

FADE IN:

INT. JOEL'S BEDROOM - MORNING

The early morning sunlight is shining through the window. Of a bedroom that is incredibly bare that it's hard to believe that it belongs to teenager's JOEL NICHOLDIAZ, 16 there's no posters on the walls, just painted white. A plain old style alarm clock is ringing. Joel is hesitant to wake up at first but eventually reaches over to turn off the alarm clock bell. Then suddenly Joel's Mother CLAUDIA NICHOLDIAZ bursts into Joel's bedroom

CLAUDIA

Ok you it's time to get up and moving.

Claudia grabs the blanket on Joel's bed and yanks it off.

JOEL

(groaning)

What the

CLAUDIA

Get up get up get up,

Claudia throws Joel's school uniform on to Joel's bed with him still in it.

CLAUDIA

Hurry up, breakfast is in ten minutes.

INT KITCHEN - DAY

Joel partially dressed in his school uniform comes into the kitchen and sits down at the table. His mother starts putting food down in front of him at the neatly set place setting.

CLAUDIA

Joel, There is going to be a youth leadership seminar in a couple of weeks. How would you feel about going?

JOEL

Why?

CLAUDIA

It would be good for you to learn some leadership skills. Help you to be confident and assertive.

JOEL

Would I get to miss any school?

CLAUDIA

Of course not, the seminar would be all day Saturday and Sunday afternoon.

JOEL

Oh jeez

CLAUDIA

Don't give me any of that.

JOEL

You know I may just have plans for that weekend.

CLAUDIA

What kind of plans?

JOEL

I'll sleep in on Saturday and then who knows I might want to do something on my own.

CLAUDIA

Sleep in? that's real constructive use of your time. In addition I can't think of anything that your father and I would allow you to do who know what by yourself. Just think about going to this seminar.

JOEL

I'll think about it.
(to himself)

At least this will give me a
chance to go out and do something
on a weekend.

CLAUDIA

Good, I've already signed you up.

JOEL

(to himself)

Unbelievable

EXT. FRONT YARD - DAY

Joel bursts out of the front door with a disgusted look on his face. He takes off across the front yard and down the street.

INT. SAINT MARY'S ACADEMY HIGH SCHOOL CAFETERIA - DAY

Although just about every seat has been taken in the cafeteria there is still a long line of students waiting for their lunch. Being a private religious high school, all the students are wearing uniforms. The girls uniforms consist of vest with the school crest, a white blouse and long pleated skirt and the boys uniforms consist of black slacks, a white shirt and a tie and a blazer jacket with the school crest on the breast pocket. It is not hard to see that the students group themselves just like in any other high school, preppies, Trendies, Jocks, can easily be seen. Moving through the crowd, Joel Nicholdiaz, 16, he has slightly unkept hair and some acne. A couple of girls sitting at one of the tables look at him and looks of distain appear on their faces. Then one of the girls picks her backpack up off of the floor and puts it on the spare seat beside her. From out of nowhere PATRICK REILLY, one of the school bullies walks up to get a head of Joel, gets in front of him picks up one foot and trips Joel. The tray of food goes flying out of Joel's hands. The tray lands on and bounces off another girl's head leaving her with cafeteria chili and cream corn in her hair. Joel lands face first on the floor accompanied by the laughter of the dozens of other students. Guidance Counselor, Priest FATHER JUAN SELINIAS comes right over to see what has happened.

FATHER JUAN

What has happened here?

Nobody responds

FATHER JUAN
I asked, What has happened here?

Joel starts to get up

JOEL
I think I was tripped

FATHER JUAN
Is this so? I want to know who is responsible.

INT. FATHER JUAN SELINIAS' OFFICE - DAY

FATHER JUAN
Does this kind of thing happen a lot, Joel?

JOEL
Yes, quite often.

FATHER JUAN
If you would, could you tell me about it?

JOEL
There was this one time,

FATHER JUAN
Go on

INT. HIGH SCHOOL GYM LOCKER ROOM - DAY

Many boys are changing out of their gym clothes some with towels wrapped around them go into a shower room. Other boys that have already taken showers are changing back into their school uniforms.

JOEL (V.O.)
This one day at the end of gym, as I was about to take a shower, some guy sneaked up behind me and
(con't)

JOEL (V.O. con't)
grabbed hold of my ears and pulled really hard. I dropped the towel and before I had a chance to pick it up, some other guy picked it up. They started playing keep away with it. One of them opened the locker room door instead of catching it and throwing it back.

INT. HIGH SCHOOL HALLWAY - DAY

Joel runs out to retrieve the towel even though he is naked.

FATHER JUAN (V.O.)
And you just went to get your towel back?

JOEL (V.O.)
Yeah, My mom paid over twenty-five dollars for it. I wasn't going to lose it. I thought that there wasn't anyone around.

SISTER KATHERINE a nun in her mid 40's walks out of one of the classrooms, and is shocked to see Joel naked getting his towel back

JOEL (V.O.)
Sister Katherine was not impressed.

Laughter erupts from the boys watching from the locker room door cracked open, as Joel tries to plead his case.

INT. FATHER JUAN SELINIAS' OFFICE - DAY

FATHER JUAN
So what happened after that

JOEL
A month of detention, I still have a week and a half to go.

FATHER JUAN

I'll talk to Sister Katherine to see if I can get your sentence reduced.

Father Juan Smiles

Joel tries to laugh

FATHER JUAN

So tell me Joel, what are your interests outside of school?

JOEL

There's not much of anything. A lot of my time is consumed by homework. Other than that it's just watch TV or play on the computer.

FATHER JUAN

What about the weekends?

JOEL

What about the weekends?

FATHER JUAN

I just want to know, What do you do? Where do you go? I would like to know as much as I can so that I can help the best that I can.

JOEL

There's not a lot that goes on. It's yard chores when the weather is nice, or shoveling the snow in the winter.

FATHER JUAN

What about going out with friends?

JOEL

I'm not allowed

FATHER JUAN

Not allowed?

JOEL

It's my parents they are kind of strict.

FATHER JUAN

I see, How strict are they exactly?

JOEL

Unless it's some kind of school function, I'm not allowed out on my own after dark or on weekends.

FATHER JUAN

Yeah, that's is rather strict.

INT. HIGH SCHOOL HALLWAY - DAY

Joel walks to his locker only to find that Patrick is already waiting.

JOEL

I need to get in my locker

PATRICK

You don't say

JOEL

Yes, so you need to move so that I can get into my locker.

PATRICK

I think I like it here, I ain't moving.

JOEL

How am I supposed to get into my locker if you won't move your ass?

PATRICK

I guess you don't, Nerd-o-diaz

JOEL

Aren't you going to be late for your remedial basket weaving class?

PATRICK

Not until fifth period, I've got a spare.

Joel just walks away.

INT. CLASSROOM - DAY

A Geometry class, the students are well prepared they have their textbooks open, rulers, protractors out, and have a good supply of pens, pencils and paper. Joel is madly scrawling down whatever the teacher, FATHER RENE is talking about as that he only has a pencil and a couple of sheets of paper.

FATHER RENE

Joel Nicholdiaz you do know that you are responsible for being properly prepared for my class. Why did you know bring your books, and other supplies for geometry class?

JOEL

I couldn't get to my locker.

FATHER RENE

You had an entire hour for lunch, surly that must have more than enough time.

JOEL

I couldn't get into my locker to get to my stuff.

FATHER RENE

Whatever it was that prevented you from getting what you need from your locker must be gone by now. You are excused for five minutes to get your books and anything else you need for today's lesson.

