While looking down writing.
That will work.

MILTON
On the phone.
Cynthia, please transfer six
hundred thousand dollars into
Trinity LLC. Attention Chris
Rutherford. Do you want a reference
number?

CHRIS
Na

MILTON
Thank you Cynthia.

Milton hangs up the phone.

MILTON (CONT'D)
Done. The rest we will leave for
the lawyers to mop up.

CHRIS
Congratulations Milton.

(CONTINUED)

Reaching over to shake his hand as with all of the others shaking each others hands. Milton takes his horned rimmed glasses and slides them up on his head. Puts his hands on his shirts as does all of the men.

MILTON

Ready?

CHRIS

Let's do it.

MILTON

Now.

All of the men rip their shirts open to reveal Hawaiian shirts underneath. They all start to take off the outer shirt they had on; while laughing.

CHRIS / MILTON

Both saying at the same time.
Now it's a done deal.

Kellie starts to laugh. A lady stewardess brings in drinks for everyone.

FADE OUT:

53 EXT.SAN DIEGO AIRPORT - DAY

53

The plane has landed and the engines are off. Cars are being pulled up to the plane. Milton and his go to a car, Jeff and Chas along with Beth go in another and Chris and Kellie get into their car.

CUT TO:

54 EXT.CHRIS'S CAR - DAY

54

Chris and Kellie driving down the road. A beautiful California day, a convertible and a new sale in the books.

CHRIS

So what did you think of Chas back there? Pretty good huh?

KELLIE

I'm not sure what impressed me more. The fact Chas pulled it off perfectly or the fact you gave him such a big assignment on the first

(MORE)

(CONTINUED)

KELLIE (cont'd)
outing. It was gutsy, I'll give you
that.

CHRIS
Milton is a friend. On a good day
he'll eat the strongest talking
heads alive.

KELLIE
So your saying this was set up?

CHRIS
No, Milton offered Chas no room,
but he didn't fillet alive him
either. Milton understands how to
bring good talent up. Down the
road, he'll get a special deal for
today. Hell he might end up hiring
Chas away from me. Bottom line, we
gave Chas what he needed most today
and that was confidence and he did
good. Not to mention when he looks
at his bank account on Monday,
there will be an extra twenty five
thousand dollars in it.

KELLIE
You have got to be kidding me.

Chris is acting like he is figuring something on a chalk
board with hand gestures.

CHRIS
No, no your right. It's thirty
thousand. I almost short changed
the man.

Kellie just looks at Chris with her mouth slightly open
again nodding her head. She then turns to look out to the
side for a view.

CUT TO:

55 EXT. CHRIS'S SEA SIDE CONDO -DAY

55

The two pull up to a small two story condo. Grab some things
and start towards the door.

56 INT.CHRIS'S SEA SIDE CONDO -DAY

56

Kellie and Chris come into the condo, bags in hand as she is looking around.

CHRIS
It's a two bedroom.

KELLIE
Point the way.

Chris shows her into the bedroom she will be staying in. She opens the closet door to put something in and on the floor is a box of trophies. She leans down, picks one up to read it. On the bar it states. Chris Rutherford- 2007 Advanced division - First Place.

KELLIE
What's this? First place. Karate, you?

CHRIS
You hungry?

KELLIE
Starved.

CHRIS
There is a place just down the board walk that makes great fish taco's.

KELLIE
And were waiting on what?

CUT TO:

57 EXT.BOARD WALK SAN DIEGO - DAY

57

The two of them are walking along the board walk eating taco's. The sun is high, activity everywhere.

KELLIE
You know this is all very intriguing.

CHRIS
What?

KELLIE
This whole weekend, you. The situation. I just watched a sixteen
(MORE)

(CONTINUED)

KELLIE (cont'd)

year make more in an hour than most people make in twenty years. And you handled it so gracefully. I don't mean to, I mean, look what you have accomplished, it's impressive. Hear me out, OK?

CHRIS

OK

KELLIE

I got into this whole thing thinking that you might be in some dangerous situation that obviously doesn't exist. Now I find myself on a completely different path than when I first started out.

CHRIS

And what's that?

KELLIE

Perhaps to figure out who I am.

CHRIS

A man once told me something that stuck. Don't think it's stupid, OK?

KELLIE

OK

CHRIS

Holding his hands up as though to pray.

CHRIS (CONT)

He said there are two paths you can go by but in the long run, there still time to change the road your on.

KELLIE

Wow. Gandhi?

CHRIS

Robert Plant, Led Zeppelin.

KELLIE

Smacking him on the shoulder
You are such a

(CONTINUED)

CHRIS

Child abuse. Ms. Ellington stop.

KELLIE

Your gonna think child abuse.

CHRIS

No really though, don't hold your self to the expectations of what others want you to be. Here's an idea, instead of thinking outside the box, invent a different box.

KELLIE

What are you, teen Buddha?

CHRIS

Na, just a very lucky orphan.

KELLIE

OK, one more. Those trophies, that fight.

CHRIS

Can we leave this one in the I have my reasons file and not pry?

KELLIE

Sure, fair enough.

CUT TO:

58 INT.CHRIS'S SEA SIDE CONDO -LATE DAY

58

Chris is on the phone with Jeff. Kellie is on a bar stool sipping a glass of wine. The sun is setting through a window and low music is playing in the background.

CHRIS

I'm not sure what we are doing tonight.

He looks over at Kellie and whispers.

CHRIS

In or out?

KELLIE

In

(CONTINUED)

CHRIS

Na. We're just going to stay in tonight. It's been a busy weekend and we have a full day tomorrow. Oh and tell Chas he did great today and I can't wait to make his week on Monday and we all know what that means. Ching. Alright sounds good and be safe. Love ya too bro.

Chris hangs up the phone.

CHRIS

Good, I get to cook for you.

KELLIE

Only if I get to help.

CHRIS

Well come on then.

She gets up and comes around the bar into the kitchen to help prep dinner.

CHRIS

Thanks for bailing me out. I really didn't want to go out tonight.

KELLIE

You and Jeff, your close.

CHRIS

I love him. He is the one person who will tell me what I need to hear even when it's not what I want to hear. Those people are as rare as hens teeth.

KELLIE

Pulling some stuff out of the fridge. Both of them working side by side.

59

INT.CHRIS'S SEA SIDE CONDO -EVENING

59

Kellie and Chris are setting in the living room eating dinner. The wind calmly blowing through an open sliding door. The sun now gone.

KELLIE

My turn to pry.

(CONTINUED)

CHRIS

OK.

KELLIE

How did all of this start?

CHRIS

You want to know how I got all of my money?

KELLIE

Well yea

CHRIS

Fair question. But I get ask a personal question as well.

KELLIE

Deal.

CHRIS

I roamed with a group of pygmy migrants who

KELLIE

Be serious.

CHRIS

When I was at the motel, I used to dredge the dumpsters for what ever I could find. One day I came a cross a beat up four track mixer

FLASH BACK:

60 EXT.EIGHT YEARS EARLIER - DAY

60

Chris is in a dumpster when he finds a trashed four track mixer.

CUT TO:

61 INT. EIGHT YEARS EARLIER - DAY

61

Chris is cracking the mixer open to view what was on the inside.