INT. HIGH SCHOOL HALLWAY - DAY

Joel walks down the hall towards his locker. Down one of the other hallway Joel sees Patrick starting to make a beeline towards Joel's locker. Joel starts to hurry in a mad attempt to get to his locker before Patrick. Joel gets to his locker just in time or so he thinks. A moment after Joel gets his locker open he is slammed from the back by Patrick. Joel tries to struggle and but Patrick is intent on putting Joel in his locker. Joel is smart though he snatches the lock. After a while Joel stops struggling Patrick tries to find lock after he can't find the lock Patrick just walks away. After a moment Joel falls out of his locker.

INT. GEOMETRY CLASS - DAY

Father Rene checks his watch as Joel walks back into class.

FATHER RENE

Mr. Do you know how long it took you to retrieve your textbook?

JOEL

No

FATHER RENE

Almost fifteen minutes. Do you know how long I gave you to retrieve your textbook from your locker?

JOEL

Five minutes

FATHER RENE

That's correct. We shall discuss this further after class.

Joel sits at his desk and tries to catch up with the assignment just as the bell rings. Just as Joel tries to collect his books, Father Rene walks over to him.

FATHER RENE

Could you enlighten me as to why a trip to your locker would take almost a quarter of an hour?

JOEL

I had an unfortunate run in with Patrick Reilly.

FATHER RENE

When you come to class not fully prepared you are just letting yourself down. Do you understand?

JOEL

Yes of course

FATHER RENE

When you take twelve minutes to retrieve a text book that I only gave you five minutes go to and get you are depriving yourself of time that could be better spent learning you are the one who loses out. Do you understand that Joel?

JOEL

Yes

FATHER RENE

Well then now that we have that clearly understood I'll see you for next class, with everything you need so that your ready to learn.

Joel stands up and walks out of the classroom, he is rather disgusted looking.

INT. HIGH SCHOOL CORRIROR - DAY

Father Juan stands outside Father Rene's classroom waiting for Joel. A few moments pass and then Joel walks out of the classroom.

FATHER JUAN

Hey, Joel

JOEL

Yeah, What

FATHER JUAN

Something wrong?

JOEL

Well, I had yet another encounter with Patrick Reilly just before class and couldn't get a textbook. So Father Rene sends me back to my locker to get the textbook but guess who's waiting for me, Patrick Reilly. So instead of five minutes it took twelve minutes and Father Rene keeps me after class and now I have to try to explain to Sister Katherine why I'm late for detention.

FATHER JUAN

I talked Sister Katherine and you have been officially pardoned. No more detention.

JOEL

At last some good news.

Father Juan pulls out a folded piece of paper from his pocket.

FATHER JUAN

Joel I have a note that I want you to take home to your parents. I would like to meet with them.

Joel gets suddenly scared

FATHER JUAN

Don't worry, it's nothing bad.

Father Juan passes the note to Joel

INT. JOEL'S HOUSE - LIVING ROOM - DAY

Joel walks in through the door. He is greeted by his mother.

CLAUDIA
Hi, how was school?

JOEL
Uhhg, about the same.

CLAUDIA
Oh, I see

Joel pulls out the note from Father Juan and hands it to his mother.

JOEL
Father Juan from school gave me this for you he wants to meet with you and dad.

CLAUDIA
Father Juan, what does he teach?

JOEL
Father Juan is the school counsellor.

CLAUDIA
Oh I see

Claudia looks worried.

INT. FATHER JUAN'S OFFICE - DAY

Claudia and HARROLD NICHOLDIAZ, Joel's father are sitting in front of Father Juan's desk as Father Juan enters the office.

FATHER JUAN
Welcome, thank you for coming on such short notice.

HARROLD

If Joel is having problems in school then we want to be the first to know.

FATHER JUAN

It's always great to see parents who concern themselves with their children's education. Joel is having a problem interacting with others. He gets teased and picked on by a couple of other boys.

HARROLD

Shouldn't you be talking to their parents?

FATHER JUAN

I will, but we need to address Joel's problems beyond those who tease him. If this is allowed to happen then Joel will develop some resentment towards his fellow students and may not want to come to school. I'm afraid that Joel's grades could slip soon if something isn't done.

HARROLD

So how does that happen?

FATHER JUAN

Joel needs some kind of positive interaction with other students, he needs to be able to socialize with those his age without fear.

HARROLD

So how can we help him?

Father Juan reaches over to a large book and looks up Joel's grades

FATHER JUAN

While Joel is passing his classes,
he is doing rather well in
Biology. There is one student
that needs some help with Biology.

HARROLD

How do you think that will help
Joel?

FATHER JUAN

It would give him a chance to get
to know a fellow student without
the fear of something horribly
humiliating happening.

HARROLD

I hope this can get started soon.

FATHER JUAN

I hope so too. Now I understand
that you are rather strict with
your rules.

CLAUDIA

Joel needs to keep his studies
front and center in his life.
Even though he may not agree with
it or even know it. And by the
way there's a lot of bad stuff out
there it's just easier this way.

FATHER JUAN

Well if this is going to work then
Joel is going to need to be
allowed out past school hours.

CLAUDIA

I'm sure that having Joel stay at
school a couple of extra hours
won't be a problem.

FATHER JUAN

Joel is going is also going to go
to her house a couple of nights a
week.

Joel's parents are a little surprised at first, but then Claudia gives a disapproving look.

HARROLD

I'm sure it's going to be ok.

FATHER JUAN

Of course, Joel will just be going to a classmate's house who just happens to be female and help her with her Biology homework.

CLAUDIA

This had better not take much away from Joel's own homework time.

FATHER JUAN

I'm sure that Joel will be able to manage. Even though there may be less time for homework but Joel has virtually no social life. This is not a good situation. I believe that the benefits would far outweigh any risk of lost homework time. But I would prefer that I talk to Joel about the tutoring.

HARROLD

Sure not a problem

INT. DINING ROOM - DAY

Joel and his mother and father are eating supper.

CLAUDIA

Joel, your father and I had an interesting discussion with Father Juan at your school.

JOEL

So is this where you tell me how much trouble I'm in.

HARROLD

No, not at all. But he did share some concerns he has.

JOEL

Concerns, such as?

HARROLD

Well he said that there are a number of boys that are picking on you, playing cruel jokes.

JOEL

I don't know if anything can be done about those jerks. Giving them detention doesn't do anything most of them are already have detention for something else. Suspend them and they will get you back even worse when they return from suspension. If they're parents are told chances are nothing will be done about it.

HARROLD

Well Father Juan wants to talk to you tomorrow morning.

JOEL

This has to be serious.

HARROLD

Well Father Juan seems to believe that it is serious. But he does want to help you, and that's what he wants to talk to you about tomorrow.

INT. FATHER JOEL'S OFFICE - DAY

S.F.X. Knock on door

FATHER JUAN

Come on in!

Joel enters

JOEL

My dad said that you wanted to see me.

FATHER JUAN

Of course. I was looking at your grades the other day, and I see that you have a 72 percent in Biology, what do you attribute that to?

JOEL

I dunno, a good teacher I guess.

FATHER JUAN

Father Johansen, your teacher is the only reason that you are doing well in Biology?

JOEL

Yeah, he teaches it in such a way that it just makes sense.

FATHER JUAN

While I find that rather hard to accept that the only reason that the sole reason that you are doing so well in this one subject is your teacher, There's a student that needs some help with Biology.

JOEL

My dad said that you wanted to talk about those jerks who won't leave me alone.

FATHER JUAN

Well, I think if you help out one of your fellow students then it will help you out.

JOEL

I don't know, I thought that only smart students could be tutors.

FATHER JUAN

Would you think it would be nice
if you could get to know somebody
else your age without being afraid
of falling victim to some cruel
prank?

JOEL

Yeah, I suppose.