CHRIS (V.O)

I knew it didn't work but for some reason, I felt I needed to fix it. Don't ask me why, I just felt it.

FLASH FORWARD:

62 INT.PRESENT DAY- CHRIS'S CONDO - NIGHT

62

CHRIS

So I started working on it. Weeks went by, and after a couple of months, POW, I fixed it. Something in me changed right then and there. It might have been just a busted up old four track mixer, But to me I had the keys to the kingdom in my hands. So after that, I started to come together with bits and pieces of other sound equipment and one day

FLASH BACK;

63 INT. EIGHT YEARS EARLIER - DAY

63

Chris's motel room. A small sound set up with a small black boy working out a rap song while Chris was working on the mixer recording a tape.

CHRIS (V.O)

I found I had a knack for recording. The first attempts were crap, but as I learned what to listen for and how to hone the sounds,

FLASH FORWARD:

64 INT.PRESENT DAY- CHRIS'S CONDO - NIGHT

64

CHRIS

I realized I could do this. I could make music. The whole thing kind of exploded from there. Soon I was not only building equipment that suited my needs but I was also building talent that was paying my bills. And then, then it happened, a hit. A rapper with raw natural talent. He was local and had potential. One song, one mix, one recording and bam, ten thousand dollars to buy my rights. After that it was on.

(CONTINUED)

KELLIE

I guess it's no sense asking what you want to be when you grow up.

CHRIS

My turn.

KELLIE

Fire.

CHRIS

Have you ever loved and lost?

KELLIE

Isn't that a little too personal

CHRIS

For who?

KELLIE

I don't follow?

CHRIS

Is it too personal for just anyone to ask or is it too personal for someone whom you practically know everything about already?

KELLIE

I see your point. OK I will give you this one but it stays here.

CHRIS

Swear.

KELLIE

Yes I have loved and lost? I was a freshman in collage. He was a professor. I was so stupid. he told me

CHRIS

Its all good. I get it. I'm sorry. Thank you for being honest.

KELLIE

Staring a hole in Chris.

KELLIE (CONT'D)

Your very special Chris.

(CONTINUED)

CHRIS

I can say the same for you. What teacher would go through what you did just to make sure I was OK?

KELLIE

Chris?

CHRIS

Looking at Kellie.

KELLIE

Thank you for allowing me the chance to get to know you. You didn't have to.

CHRIS

And what, be taken away by CPS?

KELLIE

Laugh all you want.

As they touch glasses.

KELLIE (CONT'D)

But tell me this, what's next for Chris Rutherford?

CHRIS

I'm glad you asked. I'll show you tomorrow.

KELLIE

I'm going to get some sleep then.

Kellie gets up to go to bed.

KELLIE (O.C)

Good night

CHRIS

Good night, bright and early.

Chris sets back in the couch and puts his hands behind his head and starts off and smiles.

FADE TO:

65 INT.CHRIS'S CONDO MORNING -DAY

65

Kellie comes walking out of the bedroom fresh and ready for the day. Chris is in the kitchen pouring a cup of coffee and hands it to her. Some back packs are on the floor full of stuff.

CHRIS
Black right?

KELLIE
Um hum. Thanks, so where to?

CHRIS
Putting some stuff in the bags.

CHRIS (CONT'D)
Cross roading.

KELLIE
Cross roading?

CHRIS
Looking up at her smiling.

CHRIS (CONT'D)
Uh huh.

CUT TO:

66 EXT. CHRIS'S CAR - DAY

66

Chris and Kellie in the convertible. Driving through the hills of California.

KELLIE
So where exactly are we going?

CHRIS
Hard to say. The road will have to tell us.

KELLIE
Cryptic, I like it.

They continue to drive when suddenly.

CHRIS
There.

As he points and starts to slow down quickly.

(CONTINUED)

KELLIE

What, I didn't see anything.

CHRIS

Most people don't.

The car comes to a stop and he begins to back up. They come to a stop with the view of an old road side cross in view.

KELLIE

A road side memorial? A cross;
Cross roading.

CHRIS

Cross roading.

They turn off the car and get out. He reaches into the back seat and pulls out the two back packs and starts over to the cross. He arrives at the cross and puts down the back packs, crouches down and wipes the front of the cross to reveal the name James.

CHRIS

This is James

Kellie walks over and kneels down next to Chris.

KELLIE

He died here.

CHRIS

Doesn't look like anybody has
visited James in a while. First
thing we are going to do is spruce
him up. Then were going to take his
picture.

KELLIE

I see.

Chris pulls out some cleaner, hands a rag to Kellie and the two of them clean the cross up.

KELLIE

So how do you think he died?

CHRIS

On the old ones, it's hard to tell.
No skid marks, grass has grown
back, but if I had to guess, deer
strike.

(CONTINUED)

KELLIE

Why?

CHRIS

Only one cross, on this road, a head on at seventy would have been a double banger.

KELLIE

Double banger?

CHRIS

Double fatality. Sorry.

KELLIE

Maybe asleep at the wheel?

CHRIS

Could be but sleepers always end up head on-ing or t-boning a tree. No trees.

KELLIE

You've put some thought in to this.

CHRIS

I almost ended up as a road side cross. There, that looks pretty good. Now lets take your picture buddy.

Chris gets out a 35 MM camera and looks for a good position and angle to take the picture. When he finds one, he takes the picture.

CHRIS

Alright, let's find another one.

KELLIE

Sure

Loading up the car and taking off to find another cross. Back on the road.

CHRIS

Did you notice how easy it was to simply pass it by? Like it didn't exist except to the people who lost someone there.

KELLIE

So you go around looking for these crosses to fix up and then take pictures of them?

(CONTINUED)

CHRIS

Yea pretty much. It's a way of giving respect to someone who died while on their way to somewhere.

KELLIE

So how many do you do in a day?

CHRIS

Depends on the highway. Some stretches are more deadly than others. I know this may sound morbid but on a good day I can visit up to ten crosses.

KELLIE

And the pictures?

CHRIS

Remember last night, you asked what's next?

KELLIE

Yea

CHRIS

This is it. Well this was it. I'm on the second photo journal book based on roadside crosses.

KELLIE

The second book. You have already done one? Can I see it?

CHRIS

Sure as soon as it comes back from the publisher. It's a collection of roadside memorials. The book is called Crossroads.

KELLIE

Do you have a rough draft I can look at?

CHRIS

Yea, but don't get me wrong on this. I'm not doing this to make money. I'm doing it out of respect for the people who died there.

KELLIE

Any certain one stand out

(CONTINUED)

CHRIS

Besides my families, Yea, there is one that stuck. It was of a little girl and her mother. T-boned by a drunk driver. It was a new site, still fresh. When I walked it, I found a little teddy bear smudged with oil. I sometimes wonder if that girl was holding that bear when she was ushered into the presence of GOD?

KELLIE

What did you do with the bear?

CHRIS

Buried it next to her cross.

A few moments go by and-

KELLIE

Look theirs one.

They pull over to a site where there are several brand new crosses and flowers adorned in an area.

KELLIE

Wow

CHRIS

Yea, this was bad.

The two get out of the car and walk over to the memorial. Three crosses and flowers. They just stand there for a moment. It's quiet, the wind is blowing. Chris walks up to the road. He is looking at the skid marks and areas where engine fluid had been soaked up.

CHRIS

Look, there. See the paint. It indicates the four corners of the car. Notice how it's in a slight U shape. It means it's been T-Boned.

He puts one hand up and slaps a fist in the palm of his hand to indicate a t-bone. He points to a set of skid marks leading into the painted area where the t-boned car was resting.

CHRIS

See there, this car either was avoiding something and came into on coming or over compensated and

(MORE)

(CONTINUED)

CHRIS (cont'd)
could not recover in time. Either
way, this guy caused it.

Chris walks over to another area where there are four
corners painted on the side of the road.

CHRIS
See how short the car is. Crushed
all the way to the front seat.
These are two of the dead and the
guy on the passenger side of the
t-bone was the third.

He walked over to area on the side of the road where there
are a group of blue gloves and medical waste strewn about.

CHRIS
This is where they tried to save
one of them. Must have still been
alive.

CHRIS
But you see all of this charcoal?
They bled out. That's what they use
on blood, and over here is where
the life flight helicopter landed
and took off. See the metal skid
marks.

Kellie is following him. He stops and turns around to find
her stunned.

CHRIS
You see, every site reveals itself
if you let it. You want to know
what bothers me most?

KELLIE
What?

Chris walks over to where the medical waste is. He looks
down.

CHRIS
This. No one thinks to pick this
stuff up.

He pulls out a bag from his pocket and opens it. Puts on
some gloves and leans down to start picking up medical
waste.

(CONTINUED)

CHRIS (CONT'D)

People will come here to be where someone they loved died and mark it sacred. Just to find gloves with blood all over them. I'm telling you, it messes with your head.

Kellie puts on a pair of gloves as well and starts to help Chris pick up the waste.

FADE OUT:

67 EXT. CHRIS'S CAR - DAY 67

FADE IN:

Kellie riding in the front seat of the car reflectively looking out as they pass a cross. She looks over at Chris driving the car who is looking ahead.

FADE OUT:

68 EXT. SMALL AIRPORT - DAY 68

FADE IN:

The both of them as with the others getting on the plane to go back home.

FADE OUT:

69 INT.KING AIR AIRPLANE -DAY 69

FADE IN:

Kellie watching the other guys laughing and having some fun, but when they are not looking, Kellie turns and looks out the window profoundly affected by the day.

FADE OUT:

70 EXT. SMALL AIRPORT - DAY 70

FADE IN:

The plane arriving.

FADE OUT:

71 EXT. SMALL AIRPORT - DAY 71

FADE IN:

Everyone is getting off the plane and saying goodbye.

FADE OUT;

72 EXT. CHRIS'S HOUSE FRONT YARD-LATE DAY-SUNDAY 72

FADE IN:

The car pulls into the front yard of Chris's house. Everything from the party has been cleaned up. Her car waits. The two of them say a few words, go to shake hands and then lean awkwardly for a hug. She gets into her car and drives off.

FADE OUT:

73 INT. KELLIE'S HOUSE - LATE DAY 73

FADE IN:

The door opening and Kellie coming in. She walks into the living room and falling on the couch. Kellie looking up at the ceiling and taking a deep breath.

CUT TO:

74 INT. CLASS ROOM - DAY 74

It's the next morning and Kellie is back teaching class. A bit overwhelmed from the weekend. All she had learned not having time to really sink in yet. Chris and Jeff look at her. Stoic as if students again. Wearing their school garb.

Chris looks her in the eyes, smiles and nods knowingly.

Kellie smiles and gets up to the class.

KELLIE

Class if you would open your books to page 132, we will begin to stretch our understanding from a polynomial to more complex equations...

As Kellie got back into her world, Chris settled into his as well. The class continued.

CUT TO:

75 INT.SCHOOL HALLWAY - DAY

75

Slamming into Chris, is Kendra's new boyfriend. We saw him at the fight Chris lost. A very aggressive young man.

ASTEN

Watch where you're going you piece of shit.

As we see Kendra and Asten walking off down the hall way, Kendra looks back and the two make eye contact. She looks sad by what just happened.

CUT TO:

76 INT.PRINCIPLES OFFICE-DAY

76

A young female student is in the office talking with the principle. We don't hear what she has to say but the principle is very concerned and writing down what she had to say. Time passes and as the student leaves, the principle goes over to his file cabinet and pulling out an employee file. It's that of Kellie Ellington.

77 INT.PRINCIPLES OFFICE-LATER THAT DAY

77

Kellie in principle Stacker's office.

PRINCIPLE STACKER

These charges this student made are serious. You do know that?

KELLIE

If they were true.

PRINCIPLE STACKER

Your saying there not?

KELLIE

I am.

PRINCIPLE STACKER

Did you go to his house?

KELLIE

I see nothing in the code of conduct that say's I can't.

(CONTINUED)

PRINCIPLE STACKER

Did you stay the night?

KELLIE

Yes I did

PRINCIPLE STACKER

In his bedroom?

KELLIE

Now hold on a minute. Exactly what are you implying? And I would choose your words carefully.

PRINCIPLE STACKER

I'm not implying anything. But you do know I will be forced to look into this further.

KELLIE

Getting up and beginning to leave.

KELLIE (CONT'D)

Do what you feel you need to do.

CUT TO:

78 EXT.SCHOOL PARKING LOT-DAY

78

Chris and Jeff are walking out to their cars when Jeff makes a comment.

JEFF

So listen, Kellie was in the principles office today.

CHRIS

So

JEFF

There's also word around that a student went to the principles office today.

CHRIS

And?

JEFF

Word is, she talked to Stacker about this weekend, rumors, Kellie.

(CONTINUED)

CHRIS

Who?

JEFF

Christine Goldman

CHRIS

And where would she hear?

JEFF

Word does get out.

CHRIS

You busy tonight?

JEFF

Not anymore.

CHRIS

Flipping open his phone and speaking into it.
Thompson Investigations.

CHRIS (CONT'D)

Hello, Jack, Chris. Yeah I'm great,
yourself. That's great. Listen Jack
what would it take for you to come
by tonight and...seven would be
great, thanks Jack see ya tonight.

CUT TO:

79 INT. CHRIS'S LIVING ROOM-EVENING

79

Chris, Jeff JACK THOMPSON and another man are setting in
Chris's living room. Jack is an unassuming man, clean cut;
Nice.

JACK

So what can we do for you Chris?

CHRIS

You know the low profile I like to
maintain?

JACK

Yes, of course

CHRIS

I have a teacher, I allowed in and
now someone is threatening that.

(CONTINUED)

JACK

Oh?

Jack motions to the other man to start taking notes and then listens intently.

CHRIS

Rumors, Now Jack you know how I hate rumors. I'm going to be honest with you. I want a hard screw turned on this.

JACK

Who are we talking about?

Jeff hands Jack a folder. Jack opens the folder and raises his eyes up to Chris.

CHRIS

I'm going into Stackers office tomorrow. Poke the bear.

JACK

Any areas I need to you know of?

JEFF

She likes to get high.