FATHER JUAN

Won't it be nice to be spending
your spare time helping out
another student that you'd
otherwise be leaving yourself open
to getting picked on?

JOEL

Yeah, sure.

FATHER JUAN

Well then, we can get started
then.

INT. SCHOOL LIBRARY - DAY

Father Juan and Joel walk into the library and walk over to
a table in the corner of the library where LILLIAN
TOMKINSON is sitting. She is rather plain looking with
rather limp shoulder length hair and large glasses.

FATHER JOEL

Hi Lillian how is the Biology
homework coming along?

LILLIAN

Tough

FATHER JUAN

I've got somebody here who can
help you out.

Lillian looks up from her homework and looks up at Father
Juan and Joel.

FATHER JUAN

Lillian, I'd like you to meet
Joel.

JOEL

Hello

FATHER JUAN

Well, I'll think I'll leave you.

Joel sits down beside Lillian, as Father Juan walks away

JOEL

So, let's see here.

LILLIAN

The stages of cell division

JOEL

Mitosis

LILLIAN

I think that's what it's called.

JOEL

So what do you want to know about
mitosis?

LILLIAN

Well what, happens and how does it
happen?

JOEL

The first stage is called
Prophase, the chromosomes
duplicate and the nucleus of the
cell dissolves.

Lillian starts writing quickly

JOEL (con't)

Next is Metaphase, the chromosomes
align in the middle along the cell
(CON'T)

JOEL (CON'T)

wall. Then comes Anaphase, the chromosomes are pulled towards opposite ends of the cell. And finally comes Telophase, the walls of the cell pinch together and the two new cells separate. The nucleus in each of the new cells reforms and mitosis is now complete. Does that help?

LILLIAN

I think that does.

S.F.X. Bell rings

JOEL

I gotta run, first period class

LILLIAN

Ok, see you later.

Joel gets up and walks out of the library.

INT. HIGH SCHOOL HALLWAY - DAY

Patrick Reilly and a couple of his friends are gathered around Joel's locker. Patrick has a bucket of kitchen slop from the school cafeteria that he is placing on top of Joel's locker. Patrick ties some clear fishing line to the handle of the bucket. Then he ties the fishing line to the lock latch. Patrick rushes down the hall to wait until Joel to get the greasy surprise that he set. A couple of moments pass by then Joel comes to retrieve something from his locker. Joel dials the combination on the lock and removes the lock. Joel notices that something doesn't feel right when he starts to pull the locker door handle. Joel looks up and sees the bucket of kitchen slop that was supposed to fall on him. Joel puts the lock back on his locker and walks over to a near by classroom.

INT. ART CLASSROOM - DAY

Sister Katherine is busy grading student artwork. Joel comes in.

JOEL

Hello, Sister Katherine.

SISTER KATHERINE

Yes, Joel can I help you?

JOEL

I need to borrow a pair of scissors.

SISTER KATHERINE

For what do you need a pair of scissors for?

JOEL

Somebody is trying to play a practical joke. There is a bucket of kitchen slop that is set to fall on me if I open my locker. I need the scissors to cut the string connecting the handle of the bucket to the handle of my locker.

Sister Katherine opens one of the drawers of her desk and pulls out a pair of scissors.

SISTER KATHERINE

Well, I guess I don't see any harm.

Sister Katherine hands Joel the pair of scissors to Joel and he quietly leaves the room.

INT. HIGH SCHOOL CORRIDOR

Joel cuts the line connecting the bucket handle and the handle of the locker door. He turns around and passes the scissors to Sister Katherine who is standing in the doorway of the art room.

SISTER KATHERINE

I'll send a janitor to remove the bucket.

JOEL

Thank you very much.

Joel returns to his locker and opens it. He gets some books, closes his locker and starts to make his way through the crowded hallway. Patrick starts to follow Joel but keeps his distance. At the end of the hallway, Lillian is standing there all by herself.

LILLIAN

Hey there Joel

JOEL

Hi Lillian

LILLIAN

I would like to thank you for your help this morning. When I got into Biology class this morning there was a pop quiz, and for the first time I actually passed.

JOEL

That's good news.

LILLIAN

Yeah, I also got this term paper assigned, and I don't know even where to start.

JOEL

What do you have to write about?

LILLIAN

Any endangered species and how will the habitat will be different without that species.

JOEL

Wow

LILLIAN

Exactly, This is going to be one hard paper to write.

JOEL

I can help you get started tomorrow morning with your term paper.

LILLIAN

That would be great.

Patrick looks on from a distance, he is rather displeased.

INT. NICHOLDIAZ HOUSE LIVING ROOM - DAY

Joel walks in through the front door, and his mother who has been waiting for him.

CLAUDIA

So, how was school?

JOEL

Fine

CLAUDIA

Did you meet with Father Juan this morning?

JOEL

I did, he has me helping out a girl with her Biology homework.

CLAUDIA

So, what's her name?

JOEL

Lillian

CLAUDIA

Will this mean that you'll have to go to her house to study?

JOEL

Yeah, I suppose.

CLAUDIA

When your father and I met with Father Juan yesterday, he said that he was going to get you to help this girl with her studies. Originally I wasn't too thrilled with the idea. But just having been told that you only get picked

(CON'T)

CLAUDIA (con't)
on by other boys, and that was
making you very unhappy I knew
that something needs to be done.
I'm willing to give this a chance.

JOEL
Well thank you, I guess.

CLAUDIA
But before I let you go over to
her house I would like meet her
first, you'll have to bring her
over here to study together.

JOEL
Uuh sure, ok.

CLAUDIA
Another thing, if and when you go
to her house I want you to call me
to tell me that you are going to
her house, and I want another call
just before you leave.

Joel gives his mother a disdainful look.

JOEL
Sure, ok

Joel turns to walk down the hall towards his bedroom.

EXT. INNER CITY ALLEY - EVENING

Patrick is walking home from school down an alley, then
turns a corner onto a side street and up to the front door
of a small two story house.

INT. REILLY'S HOUSE - EVENING

Patrick comes through the front door and right into the
living room where he sees empty beer bottles and drug
paraphernalia littered all over the place. Patrick's
mother MONA REILLY is laying on the couch passed out
wearing only her bathrobe.

PATRICK

Oh God no not again

Patrick grabs his mother by her shoulders and gives her a shake to try to wake her up. After a moment he gives up, he turns around and on the coffee table between a couple of beer bottles, there is two crack pipes. He picks the crack pipes and then looks up. He then drops the crack pipes.

PATRICK

Oh lord no.

Patrick rushes up the stairs and into the bathroom. He turns on the hot water in the bathroom sink and then he goes from the bathroom and right into Mona's bedroom, where he sees a STRANGE MAN sleeping in Mona's bed. A couple of moments later Patrick goes back to the bathroom, where there is a lot of steam from the hot water. He fills a plastic ice cream container with hot water. He rushes downstairs to where his mother is passed out on the couch and forcibly douses his mother with the hot water. Mona lets out a gasp and opens her eyes. Patrick picks up the crack pipes.

PATRICK

Mom, what are these?

MONA

(groggy)

What do they look like?

PATRICK

Why do you have two of them?

MONA

(groggy groaning)

Don't give me the intervention bullshit baby.

PATRICK

(slightly annoyed)

All I want to know is why do you have two crack pipes mom.

MONA

Just partying baby

Patrick forcibly throws the crack pipes into the fireplace where they shatter.

PATRICK
Then just tell me one thing mom.

MONA
What's that baby?

PATRICK
Who's sleeping in your bed?

MONA
Huh, what baby?

PATRICK
That man sleeping in your bedroom,
who is he?

MONA
Oh uh, oh shit

PATRICK
(close to yelling)
Who the fuck is he mom?

MONA
I just can't party alone.