JACK

And him? Don't worry, I'll find it.

CHRIS

I appreciate you Jack. Keep me in on this. I see it moving pretty quickly.

CUT TO:

80 INT.-PRINCIPLE STACKER'S WAITING ROOM -DAY

80

Chris is waiting outside of Principle Stackers office when the door opens.

PRINCIPLE STACKER

Come in Chris.

They both have a seat.

PRINCIPLE STACKER

Now what can I do for you?

(CONTINUED)

CHRIS

I understand you were asking about this last weekend and

PRINCIPLE STACKER

Now hold on son. Where did you hear this and what did you hear?

CHRIS

Is this official?

PRINCIPLE STACKER

If you want it to be.

Chris reaches into his jacket and pulls out a small recording device and sets it on the table.

PRINCIPLE STACKER

What the hell is this?

CHRIS

You don't mind if I record our conversation?

PRINCIPLE STACKER

No, of course not.

As Stacker reaches over and grabs the recorder.

PRINCIPLE STACKER

I don't have anything to hide, do you.

As he opens the recorder and pulls the batteries out and sets the recorder back on the desk.

PRINCIPLE STACKER

Look here you smart ass son of a bitch, if - when I find this little rumor to be true, it's not only going to be your ass in a sling but Ms. Ellington's.

CHRIS

Are you threatening me?

PRINCIPLE STACKER

You bet your sorry ass I am. Now take your recorder and get the hell out of my office before I make some shit up on you right now and get you expelled for good.

(CONTINUED)

Chris gets up and walks out of the office, through the door and into the hall. Where he pulls a second recorder out from under his jacket. He looks down at it and grins.

CUT TO:

81 INT. CLASS ROOM - DAY

81

Kellie is teaching in a class that does not have Chris in it but does have CHRISTINE GOLDMAN. A preppy type, cruel girl. The girl in the principle's office earlier. Kellie is up in front of the class at the board.

KELLIE

So when the X factor is in the equation, you can assume that by reducing it to the least common denominator, you will typically wind up with a fraction outcome. any questions so far?

CHRISTINE

Yes, Ms. Ellington. Is it true you slept at Chris Rutherford's house last weekend?

KELLIE

I'm sorry....what?

CHRISTINE

People are saying you slept with him? Is it true?

KELLIE

I don't know where you might have heard this but...

CHRISTINE

Is it true or not?

KELLIE

Absolutely not. Now can we get back to class.

CHRISTINE

Can't find someone your own age? You like to go after boys?

KELLIE

That's it, come on. I don't have to take this crap. Not from you or anyone.

(CONTINUED)

Kellie reaches for Christine to escort her out of class.

CHRISTINE

Get your hand off me. You don't get to touch me. EVER. You hear me Bitch?

KELLIE

Get out of my class. NOW.

CHRISTINE

Fine whatever. You won't be working here long anyway. I can wait.

As she is walking out.

CHRISTINE

Whore.

KELLIE

GET OUT.

Kellie collects herself for moment and then continues on with class.

KELLIE

Now, we were discussing the X factor when we interrupted...

FADE OUT:

82 INT. LADIES ROOM - SCHOOL - DAY

82

Kellie is over a sink rinsing her face off and looking at herself in the mirror in disbelief of what just happened. A measured beat.

CUT TO:

83 INT.SCHOOL HALLWAY - DAY

83

Jeff and Chris are walking down the hall way.

JEFF

I heard it was brutal. Christine really called her out on it. Called her a whore.

CHRIS

What?

(CONTINUED)

JEFF

Called her a whore.

CHRIS

Where's Kellie?

JEFF

Can't say. But you might not want to come together here, for her.

CHRIS

Yea, OK, I see your point. I'll call her later.

JEFF

Any news from Jack?

CHRIS

Yea, It's coming together. Wanna come over tonight?

JEFF

Cant. Beth's birthday. But keep me up though.

CHRIS

Sure.

CUT TO:

84 INT.CHRIS HOME - IN THE KITCHEN - NIGHT

84

Chris is on the phone with Kellie while making dinner.

INTER CUT TELEPHONE CONVERSATION - Chris and Kellie

CHRIS

Hey, I heard about today.

KELLIE

Where did you hear?

CHRIS

Jeff

KELLIE

And?

CHRIS

And he said it was rough. You OK?

(CONTINUED)

KELLIE

Yea, I'll live. Thanks

CHRIS

You hungry?

KELLIE

Yea, I was fixing some soup.

CHRIS

Soup, come on. I'm making some dinner. Must come.

KELLIE

After today, I don't know.

CHRIS

Your still there?

Kellie smiles.

85 INT.CHRIS HOME - IN THE KITCHEN - NIGHT

85

Chris and Kellie are in Chris's dining room setting up to eat dinner. They then set down to eat.

CHRIS

So

KELLIE

So

CHRIS

Do you like the penne?

KELLIE

It looks great. The whole thing, great.

CHRIS

I want you to know. The thing at school, it's under control.

KELLIE

The damage that Christine did. It's as though I lost

CHRIS

You didn't, and it's handled.

(CONTINUED)

KELLIE

Handled? Do you have any idea of what's going on? I could lose my job; my career.

CHRIS

Yes and do you remember what I told you about trust? How important it is? Do you trust me like I trusted you?

KELLIE

Yea, I trust you.

CHRIS

Then give me a couple of days to finish this.

KELLIE

OK Chris.

CUT TO:

86 INT. CLASS ROOM - DAY

86

As Kellie walks into class that next morning she sees a vacant seat. It's that of Chris. She greets the class as normal and began roll call.

KELLIE

Julie

A student calls out-HERE.

KELLIE

James

Again a call out-HERE.

KELLIE

Chris

She looks up to the class

KELLIE

Chris, has anyone seen Chris today. Jeff?

Jeff looks around the room and back at Kellie with knowing eyes.

(CONTINUED)

JEFF

I believe Chris is out today Ms. Ellington.

KELLIE

He didn't seem sick yesterday. Is everything OK?

JEFF

Yes mam. Something to do with an anniversary. An eight year anniversary.

Kellie realizes what Jeff was talking about.

FLASH BACK:

87 INT. KELLIE'S HOUSE - NIGHT 87

Kellie is looking at the computer screen where the date of the accident occurred. June 12Th 2001.

FLASH FORWARD:

88 INT. CLASS ROOM - DAY 88

Kellie figures out today was the day Chris's family was taken from him.

KELLIE

(Under her breath)

Shit.

She looks at Jeff, grabs her things looks at the assistant and starts for the door.

KELLIE

Finish up. I have something to take care of.

ASSISTANT

Yes mam.

CUT TO:

89 EXT. CHRIS'S CAR - RAINY DAY 89

Chris is driving down the highway in the pouring rain. He looks over at his back pack and continues to drive.

CUT TO:

90 EXT. CHRIS FAMILY ROAD SIDE CROSS'S 90

From the side of the road, Chris pulls up in the middle of nowhere. The rain is pouring down. He walks over to the cross's and stares at them. Three cross's together in a row with a rope connecting them. All white with small pictures on each. Mom, Dad and his sister; where it all ended. He walks over to the car and reaches in and pulls out a pouch, pulls out something and pops it open. It is a round pop tent. He walks over to the cross's, stands there and looks up at the rain and then down again. Chris reaches into his pocket and pulls out a knife. He flips it open and stands there for a moment. He takes the knife and stabs the bottom of the tent and slices a long gash in it. Pops his knife closed and puts it back into his pocket. Taking the tent and carefully placing it over the cross's and lowering the tent over them to enclose them within it.

CUT TO:

91 EXT. KELLIE'S CAR - RAINY DAY 91

Kellie driving through the rain heading for Chris.

CUT TO:

92 INT. CHRIS'S TENT - RAINY DAY 92

Chris unzips the tent door and comes inside with a nap sack. He set down in front of the cross's.

CHRIS

Let's get you guys cleaned up.

He opens his nap sack and pulls out some cleaner and towel's. Starts to wipe them off. When he comes to his little sisters, he pauses for a moment, and then wipes off the picture of her. He drops the towel and starts to rub the picture with his thumb as to caress it gently.

CHRIS

Hey brat

(CONTINUED)

Chris lays down besides the cross's and lays his hand around his little sisters cross as to comfort her.

FLASH BACK:

93 EXT. CHRIS'S FAMILY CAR - EIGHT YEARS EARLIER-DAY 93

Chris's parents in the front seat. The two of them look over at one another smiling. Chris is playing with his sister, tickling her and she is loving it.

MOM

Chris don't tickle her to much,
she'll get hiccups.

Chris keeps tickling her and she starts to hiccup.

LITTLE SISTER

Mom..hiccup...he...hiccup...gave...

MOM

OK, Chris, now give her some of
your drink.

Chris starts laughing and reaches over to give her a drink.

FLASH FORWARD:

94 INT. CHRIS'S TENT - RAINY DAY - PRESENT 94

Chris lays, staring at the cross. Eyes glazed over.

FLASH BACK:

95 EXT. CHRIS'S FAMILY CAR - EIGHT YEARS EARLIER-DAY 95

Chris leans over to give his little sister a drink,

CLOSE UP: OF HIS KNEE PUSHING UP AGAINST HER BUCKLE AND IT
COMING UNDONE.

Chris holds the cup up for her to drink and then wipes her
mouth off. She smiles at him.

FLASH FORWARD:

96 INT. CHRIS'S TENT - RAINY DAY - PRESENT 96

Tears running down Chris's face as he stares.

FLASH BACK:

97 EXT. CHRIS'S FAMILY CAR - EIGHT YEARS EARLIER-DAY 97

Chris sets back and looks over at his sister. Mom looks back smiling and then-

She realized the buckle is undone and motions to Chris to put it back on. While we view this in the far field of view, a large truck pulling in front of them in the distance. Mom looks back at the truck and then back at Chris trying to buckle the seat belt.

FLASH FORWARD:

98 INT. CHRIS'S TENT - RAINY DAY - PRESENT 98

Chris is gently weeping while smiling and touching the cross with his fingertips.

FLASH BACK:

99 EXT. CHRIS'S FAMILY CAR - EIGHT YEARS EARLIER-DAY 99

We see the terror on moms face as what's happening is unfolding. The dad is reacting as he can, the car is trying to avoid the truck as it slides sideways. Chris looks up to see the air bags exploding, the windshield shattering as the car flips into a roll.

FLASH FORWARD:

100 INT. CHRIS'S TENT - RAINY DAY - PRESENT 100

The rain pouring as Chris is weeping harder and hugging the cross of his sister.

CHRIS

It's OK....it's OK....It's
OK....it's....OK

FLASH BACK:

101 EXT.CHRIS'S FAMILY CAR - EIGHT YEARS EARLIER-DAY 101

With the car out of control and in a death roll, a scene of chaos. The kids bouncing wildly in the back seat. In that moment the little sisters window shatters as he reaches for her, she is pulled through the window, finger tip to finger tip as she slips away.

FLASH FORWARD:

102 INT. CHRIS'S TENT - RAINY DAY - PRESENT 102

Chris, sobbing, hugging the cross tightly.

CHRIS
noooooo....noooooo

KELLIE (O.C)
Chris? (A measured beat)It's me.

Chris at first does not seem to hear her.

KELLIE
I won't come in if you don't want me to. I, I can wait in the car.

CHRIS
Kellie?

KELLIE
Yea, are you, are you alright?

CHRIS
I don't think so.

KELLIE
Chris, I'm coming in, OK?

CHRIS
OK

Kellie enters the tent where Chris has not moved nor composed himself.

KELLIE
I thought I might find you here,
when Jeff, when It dawned on me
that, Chris?

Chris lies motionless as Kellie leans over to caress his head to try and comfort him. Then she stops being a teacher and more a friend. She lies down behind him and hugs him.

(CONTINUED)

CHRIS

Do you want to know why I never stayed with any of the families I was put in? Why I ran away?

KELLIE

Sure

CHRIS

I didn't deserve them. I had a great family

As he rubs his little sisters picture on the cross.

CHRIS

And I threw them away.

Kellie lay behind Chris caressing his head as he spoke.

CHRIS

Why should I have a second family when all I had to do was hold on to mine.

KELLIE

Chris, you're a wonderful young man. Your family loved you. I can see that just by who you are now. You may feel like you did something that changed the way that day should have turned out, but listen to me. Sweetheart, no amount of reliving, doing anything different will ever make it any less painful or change how that day happened.

CHRIS

I just want em back.

As Kellie comforts Chris, she looks over to see a small sign hanging on the rope that ties the cross's together, that she did not notice before.

CLOSE UP: "UNTIL DEATH REUNITES US"

FADE OUT:

103 INT.JEFF'S CAR -NEXT DAY

103

Jeff gets a call from Chris the next day in his car. It is a weekend. He and Beth are out for a ride.

JEFF

Looking over to Beth.

JEFF (CONT'D)

It's Chris.

Answering the phone.

Hey brother. You alright? She would have figured it out for herself, I hope you don't mind. She was? Good. I'm glad it worked out. Hey man your welcome. Tonight? Yea, It works for me. Jack come through? Can't wait. See you at seven. Alright, bye.

CUT TO:

104 INT. CHRIS'S LIVING ROOM-EVENING

104

Chris, Jeff and Jack with his assistant are going over the findings of the investigation.

JACK

This guy really puts himself out there. Surprised he hasn't been tagged before.

CHRIS

Meaning?

JACK

Chris, you get to decide how hard you want to wrench Stacker.

CHRIS

I suppose we should let him decide that. The means he attacks Kellie, we should level back on him. Then add a turn so he remembers. And the girl? Christine?

JACK

Already in place. Finding someone to go to the dirty side on this girl shouldn't have been so easy. Jeff helped on that.

(CONTINUED)

Chris looks at Jeff.

JEFF
My offering to you.

CHRIS
Let's do it. Gentlemen.

CUT TO:

105 INT. KELLIE'S HOUSE - SUNDAY MORNING 105

Kellie gets a phone call from Chris.

KELLIE
Hello. Hey Chris. Sure pick me up.
OK see you in a bit. Bye.

CUT TO:

106 EXT. CHRIS'S CAR - DAY 106

Out front of Kelli's, coming out to meet Chris. She has a back pack of her own and a camera.