Mona's head flops to one side as she passes out a second time. Patrick picks up a cordless phone and heads into a corner of the room when he sits on the floor and is very close to crying. While Patrick is trying to keep himself from crying, he dials the phone

S.F.X. Phone Ringing

MRS. FEENEY (O.S.)
Hello

PATRICK
(Starting to cry)
Hello, Mrs. Feeney

MRS. FEENEY (O.S.)

Patrick?

PATRICK

Yes, it's my mom, she's using again.

MRS. FEENEY (O.S.)

Patrick, you need somebody to talk to, it would help.

PATRICK

That's why I called you.

MRS. FEENEY (O.S.)

I mean on a regular basis, like a counselor or something.

PATRICK

I don't have money to spend on a counselor.

MRS. FEENEY (O.S.)

That's too bad.

PATRICK

Mrs. Feeney, When I got home there was some strange man in my mom's room, sleeping in her bed. I don't know what I should do.

MRS. FEENEY (O.S.)

I'm sure that you'll figure it out. Please think about getting some help, I'm sure that it's out there. I'm going have to let you go.

PATRICK

Ok, Good bye Mrs. Feeney.

Patrick presses a button on the cordless phone to hang up.

INT. MONA'S BEDROOM - EVENING

The man sleeping in Mona's bed starts waking up when Patrick comes into the room carrying a couple of books. Patrick walks up and shows one of the books.

PATRICK

You see this, Alcoholics Anonymous
it means not welcome.

MAN

(groggy)
Who the hell are you?

PATRICK

I live here and I'm going to show
you the door.

MAN

Hey, I was invited.

PATRICK

And now you've been uninvited.

MAN

I don't think some kid can make me
leave.

PATRICK

But the police can.

MAN

Ok, I'm going just give me a
chance to get dressed.

Patrick leaves the room and closes the door.

INT. HALLWAY - EVENING

The man comes out of Mona's bedroom where Patrick is waiting to follow him down the stairs and out the front door.

INT. LIVING ROOM - EVENING

Patrick puts a blanket on his mother who is still passed out on the couch.

INT. LILLIAN'S BEDROOM - EVENING

Lillian lies on her bed reading one of the numerous fashion magazines featuring young thin models after a few moments of this she tosses the magazine across the room. She picks up a TV remote control and turns on her TV which is showing a music video with some skinny dancers and a couple of rappers ogling the dancers. Lillian gets up off of the bed and looks at herself in the mirror. She pulls off her sweater and then she lifts the front of her t-shirt to expose her midriff. She looks at herself with disdainfully.

LILLIAN
(Disdainfully)
You're so fat.

Lillian goes to her desk turns off the screen saver that is running on her computer and starts looking at a diet web site.

S.F.X Knock at the bedroom door

Lillian's Mother AMELIA TOMKINSON pokes her head into Lillian's bedroom

AMELIA
Lillian, time for supper.

LILLIAN
I'll be down in a minute

Lillian takes another look at herself in the mirror

INT. DINING ROOM - EVENING

Amelia and RANDALL TOMKINSON, Lillian's father are sitting down and are about to eat. Lillian comes in and sits down and grabs the bowl of peas and starts shovels several spoonfuls of them onto her plate. Then she takes a couple of spoonfuls from the bowl of mashed potatoes. Her mother then passes Lillian a platter full of ham. Lillian takes just one slice. Lillian's sister, MELINDA TOMKINSON comes in and sits down at the dinner table and starts serving herself to the food.

AMELIA

Is that all you are eating
Lillian?

LILLIAN

Yeah

RANDALL

So, Lillian how was school today?

LILLIAN

Ok I guess, had a pop quiz in
Biology today.

RANDALL

I hope you did better on this quiz
than what you've been doing in
Biology this term.

LILLIAN

I passed

RANDALL

So how did you pull off this
little miracle?

LILLIAN

I had some help

RANDALL

Well obviously

LILLIAN

Father Juan the guidance counselor
at school got me a tutor for
Biology. His name is Joel.

AMELIA

That's nice dear, What's he like.

LILLIAN

He's in eleventh grade he seems
nice, but I've only just met him.

MELINDA

So you get some new tutor and now you start loading up on the vegetables and cut back on the meat.

LILLIAN

I don't have the slightest idea about what you are getting at.

MELINDA

Like you haven't started to try to lose a few pounds just because your new tutor is a guy.

LILLIAN

Now that's just the most absurd thing I've ever heard. It's not like that.

MELINDA

Or so you think. What do you think he is getting for helping you?

LILLIAN

What?

MELINDA

What do you think he wants for helping you with your Biology homework?

LILLIAN

Oh no, you can't possibly be thinking that?

MELINDA

Everything that men do for women they do because it increases their potential of getting it at the end of the day.

AMELIA

I cannot believe this conversation that is happening at the dinner table. Lillian if you want to look better then stop hiding yourself in those big bulky sweaters. And maybe try doing something different with your hair. You're not going to get it overnight through sudden dieting.

RANDALL

A little self-improvement is a good thing. If you want to look better for this guy that is helping you with your Biology homework then great. If you are doing it for every other guy then that's great too, but make sure that you are doing it for yourself.

MELINDA

(scoffs)

Men

The family continues to eat in silence.

EXT. REILLY'S HOUSE BACK YARD - NIGHT

Patrick comes out of back door of the house with two handfuls of empty beer bottles. After placing the bottles on the ground along side a pile of other empty beer bottles. Patrick steps back into the house and pulls out a metal garbage can. He opens the lid and removes a half full garbage bag and sets it aside. He takes the garbage can and puts it against the brick wall of the house. He reaches down to the pile of empty beer bottles picks one up and hurls it towards the top of the garbage can. When the bottle hits the brick wall above the garbage can it shatters and all the pieces fall into the garbage can. Patrick repeats this over and over again.

INT. JOEL'S BEDROOM - MORNING

The early morning sunlight is shining through the window. A plain old style alarm clock is ringing. Joel is hesitant

to wake up at first but eventually reaches over to turn off the alarm clock bell. Joel's room is incredibly bare for a teenager's bedroom, there's no posters on the walls, just painted white.

INT. KITCHEN - MORNING

Claudia is busy to preparing breakfast when Joel walks in already in his school uniform.

CLAUDIA

Well, somebody is up mighty early.

JOEL

I have to help Lillian start writing a term paper.

CLAUDIA

(defensively)

I see, are you going to stick around and have some breakfast?

JOEL

I don't think I can.

CLAUDIA

Well, I'm not letting you out of here if you don't eat something.

JOEL

Yes mom

Joel sits down at the kitchen table and his mother puts a bowl of oatmeal in front of him.

INT. PATRICK REILLY'S BEDROOM - DAY

Mona walks into Patrick's bedroom to wake him up. She starts by lightly tapping his arm. After that fails to wake him up she puts a couple of fingers in his nostrils and starts to pull up. That wakes Patrick up.

MONA

I can't let you sleep in again, you don't want to flunk out of that expensive school that your father is paying for.

PATRICK
(groaning)
What time is it?

MONA
It's time for you to wake up and
get ready for school.

Although as much as Patrick doesn't want to he gets up.

INT. SCHOOL LIBRARY - DAY

Lillian enters the library and walks over to where Joel is
already sitting by the magazine rack reading a nature
magazine and sits down.

LILLIAN
It's time to start writing a term
paper on an endangered species.

Joel turn around the magazine to show Lillian the article
that he is reading.

JOEL
The Houston Toad, less than 5,000
remaining in the wild.

LILLIAN
Ewww, You know guys your age
typically sneak Playboy, Penthouse
or Hustler magazines into school.

JOEL
I mean doing your term paper on
endangered species on the Houston
Toad.