CHRIS
What have we here

KELLIE
You ain't the only one with a camera

CHRIS
And the back pack?

KELLIE
Lunch, I owe you one.

CHRIS
Yum much, lets do it.

CUT TO:

107 EXT. CHRIS'S CAR - DAY IN THE COUNTRY 107

They are out cross roading in the country. A beautiful day.

CHRIS
There is a stretch of road up here
I want to try out. Think we will
have some luck.

(CONTINUED)

KELLIE

OK.

They travel for a bit not really saying much of anything,
just enjoying the drive when

KELLIE

There, there.

CHRIS

I see it. Good eye.

CUT TO:

108 EXT.ROADSIDE IN THE COUNTRY-DAY 108

From the roadside view, they pull up to a new memorial.

CUT TO:

109 EXT.ROADSIDE IN THE COUNTRY-DAY 109

Kellie and Chris are eating on the hood of the car.

CHRIS

I haven't had a chance to thank you
for being there for me. It meant a
lot.

KELLIE

I think you would do the same for
me. Chris, I do have a question, I
don't want to pry.

CHRIS

Pry? Kellie, if there was
reincarnation, you would come back
as a crow bar.

Both laugh.

KELLIE

The other day. At your family's
cross, that emblem.

CHRIS

When my mom and dad were married,
they agreed that they would change
their vows to say until death
reunites us instead of until death
do us part. It didn't seem logical

(MORE)

(CONTINUED)

CHRIS (cont'd)
to them to share love their entire
lives only to be separated by
death.

KELLIE
And you?

CHRIS
Me? I believe I will be reunited
with them in death. How could you
call an after life heaven, when no
one you love is there? There vow,
makes sense really.

KELLIE
I suppose it does. Makes you wonder
who came up with till death do you
part?

CHRIS
Good question. Find out for us.
After all, you're the teacher.

KELLIE
Sure. Hey, are you delegating like
you would with one of your
employees?

CHRIS
Would you like me to?

KELLIE
Sure

CHRIS
Then how much for that information?

KELLIE
Six hundred thousand dollars.

CHRIS
Dang. I'll Google it then.

KELLIE
Do that cause there may be a pop
quiz. You ready to find another
one?

CHRIS
Sure, let's go.

CUT TO:

110 INT. CLASS ROOM - DAY- MS. ELLINGTON CLASS 110

Kellie is walking out of her class as the bell had just rang. On her way to a break she is asked by another teacher to report to principle Stacker's office.

CUT TO:

111 INT.PRINCIPLES OFFICE-DAY 111

Kellie is setting in principle Stacker's office as he is discussing the situation to her.

PRINCIPLE STACKER

I thank based on my findings, we will move ahead with a board panel examination of your conduct to ascertain whether or not your employment here if further warranted.

KELLIE

Based on what, a student's rumor?

PRINCIPLE STACKER

My attorneys say I'm on solid ground following through. Unless of course you wish to submit a written statement outlining your relationship with Mr. Rutherford. The board will be far more lenient if you simply come clean and let us help you.

KELLIE

Help me, help me? Like you're helping me now? I'm going to say this only once. Nothing has happened between Chris Rutherford and myself that is not in the context of a teacher student relationship. Further, you will eat every single word when you are proven wrong and I will demand a complete apology from you and any other idiot who wishes to sign up for your little witch hunt. Furthermore, don't think for one second I will let you tear that boy down on top of the life he had already been dealt, because I swear ON YOUR CAREER, you WILL find

(MORE)

(CONTINUED)

KELLIE (cont'd)
yourself on the business end of one
seriously pissed off bitch if you
try. We clear?

PRINCIPLE STACKER
Crystal

KELLIE
Good, you just say when and where
you want your pathetic little
inquisition to happen and I will be
there.

PRINCIPLE STACKER
Tomorrow at four o'clock sharp.

CUT TO:

112 INT.SCHOOL BOARD ROOM - DAY 4:00PM

112

The board room is corporate cold. Kellie is alone among the
group of people looking to take her down.

PRINCIPLE STACKER
I would like to bring this meeting
to order by first asking Ms. Kellie
Ellington if she would like to make
a statement.

KELLIE
First of all, I am embarrassed. I
am embarrassed for each and every
one of you who have allowed your
selves to be brought into what will
be a black mark on your careers.
Nothing in our bi-lines denotes
that we cannot have a relationship
with a student. And by that I mean
taking an interest in the well
being of a student who has had a
very tough life. You set here and
question my character and possibly
ruin my career over the word of a
student? Someone said something to
me once and I am going to say it to
you. Your stepping into my word.
I'm not stepping into yours. You be
sure and remember that when this is
said and done.

(CONTINUED)

PRINCIPLE STACKER

Well as you are all aware, it's not just the gossip of one small student, it is also the admonition of Ms. Ellington herself stating she had indeed slept overnight at Chris Rutherford's residence. And sense we are

The door opens and in walks Chris and Jack Thompson.

CHRIS

I hope we are not late.

KELLIE

Chris, you can't

CHRIS

Good. Now sense I also stand accused I felt it necessary to have a close friend and investigator Mr. Jack Thompson.

KELLIE

(Whispering)

Chris what are you doing?

CHRIS

You were there for me. I'm returning the favor.

CUT TO:

113 EXT. CHRISTINE'S HOUSE FRONT DOOR-DAY-4:00PM 113

A young man shows up and knocks on the door. Christine opens it and smiles and invites him in.

CUT TO:

114 INT. SCHOOL BOARD ROOM - DAY 4:00PM 114

PRINCIPLE STACKER

You can't just come in here and interrupt this investigation.

JACK

I disagree. According to your Bi-lines, any and all accused persons are allowed to appear before this board to present there

(MORE)

(CONTINUED)

JACK (cont'd)

side of the story. Now if you don't wish for us to be here, simply sign the letter stating

PRINCIPLE STACKER

Fine. Can we please get to the heart of the matter and that is Ms. Ellington's conduct regarding a student for which she herself has admitted to

CHRIS

Let's start over. Ms. Ellington has not admitted to anything. If she has produce the evidence.

PRINCIPLE STACKER

Evidence?

CHRIS

The sworn written statement, the recording, the video, the evidence.

PRINCIPLE STACKER

She stated in my office..

CHRIS

In front of whom? Let me explain evidence. It's the tape when you think your alone; such as this.

Chris pulls out a recorder and presses play.

TAPE RECORDER

(in Stackers voice)

You bet your sorry ass I am. Now take your recorder and get the hell out of my office before I make some shit up on you right now and get you expelled for good.

CHRIS

There is more if anyone is interested.

PRINCIPLE STACKER

Now wait a fricken minute.

BOARD MEMBER

You mentioned the recorder, you knew you were being recorded.

(CONTINUED)

CHRIS

That's evidence. Now if it is character we are discussing I think everyone's character should be brought into question so we can get a feel for who's really telling the truth.

CUT TO:

115 INT.CHRISTINE'S HOME-DAY 4:15PM

115

The two of them are getting high, real high. Smoking weed; Listening to music.

MALE STUDENT

I gotta take a piss.