LILLIAN
You're not honestly suggesting
that I write my term paper based
on a magazine article?

JOEL

There's other books, encloypedias,
and the Internet. Your teacher
didn't tell you couldn't use
magazine articles as a part of
your research.

LILLIAN

I guess not.

JOEL

And besides I bet your teacher has
read plenty of term papers on
Pandas and Burrowing Owls.

LILLIAN

I suppose

JOEL

Did your teacher give you any kind
of outline of what your paper is
supposed to contain?

Lillian opens her binder and hands Joel a piece of paper.

JOEL (con't)

(reading the paper)

What is threatening the species?

LILLIAN

(Jokingly)

The toads are endangered because
they keep on croaking.

Joel looks up from reading the paper.

LILLIAN

It was meant as a joke.

Joel goes back to reading the paper. After a moment Joel
gets up from where he is siting and goes over to one of the
book shelves, and Lillian follows. Joel starts pulling
books from the shelves and hands them to Lillian. Joel and
Lillian proceed to the reference section and Joel pulls an
encyclopedia from shelf. Joel flips through the
encyclopedia for a second or two to find an article about

the Houston Toad. He takes the encyclopedia to the front counter and hands it to the LIBRARIAN.

JOEL

I need a copy made of this article about the Houston Toad.

LIBRARIAN

Of course Joel.

Joel reaches into one of his pockets and retrieves a quarter. Meanwhile Lillian is flipping through one of the books looking frustrated while she waits to check the books out.

LILLIAN

You know I think I'm going to need some more help with this, can you come over after school?

JOEL

You mean to your house?

LILLIAN

Uh, yeah what did you think I meant?

JOEL

I have to tell you first that my mom is a kinda drag, she wants us to study at my house first.

LILLIAN

Why?

JOEL

She just wants to meet you first.

LILLIAN

(sarcastically)
She wants to make sure that I won't corrupt your purity.

After a few moments the librarian returns with the photocopy of the encyclopedia article and hands it to Joel who hands it to Lillian. Then Lillian gets her student card from her pocket and hands the student card and the

books to the librarian who starts typing away at the computer. After a moment the Librarian hands the book and the student card back to Lillian.

LIBRARIAN

Due back on the twenty-ninth.

LILLIAN

Thank you

Joel and Lillian walk out of the library.

JOEL

Meet me at the front door after school so we can walk to my house.

LILLIAN

Ok, see you then.

Joel and Lillian walk off in different directions.

INT. GYM - DAY

Boys Phys. Ed. Class is playing a vigorous game of Basketball. While Joel may jog up and down the court following the play he isn't actively trying to play the game, he's just making it look like he is. A BOY dribbles the ball down the court and suddenly finds himself surrounded by the other team. As an act of desperation the boy chucks the ball through the air. Patrick makes a mad dash to catch the ball. He quickly makes a few steps backwards and jumps to make the catch but in doing so he backs into Joel.

S.F.X. Whistle Blowing

P.E. TEACHER

Foul, Patrick Reilly that's number six. You're out, take a seat.

Patrick walks back to the bench and sits down. He looks at Joel with revenge on his mind.

INT. LOCKER ROOM - DAY

Joel pulls off his Phys Ed t-shirt as Patrick approaches. Before Joel knows it Patrick grabs Joel around the middle and carries him toward the washroom in the locker room. Joel tries to grab on to an open locker door but A BOY pries Joel's fingers from the locker door. Joel tries kicking and flailing his arms around but that does no good. Patrick takes Joel right into one of the stalls. Patrick turns Joel upside down and sticks his head into the toilet. Patrick then flushes the toilet with his foot. After the toilet has finished flushing, Patrick drops Joel right on the floor. Patrick goes about his way as if nothing happened. After a moment Joel crawls out of the stall and slowly comes to his feet. Joel returns to his locker room locker with the rest of the boys in the Phys Ed class watching.

BOYS

(chanting)

Rose bowl, rose bowl rose bowl.

Joel grabs a towel and a small bottle of shampoo from his locker and goes and takes a shower.

INT. GEOMETRY CLASSROOM - DAY

Father Rene walks up and down the rows of desks making sure that the students are doing the assignment without any difficulty. Suddenly the door quietly opens and Joel tries to sneak to his desk, but Father Rene sees Joel sitting down at the last empty desk.

FATHER RENE

So class, HARROLD decided to join us today after all. Even though is fifteen minutes late.

Joel scrambles to get his books open to the right pages. Father Rene walks to where Joel has taken his seat.

FATHER RENE

(scornfully)

So HARROLD I hope you didn't have any problems with your locker today?

JOEL

No.

FATHER RENE

So how can you explain today's extreme tardiness?

JOEL

I had to spend some extra time showering after Phys Ed.

FATHER RENE

While your attention to personal hygiene is admirable, your disrespect for punctuality is despicable. What do you have to say for yourself?

JOEL

(sighs)

I got rose bowled by Patrick Reilly

Classmates giggle and murmur.

FATHER RENE

What do you mean by 'Rose Bowled'?

JOEL

Patrick Reilly picked me up carried me into a toilet stall, stuck my head in the bowl and flushed.

FATHER RENE

As horrible as that sounds, that still doesn't entitle to walk into my class whenever you feel like it. Do you understand that HARROLD?

JOEL

Yes sir.

INT. SCHOOL FRONT FOYER - DAY

As the many students are streaming out of the school at the end of the day, Lillian stands, waiting for Joel. After a moment Joel appears and makes his way through the crowd to where Lillian is standing.

LILLIAN

Well, hey there.

Joel is preoccupied with the events of earlier that day

LILLIAN

Something wrong there Joel?

JOEL

In Phys Ed, Patrick Reilly felt the need to introduce my head to the water in the toilet in the boys locker room after an incident on the basketball court this morning.

LILLIAN

You mean you were Rose Bowled?

JOEL

Yeah

LILLIAN

Well let's go I still have a term paper to write.

Lillian and Joel leave through the front doors of the school.

EXT. SUBURBAN STREET - DAY

Joel and Lillian are walking down the sidewalk.

LILLIAN

What did you do?

JOEL

Do, What makes you think that I did something wrong?

LILLIAN

You had to do something to end up in Saint Misery Academy, so what was it?

JOEL

I don't think it was I did in particular, I think my mom got the idea that public high school is a cesspool of drugs, gangs, and underage drinking and sex. So what are you in for?

LILLIAN

My sister went to public high school, and in the eleventh grade she got pregnant. She managed to juggle school and taking care of her baby and eventually graduated. She took some courses at a community college part time for a couple of years and then transferred to University last year. She has embraced radical feminism and now she is trying to fight the evil male empire. Now I'm paying the price.

JOEL

It must be tough living in your sister's shadow.

LILLIAN

Yeah, I suppose.

Joel and Lillian reach an intersection, and Joel points out his house.

JOEL

It's the third house on the right.

Joel and Lillian cross the side street on an angle towards Joel's house.

INT. NICHOLDIAZ HOUSE FRONT ENTRANCE - DAY

Joel and Lillian come in through the front door where they are greeted by Claudia. Her hair is braided and tied up into a bun.

CLAUDIA

Hello, how was school today?

Joel's demeanor suddenly drops to the floor when asked about his day.

JOEL

Just another day at school.

CLAUDIA

What happened?

JOEL

I got Rose Bowled.

CLAUDIA

What do you mean by Rose Bowled?

JOEL

I had my head held in a toilet bowl while it was flushed.

CLAUDIA

That's terrible, who did that to you?

JOEL

Patrick Reilly

CLAUDIA

Is this the boy who has been tormenting you at school?

JOEL

Mostly yeah.

CLAUDIA

I think I'll be calling your counselor at school.