CHRISTINE

Down the hall. You know where.

A view of the Male students back pack, loaded with dope. As the student goes down the hall way he stops, look back and then reach down to the phone in the hall way. Picks up the receiver and dials 911.

PHONE

911. What is your emergency?

He hangs the phone up, then does it again.

PHONE

911. What is..

And he hangs it up again. He then goes down the hall and into the bathroom. Opens a window and crawls out to the back yard. He is coming around the house and walking down the street to an awaiting car with a member of Jack Thompson crew waiting. He gets into the car in the back seat.

THOMPSON MEMBER

Well?

MALE STUDENT

Done.

THOMPSON MEMBER

Get ready. They will be here soon.

(CONTINUED)

MALE STUDENT

Just say when.

CUT TO:

116 INT.SCHOOL BOARD ROOM - DAY 4:15M

116

CHRIS

I'll show my hand first. Then if we need to proceed, you take it. Fair enough?

BOARD MEMBER

Um, sure, fair enough.

CHRIS

Jack has some pictures he was fortunate enough to capture.

Jack stands up and lays out several pictures of principle Stacker in various scenes coming in and out of a motel with another woman. The room erupts.

PRINCIPLE STACKER

What is this shit? You dare question me? This is not about me.

CHRIS

Yea, and a hummer's just a truck, right? Character Stacker, character.

PRINCIPLE STACKER

You little son of a bitch, what do you hope to accomplish? You want to ruin my family? Is that it?

CHRIS

No, I'm looking to ruin your career. Family's a bonus. After all, isn't that what you want from Kellie, her career?

CUT TO:

117 INT.CHRISTINE'S HOME-DAY 4:20PM

117

Christine is smoking on a water bong when she gets a call. It's the male student. He is calling right as the police are pulling up to her house.

(CONTINUED)

CHRISTINE

Hello, hey where in the hell are you?

MALE STUDENT

On the phone from the car

MALE STUDENT(CONT'D)

Hey like a dumb ass, I'm so stoned
I walked into your back yard and
locked myself out. Let me in.

Right then the front door bell rings. She walks up to it hitting on the bong. Opening the door, we see the cities finest. They look at each other and start to walk in when,

CUT TO:

118 INT.SCHOOL BOARD ROOM - DAY 4:25PM

118

Chris is set to sink in.

CHRIS

You know I'll condone a man passing judgment when his heart is right, but today your just out for pain. So it's pain you get. If you don't love your wife divorce her. But don't go sleeping around behind her back like a coward. Especially when you're doing it on the company dime.

Right then Jack tosses a pile of paperwork on the table for everyone to review.

CHRIS

Credit card receipts. More specific, school district credit card receipts. Look these people in the eye and tell them you haven't been using the district account to pay for the hotel rooms you been banging whores in for the last year and a half.

PRINCIPLE STACKER

You mother fuc...

Stacker come across the table to try and hit Chris as the men on the board stop him.

CUT TO:

119 INT.CHRISTINE'S HOME-DAY 4:30PM 119

The police are handcuffing Christine and reading her Miranda, with a back pack of dope lying next to her.

CUT TO:

120 INT.SCHOOL BOARD ROOM - DAY 4:30PM. 120

In the chaos, we here Chris saying.

CHRIS

The state auditing board is outside waiting to talk with anyone associated with Mr. Stacker. As for Kellie Ellington, we still pursuing this as a group?

BOARD MEMBER

Dismissed. This board is adjourned.
(Under his breath)
I'm not touching this. You're on your own Stacker.

CHRIS

Amazing how that works.

The group gets up and disbands in haste. The Audit group comes in and wants to talk with Mr. Stacker.

Chris looks at Kellie who is smiling, glowing even.

CHRIS

You hungry?

JACK

Are you ever full?

CHRIS

I'm an orphan. To eat is to live.

They get up and leave the room.

AUDIT MEMBER

Mr. Stacker, you do realize these are some very serious charges against you. It would be wise to seek counsel. The federal authorities have been notified and...

(CONTINUED)

As Chris, Kellie and Jack walk out the door behind them the door is slamming shut.

CUT TO:

121 INT. CHRIS HOME-EVENING 121

A champagne cork popping.

CHRIS
Here's to Jack.

Kellie, Beth, Jeff and Chris all raise their glass to Jack and in unison say- JACK.

CHRIS
Well done my friend.

JACK
I love my job. What can I say.

CHRIS
Did you see Stacker's expression when you tossed those receipts on the table? Like someone just kicked his grandmother.

KELLIE
How long have you guys been working on this?

CHRIS
Sense the moment we heard about Stackers intentions. There was no way, we were going to let him touch your reputation. You're a great teacher Kellie with a lot of heart; to Kellie.

Everyone says in unison.- TO KELLIE.

CUT TO:

122 EXT. CHRIS'S CAR - WEEKEND-DAY 122

Kellie and Chris are driving. Out cross roading together when they pull up to a roadside cross. They both get out and start cleaning up the area in unison. Kellie is loading new film in her camera.

(CONTINUED)

Chris KELLIE

Yea CHRIS

KELLIE
This week has been so insane, I haven't had a chance to say it more. Really, thanks

CHRIS
Anybody on the board talking?

KELLIE
It's like it never happened. Look Chris, I've known people my whole life who wouldn't have had my back like that.

CHRIS
While he is taking pictures.

CHRIS (CONT'D)
Friendship and trust. It's everything.

KELLIE
What about love?

CHRIS
What about it?

KELLIE
Where does it fit in?

CHRIS
Friendship and trust are love in action.

KELLIE
Well served. Want to hit another one?

CHRIS
Sure, let's do it.

As they both walk off camera.

CUT TO:

123 INT.SCHOOL HALLWAY - DAY

123

It's morning as the students are getting ready for class. A commotion down the hall has several students attention including Jeff and Chris. They start down the hall to see what's going on. They walk up to another student and ask.

JEFF

What's going on?

STUDENT#4

It's Asten and Kendra.

CHRIS

What the deal?

STUDENT#4

From what I heard, she wanted to break it off with him and he didn't take it so well.

CHRIS

Meaning?

STUDENT#4

Meaning he kicked her ass.

CHRIS

What is Allen doing about it?

STUDENT#4

Nothing, would you. Come on, it's Asten. He's a fricken machine.

Chris looks over at Jeff and then begins to walk towards the small group of people surrounding Kendra including her brother Allen. He walks up and see's that she has been slapped around hard with an eye that has started to darken over from a blow. He makes eye contact with her and they stare at one another for a moment. Tears streaming down her face.

FLASH BACK:

124 INT.CHRIS'S HOME EIGHT YEARS EARLIER- LIVING ROOM - DAY 124

Young Chris is tending a wound on his little sister's knee. She is crying, looking up at him.

FLASH FORWARD:

Allen turns and sees Chris standing there but Chris does not notice. He just got a fix on Asten walking down the hall with two of his friends.

Chris makes eye contact with Asten as he walks down the hall with his friends. As Chris starts towards Asten, Allen pushes Chris as though to start something. Chris shrugs it off unaffected as he glances back to Allen and continues to walk towards Asten and his gang. Chris has a dead pan stare as he walks directly at the three. Asten looks at one of his friends and smirks, Chris speed up and goes straight up and into a full knee punch to the front of Astens face.