Joel doesn't know what to say about his mother trying to fight his battle for him. Claudia pauses as she notices Lillian standing back by the door.

CLAUDIA

Hello, you must be the one that Joel is helping with your Biology homework.

LILLIAN

Yes, I'm Lillian Tomkinson.

CLAUDIA

It's nice to meet you.

Joel and Lillian take steps down the hallway towards Joel's room.

CLAUDIA

You two can use the dining room table to study.

Joel and Lillian turn back and walk into the living room on their way to the dining room.

INT. DINING ROOM - DAY

Joel and Lillian are sitting at the dining room table with a few books open.

JOEL

It says here that in the opening paragraphs of the term paper you need to identify and explain the reasons that the species is endangered. So what are some of the things that are endangering populations Houston Toads?

LILLIAN

Uh, Habitat destruction.

JOEL

That's one.

LILLIAN

That wasn't hard to guess. How many wildlife documentaries have there been on the Discovery Channel about all the poor animals who are the helpless victims of habitat destruction?

JOEL

A lot.

Joel passes Lillian a book and points to a specific place on one of the pages.

LILLIAN

Road mortality.

JOEL

(smiles)

Road kill

LILLIAN

Beep beep splat!

Joel and Lillian giggle. Claudia looks up from the book that she's reading (or pretending to read) and looks suspiciously at Joel and Lillian. Afterwards Joel hands Lillian another open book.

JOEL

Here you go an article about fire ants eating toad eggs.

Lillian takes the book and continues writing furiously.

Claudia comes into the dining room.

CLAUDIA

Supper will be served soon. You and Lillian will have to wrap it up.

JOEL

Yeah, sure.

Claudia goes into the kitchen

LILLIAN

Do we really have to stop? We barely got started.

Joel grabs the piece of paper that Lillian was writing on.

JOEL

Add an introductory paragraph and you have the beginning of a great term paper.

LILLIAN

If you think so.

JOEL

Of course, we can pick up where we left off tomorrow morning, school library.

LILLIAN

See you then.

Lillian starts collecting the books and packing them up in backpack.

INT. KITCHEN - DAY

Lillian stands in the doorway while Claudia stands at the table dicing some tomatoes.

LILLIAN

Mrs. Nicholdiaz, do you mind if I use your phone?

CLAUDIA

No of course not, it's over by the door.

Lillian walks to the phone and is surprised to see a wall mounted rotary phone. She picks up the receiver holds it to her ear by bracing it with her shoulder. She dials a number, and as the phone is ringing, she pulls a pen out of her pocket and pulls up her left sleeve, and writes the phone number from the label on the telephone on her wrist.

AMELIA (O.S.)

Hello

LILLIAN

Hi mom.

AMELIA (O.S.)

Hi dear

LILLIAN

I'm over at Joel's we were working on my Biology term paper there's no possible way I can get home in time for supper if I walk home. Is there any way I can get a ride?

AMELIA (O.S.)

I suppose where exactly is Joel's place?

LILLIAN

2606 74th street.

AMELIA (O.S.)

Your sister will be home soon, I see if she can come and get you.

LILLIAN

Thank you, see you later.

AMELIA (O.S.)

Ok bye dear.

Lillian hangs up the phone.

LILLIAN

Thank you Mrs. Nicholdiaz for letting me use your phone.

CLAUDIA

Not a problem Lillian.

Lillian walks out of the kitchen.

INT. LIVING ROOM - DAY

Joel and Lillian walk into the living room from the dining

room. As they walk towards the front door. Lillian pauses and giggles as she notices an older computer with a dot matrix printer in one corner of the room.

JOEL

What's so funny?

LILLIAN

Your computer, it's ancient.

JOEL

I can type out my homework and print it out without the distraction of computer games or the Internet. It does the job.

LILLIAN

What kind of chip is powering that thing, plain or rippled?

JOEL

A 286 that runs at a blazing fast 12 megahertz.

Joel and Lillian then go to the front door and Joel opens it.

EXT. FRONT PORCH - DAY

Joel and Lillian stand on the front porch waiting for Lillian's ride home. A moment later Melinda pulls up in her car and Lillian starts to rush down the sidewalk but stops half way and turns around

LILLIAN

See you tomorrow Joel

JOEL

See you tomorrow, bright and early.

Lillian rushes to Melinda's car and gets in.

INT. MELINDA'S CAR - DAY

MELINDA

So did you get much done on your term paper?

LILLIAN

Sure, why do you ask?

MELINDA

I just thought given the distraction

LILLIAN

(interrupting)
What distraction?

MELINDA

You know what, what's his name who's supposed to be "Helping" with your Biology homework.

LILLIAN

Who, Joel? You have got to be crazy, What makes you think Joel would try anything?

MELINDA

He's a guy, what do you think motivates him?

LILLIAN

What?

MELINDA

Are you that dense Lillian? All he wants is a chance to get up your skirt.

LILLIAN

That's the most ridiculous thing I've ever heard.

MELINDA

If, your not paying him to help you then why is helping you then?

LILLIAN

He's just being nice.

MELINDA

Being nice is just a euphemism for
"have sex with me."

LILLIAN

All I know about Joel is that he
is tormented by bullies.

MELINDA

How do you know that he's not
going to confuse your being nice
to him and think that you're
attracted to him?

LILLIAN

We barely know each other, but I
don't think he's letting his
hormones be a factor in his
decision making process.

MELINDA

Just wait until you two have a
private moment, he'll make a move.

LILLIAN

As a matter of fact there weren't
any private moments, Joel's mother
made us work on the dining room
table and watched us like a hawk.

MELINDA

(sarcastically)
I wonder why?

LILLIAN

It's not like Joel is some kind of
insatiable sex maniac. His mother
is neurotically strict.

Melinda shoots Lillian a suspicious glance.

INT. NICHOLDIAZ DINING ROOM - DAY

Claudia starts bringing food to the dining room table, noticing this, Joel and his father come to the table and sit down and start digging into the food.

HARROLD

So Joel, how was school today?

JOEL

Bad, as usual

HARROLD

What happened now?

JOEL

I got my head dipped into a toilet in Phys Ed.

HARROLD

That's terrible, why would somebody do that to you?

JOEL

Playing Basketball, Patrick Reilly backed into me catching the ball and teacher who was acting as the referee caught it and it became his sixth foul and ended the game for him.

HARROLD

Sounds like a fair call to me, so what's his problem that he would stick your head in a toilet?

JOEL

Patrick Reilly always has it in for me. Just the other day he put a bucket full of greasy kitchen slop on top of my locker and rigged it a way that the bucket and the slop would fall on top of me if I opened my locker.

HARROLD

So what happened?

JOEL

I saw how the bucket was rigged up
and I was able to disable the
booby trap

CLAUDIA

(Sternly)

Joel, watch your language!

JOEL

I'm sorry.

HARROLD

Some kids are just jerks, and some
of them don't even outgrow it.
You'll just have to accept that.
You need to learn how to stand up
for yourself and stand up to these
bullies.

JOEL

It's hard to stand up for one's
self when you've fallen flat on
your face.

CLAUDIA

(changing the subject)

You're day wasn't all bad Joel.

HARROLD

(curiously)

Oh really?

CLAUDIA

Lillian came over so that Joel
could help her with a term paper
for her Biology class.

HARROLD

So Joel, What's Lillian like?

JOEL

Ok, I guess?

HARROLD

What, she's only ok you guess?

JOEL

Actually, she's nice not like the other girls at school.

HARROLD

In what way?

JOEL

The girls at school, seem so preoccupied with stuff that they can't be talked to.

HARROLD

You just have to try.

CLAUDIA

While your counselor at school says you may need to be more social at school, I don't appreciate this conversation about talking to girls at the family dinner table.