Chris is aerial in his attack and has connected a devastating knee blow to Astens face. Slamming them both into the wall behind Asten. Chris while still in this position turning (in super slow motion) towards the student on his left. As Asten is collapsing underneath Chris, the other student is grabbed as Chris pushes off the wall and rolls with the student towards the ground. As they reach the ground with Chris on top, he levels a full on elbow blow to the face of the student as he continues through the roll shattering his nose. Chris comes out of the calculated roll and comes upright facing the only guy standing who simply puts his hands up in submission and backs off. Asten and the other student are really hurt and on the ground.

Chris looks at the two of them and turns to walk off. He walks up to Allen and Kendra. Cloth's speckled in blood as Allen simply backs away as Chris approaches Kendra. She is standing there in awe with her mouth slightly open. Chris walks up and gently puts his hand under her chin. He smiles. She smiles back. As he turns to walk away we see a commotion in the background. The third student who backed off is approaching with a gun.

In the background a blurred star burst from the gun tip as there is a focus on Chris. His eyes widen as he starts to fall. His eye contact with Kendra remains for a moment and then down he goes. Face down. Silence and then-

JEFF

Oh, God no, God no. Chris

He rolls Chris over. Chris is staring straight up.

JEFF

Chris....Chris..

Yelling to the crowd.

(CONTINUED)

JEFF (CONT'D)
call an ambulance. CALL AN
AMBULANCE NOW.

JEFF (CONT'D)
Come on little brother.
Chris?..please..

Jeff pulls Chris up and puts his head in his lap. Kellie
come running up and screamed.

KELLIE
NOOOOO....CHRIS.....GOD
...NOOOOOO.....Chris...please
noooo. Hold on...nooo this isn't
how you were...nooo

LITTLE SISTER (O.C)
Chris?

CHRIS
Hey brat

LITTLE SISTER (O.C)
Come on ...hiccup...cars waiting

Chris's little sister comes from behind Kendra, leans down
and touches his face.

LITTLE SISTER
Mommy and daddy's waiting.

CHRIS
(Whispers)
Reunited?

LITTLE SISTER
Yea,

Chris's eyes go cold as he leaves for the waiting car to
eternity. Jeff and Kellie cuddle Chris and weep. Simply
weep.

FADE OUT:

126 EXT. FUNERAL HOME - GRAVE SITE - DAY

126

Hundreds of people attend the service. Ending at the grave
site as everyone is disbanding and leaving to go home. Jeff
and Kellie stay behind.

(CONTINUED)

KELLIE

This whole thing, everything, like
a dream.

JEFF

Beth and I are taking some time
off; getting away. I'm not sure how
to approach anything at this point.
Chris and I, we made plans for each
other in case anything, if either
of us, but this, this

Jeff begins to sob

JEFF

This was never supposed to happen,
he was such a great soul. Always
there.

Jeff composes himself.

JEFF

Are you free tonight? There are
some things we need to go over.

KELLIE

Sure.

JEFF

I'll come by around seven then.

They put arms around one another and begin to walk away.

CUT TO:

127 EXT.KELLIE'S CAR - DAY

127

Kellie gets into her car and looks around to see if anyone
is looking and then begins to sob. Gently at first and then
she completely lets go smacking the steering wheel. After a
few moments, she composes herself and starts the car and
drives off.

CUT TO:

128 INT.KELLIE'S HOUSE - EVENING

128

Kellie is setting in her living room as the door bell rings.
It's Jeff and Beth. They all hug and Kellie invites them in.
They have a seat in the dining room.

(CONTINUED)

JEFF

Let me start off by saying that Chris really loved your heart. One of the things I've always admired about him was his ability to read people and find a way to bring out the best in them. We would talk about how you took such an interest in his well being. That impressed him more than just about anything anyone had ever done for him.

KELLIE

I do like to pry.

JEFF

Chris and I. We had an arrangement. If something were to, if one of us were to die, the other would stand as the executor to the others estate. Chris had no one. Until you. Now it's my job to get you up to speed on Chris's estate.

KELLIE

What are you saying?

Jeff opens a large envelope to pull out some documents.

JEFF

I assure you, it's all legal. I have complete control to distribute Chris's estate to whom I see fit and answer to no one. Now all of his charities and endowments will stay in place and paid as they always had. The people who are now on his payroll from the motel will continue to be so until they pass away. Kellie, if you choose not to, you won't have to work another day in your life. The houses, the accounts, everything are going to be transferred over to you.

KELLIE

I...I...But what about you?

JEFF

Simply put, I'm set, so is Beth. We need or want for nothing. We made a lot of money together. And if you wish, you can get more involved in

(MORE)

(CONTINUED)

JEFF (cont'd)

the business we currently operate
for which now I solely own.

KELLIE

I don't know what to say.

BETH

Just say yes. It's what Chris would
want. He adored you. We would like
to work with you as well.

KELLIE

What about school? What are you
going to do?

BETH

We only went because it was fun to
do the whole snotty high school
thing; play dress up, it's what was
expected of us as teenagers. But
it's not that fun anymore. We will
get the points necessary to
graduate through a tutor.

JEFF

So can we work together this week
to get you up to speed on managing
your new life?

KELLIE

Yea, sure.

JEFF

Great. We will get started
tomorrow. And Kellie, this is truly
what Chris wants. OK?

KELLIE

OK, Jeff, he really loved you. You
know that, right?

JEFF

What was not to love? Yea, I knew.
He was my brother and I will miss
him more than you or anyone will
ever know.

They get up and hug one another good night.

KELLIE

Good night.

(CONTINUED)

She closes the door and slides back up against it. Lets out a deep sigh and smiles slightly.

CUT TO:

129 INT. CLASS ROOM - DAY A WEEK LATER 129

Kellie is setting in her class room. Looking out over a room with two empty seats. Chris and Jeff. Neither will be coming back. She has a book in her hand. A new copy of Crossroads Chris had published. She looks at it and grins. The bell rings, class is dismissed. She gathers her things and walks down the hall to the principle's office. Walks in to the office where the receptionist works and hands her an envelope.

KELLIE

Have a nice day.

RECEPTIONIST

Thanks, you too.

Kellie walks out the door as the receptionist opens an envelope to reveal a letter of resignation.

CUT TO:

130 EXT.KELLIE'S CAR - DAY 130

Kellie is driving out in the country in Chris's convertible. The copy of CROSSROADS in the front seat. Wind blowing through her hair.

CUT TO:

131 EXT.CHRIS FAMILY ROAD SIDE CROSS'S 131

Kellie is standing in front of three crosses as a view slowly reveals a fourth cross with a rope attaching all four where there was once only three. A picture of Chris on his cross just as the others are. Kellie stands, sad but resolved.

KELLIE

I know you didn't die here. But didn't you?

(CONTINUED)

At that moment, the sound of a car passing by and wind blowing through Kellie as she looks around to see nothing. She smiles, and takes a picture. As a close in view reveals the emblem that now hangs on the rope adjoining the four cross's; UNTIL DEATH REUNITES US.

FADE OUT:

THE END.