INT. PATRICK'S BEDROOM - NIGHT

Patrick sits quietly doing homework when his mother comes in. She is completely made up ready for a night out on the town.

MONA

Zip me up will you hon?

Patrick zips up the zipper at that back of Mona's dress.

PATRICK

What's the special occasion?

MONA

No occasion, just going out for a night out.

PATRICK

How late are you going to be?

MONA

Can't say for sure but don't wait up. But I have left you some wieners in a pot on the stove, all you have to do is turn on the burner.

PATRICK

I guess I'll see you tomorrow?

MONA

Yeah, probably

Mona rushes out of Patrick's bedroom, and out of the house.

EXT. SUBURBAN STREET - NIGHT

Mona dashes into a waiting car.

INT. KITCHEN - NIGHT

Patrick stares at the frozen wieners floating in a pot of water. The gas stove is old and needs to be lit with a match once the gas was turned on. Completely demoralized Patrick goes to the kitchen table and sits down for a while. He then goes to the fridge and takes down the magnetic note pad and takes it back to where he was sitting at the kitchen table and writing a note that reads: Dear Mom, You have left me here by myself once again. The fact is that I'm alone all the time. When you go out and party, you leave me here, sometimes at days at a time but even when you are drinking at home, you spend more time with some guy you met at some bar somewhere. The loneliness doesn't end when I go to school. Tormenting nerds was the only times I ever talked to anybody. I thought that I could manage, but now I know that I can't. This is the only thing I know that I can do to bring an end to pain that loneliness brings. With love, Patrick. After Patrick has finished writing he walks to the kitchen window and closes it. And then he goes to door and closes it. Then he goes to the stove and turns off all four burners. The gas starts hissing out as Patrick goes back to where he was sitting at the kitchen table and waits.

EXT. SUBURBAN STREET - NIGHT

A car driven by CHRIS REILLY, Patrick's Father makes it's way down the street. Once in a while he checks the house numbers. When he gets to the end cul de sac he stops the car and turns it off. He gets out of the car and checks a small piece of paper. After confirming that he in fact is at the right address, Chris walks up to the front door and rings the door bell. After a while he tries the door bell again. After getting no response he knocks on the door. After a while he turns the door knob and is surprised to find that the door isn't locked.

INT. FRONT ENTRANCE - NIGHT

Chris steps inside and looks around he is shocked to see dozens of empty bottles.

INT. LIVING ROOM - NIGHT

Chris sees an ashtray on the coffee table with a couple of partially smoked joints.

CHRIS
(raised voice)
Patrick.

Chris looks around and starts up the stairs.

INT. UPSTAIRS HALLWAY - NIGHT

Chris continues looking for Patrick.

CHRIS
(louder than before)
Patrick

He opens Patrick's bedroom door and looks in. He goes down the hall and looks in Mona's Bedroom. He is almost disgusted by what he sees. There are some more empty beer bottles and a couple of empty condom wrappers on the floor. After a moment he turns back and goes back down the stairs.

INT. FRONT ENTRANCE - NIGHT

After coming back down the stairs, Chris turns toward the kitchen.

CHRIS
(practically hysterical)
Patrick

Chris opens the kitchen door, at first he is overcome by the smell of the gas that is accumulated. But then he is stunned by the sight of his son sitting there with his head drooping about to lose consciousness. Chris takes a handkerchief out of his pocket and uses it to cover his nose and mouth.

INT. KITCHEN - NIGHT

Chris goes to the stove and shuts off the gas and then goes to the window and opens it. He goes over to Patrick and gives him a nudge on the arm

CHRIS
Come on Patrick.

Patrick is unresponsive. Chris pulls the chair that Patrick is sitting from the table and then Chris tries to pick Patrick up off the chair but he is starting to get overcome by the gas. Chris starts to push the chair with Patrick in it. As Chris approaches the front door he is able to pick up Patrick off of the chair and carry him out the front door.

EXT. FRONT YARD - NIGHT

Chris tries to put Patrick down on the ground as lightly as possible but he still comes down with a thud. Chris starts patting Patrick on the cheeks in order to wake him up. Slowly Patrick starts moving his eyes, but then he recognizes his father.

PATRICK
Dad?

CHRIS
Yes, It's me. I got word that your mother is on another binge, so I'm not leaving without you. You just wait here, I'll get your stuff.

Chris goes back into the house.

INT. PATRICK'S BEDROOM - NIGHT

Chris opens the closet, and removes a few of Patrick's school uniforms and puts them on the bed. He then packs up Patrick's schoolbooks into his backpack. He gets the uniforms from the bed and leaves the bedroom.

EXT. FRONT YARD - NIGHT

Patrick is trying to come to his feet but he is still wobbly and he is having trouble getting his balance. Chris comes out the front door. He puts down the uniforms and Patrick's backpack and helps Patrick to his car. Chris opens the passenger side front door and helps Patrick get seated. Chris goes back and gets the uniforms and the backpack and puts them in the back seat of the car. As Chris goes back into the house to get more of Patrick's stuff Patrick looks at himself in the passenger side mirror. Patrick barely recognizes himself in the mirror, he looks sickly pale and it is easy to see Patrick's remorse of trying to take his own life. After Chris returns with a couple garbage bags full of Patrick's stuff he gets into the driver's seat closes the door and starts the car and drives off.

CHRIS

I got all of your clothes that I could find. If you need anything else we can come back.

PATRICK

All right

EXT. STREET IN FRONT OF SCHOOL - DAY

Joel is walking down the sidewalk in front of the school, but when he gets to the front yard of the school he notices that Lillian is already waiting for him.

LILLIAN

Good morning Joel.

JOEL

As early as it is, I guess it is a good morning. I take it that you really want to finish your term paper.

LILLIAN

Yeah I suppose even though it isn't due until next week.

JOEL

I guess I can't blame you. You want to get at it?

LILLIAN

Of course.

Joel and Lillian walk up to the front entrance of the school together and go inside.

INT. SCHOOL LIBRARY - DAY

Joel and Lillian are sitting at one of the tables with a good many books open. Lillian Pulls out a print out of the beginning of her term paper out of her backpack.

LILLIAN

Here's what I've got so far.

Lillian passes the print out Joel.

JOEL

Ok, Uh-huh, This looks like a good start. So what's the next part.

LILLIAN

(reading another paper)
Well, How will the habitat will be different if the species goes extinct?

Joel grabs another book and starts flipping through the pages.

JOEL

Now what your teacher is asking for is how species of plants and animals help each other out and when one species is removed from an ecosystem the other plants and animals are effected. I think I saw it in here. Here it is.

Joel hands the book to Lillian

JOEL (con't)

You see, Like many other species
of toads the Houston Toad helps
control insect populations
including mosquitoes that spread
the West Nile Virus.

Father Juan walks into the library and looks around for a
second. Once he sees Joel and Lillian he walks right over
to where they are sitting.

FATHER JUAN

Good Morning Joel, Lillian. It's
good to see you studying hard.

LILLIAN

I've got a term paper due next
week.

FATHER JUAN

How do you think that's going?

LILLIAN

Pretty good with Joel's help.

FATHER JUAN

Well that's good to hear, I have
to talk to Joel if you don't mind.

LILLIAN

Of course not.

FATHER JUAN

Joel if you will, come talk with
me in my office.

JOEL

How much trouble am I in?

FATHER JUAN

None at all.

Joel gets up from the table and walks off with Father Juan.

INT. FATHER JUAN'S OFFICE - DAY

Father Juan walks in to the office and sits at his desk.
Joel comes in right after and has a seat.

FATHER JUAN

I received a phone call from your mother this morning. She told me that you a humiliating incident yesterday in phys ed. Would you like to tell me about it?

JOEL

It was Patrick Reilly again. Playing Basketball, he backed in to me when trying to catch the ball and he was fouled out of the game. And to get back at me he Rose Bowled me.

FATHER JUAN

That's awful.

JOEL

It was, but when Patrick was fouled out, I knew that payback was going to be coming. It least it came sooner rather than later.

FATHER JUAN

I don't think that's something to be thankful for.

JOEL

I guess not.

FATHER JUAN

How do you like helping Lillian with her Biology homework?

JOEL

It's alright I guess.

FATHER JUAN

I suppose that you've been helping her here at school?

JOEL

She was over at my house last night. But nothing but homework was done, my mother made sure of that.

FATHER JUAN

I see, your mother seems to be the strict one, Is she ok with your going to school early and staying late?

JOEL

She's probably accepted it, but I can't say 100 percent that she approves.

FATHER JUAN

I see, Do you think that you'd want to do things with Lillian that doesn't involve Biology homework?

JOEL

(Embarrassed)

I've only got to know Lillian I don't know if I'm ready to that involved.

FATHER JUAN

No no, that's not what I mean, What I want to know is if you would like to have Lillian to be a friend. Even after you are finished helping her with Biology.

JOEL

Yeah, I guess.

INT. CHRIS' CAR - DAY

Chris is driving Patrick a ride to school

CHRIS

It's perfectly normal to feel lonely, your mother goes out until all hours drinking and doing God knows what. But I don't understand why you can't make friends to school.

PATRICK

You don't understand the kids at Saint Mary's Academy, the guys are a bunch of little yuppie douche bags and the girls are stuck up rich bitches.

CHRIS

They all can't be all that bad. Don't you even try to talk to some other guys?

PATRICK

I don't really get a chance.

CHRIS

It's not like you have to say much of anything. In P.E. if somebody makes a good play, just tell them or when somebody scores, congratulate them, you'd be surprised what would happen if you just say something nice. Your just making it harder than it actually is. The very thought of having to talk a girl must scare you?

PATRICK

Sure I suppose

CHRIS

All you have to do is smile and say hi. The rest will follow. It's just that easy trust me.

PATRICK

I could try that.

CHRIS

Sure you can,

INT. FATHER JUAN'S OFFICE - DAY

Joel and Father Juan are still sitting and talking but by now Joel isn't paying attention to half of what Father Juan is saying.

FATHER JUAN

Now I only have one more thing that I want to ask you.

JOEL

What's that?

FATHER JUAN

What to you have planned for after High School?

JOEL

Get a job I guess.

FATHER JUAN

Really, Good jobs for those who only have a high school Diploma are getting harder and harder to find. Many of the jobs that are available to high school graduates involve a lot of manual labor and don't pay that well. You deserve so much more than that. Give some serious thought to pursuing post-secondary schooling.

Father Juan leans over to a filing cabinet and pulls a drawer open and pulls out some university brochures and hands them to Joel.

FATHER JUAN

I'd like you to read these.

JOEL

Isn't going off to university something that smart people get to do?

FATHER JUAN

Although your grades may not reflect it, I have come to believe that you are smarter than you think you are.

JOEL

I think I may have given you the wrong impression.

FATHER JUAN

You don't know how wrong you are. I cannot imagine what could possibly give you the idea that my impression of you as an intelligent young man could be wrong.

JOEL

When I was younger, in first grade it took me such a long time to school work that my classmates called me names.

FATHER JUAN

What kind of names Joel?

JOEL

They called me dumb, stupid, retarded.

FATHER JUAN

It hurt a lot didn't it Joel?

Joel just stares off into the distance.

FATHER JUAN

You heard it so often that you started to believe it. What you need to know now is that whatever difficulty you had with school work years in no way determines who you are now. You cannot let the past dictate what the future brings. Don't sink your boat before you set sail.

S.F.X. Bell ringing

FATHER JUAN
Time for class.

Joel gets up and walks out of the office

INT. SCHOOL HALLWAY - DAY

Lillian walks out of a classroom and starts down the hallway. Patrick stands and when Lillian approaches he smiles at her weirdly.

PATRICK
Uh hi

LILLIAN
Beat it jerk.

Patrick becomes sullen from being rejected.

INT. CAFETERIA - DAY

Joel carries a tray of cafeteria food in search of an available seat. A moment later he sits down at a table off in the corner. He starts eating and doesn't notice that Lillian has sit down beside him.

LILLIAN
So did you have a good talk with
Father Juan?

JOEL
Started talking about yesterday
but then it went off on a tangent
about my plans after High School.

LILLIAN
(scoffs)
Guidance counselors!

JOEL
It was awkward and annoying but I
guess it is for everybody who has
ever had that 'Have you made a
(CON'T)

JOEL (CON'T)

plan for your future after high school speech from their guidance counselors. But it's what they are paid to do.

LILLIAN

Since you were unable return to help me this morning can get some more done on this term paper after school.

JOEL

I suppose

LILLIAN

I already called to check, my sister is working late at the women's center so she can't pick me up from your place, we'll have go to my place to work on my paper I hope that won't be a problem.

JOEL

I'll have to call my mom and check, but I don't think it will be a problem.

LILLIAN

Good, I'll meet you at the bus stop out front of the school.

JOEL

Ok

Joel and Lillian continue eating.

INT. HIGH SCHOOL HALLWAY - DAY

Many students are getting books and other supplies from their lockers. After closing his locker, Joel makes his way through the crowd and down the hall to a pay phone in the main hall. He roots through his pockets for a while until he finds a quarter. He picks up the receiver, puts the quarter in the slot and dials a phone number.

S.F.X. Phone ringing

CLAUDIA (O.S.)

Hello

JOEL

Hi mom

CLAUDIA (O.S.)

Yes

JOEL

Uh, mom Lillian and I are going to her place so that I can help her with Biology term paper again.

CLAUDIA (O.S.)

Is it necessary to go over there, you can come here again tonight.

JOEL

Lillian has already talked to her parents and her sister and nobody can bring her home. That's why we have to go to her place.

CLAUDIA (O.S.)

How long do you think you'll be?

JOEL

Don't know, a couple of hours I guess.

CLAUDIA (O.S.)

Well Ok but I want you to call me when you get there. Do you understand me?

JOEL

Yes mom

CLAUDIA (O.S.)

Ok, I'll talk to you later then.

JOEL

Sure mom,

CLAUDIA

Good bye then.

JOEL

Good bye mom.

Joel hangs up the pay phone.

EXT. BUS STOP - DAY

Joel walks to the bus stop where Lillian is already waiting in the crowd that is waiting for the bus.

LILLIAN

Hello there

JOEL

Hi, how long do we have to wait for the bus?

LILLIAN

A few minutes, it shouldn't be too long.

JOEL

How was your day?

LILLIAN

Ok I guess. How was your day?

JOEL

Uneventful

LILLIAN

Didn't have any embarrassing run ins with Patrick Reilly?

JOEL

No

LILLIAN

Then I'd say that you had a very good day.

JOEL

Better than most and the best that I can possibly expect.

Down the street a bus can be seen turning the corner and comes down the street and towards the school and pulls up to the bus stop. The door opens and the entire crowd shuffles on to the bus.

INT. BUS - DAY

Joel and Lillian sit down on the last seats remaining as the bus starts to pull away from the school bus stop.

JOEL

So how long does it take to get to your place?

LILLIAN

A little while that is if there aren't any phone company vans parked in the bus lanes of various streets which of course there usually is so that usually adds to the time it takes because the bus has to make many lane changes in and out of the rest of the traffic.

JOEL

Oh, I see.

LILLIAN

Joel, can I ask you a question and I hope you don't take it the wrong way.

JOEL

That depends on what the question is.

LILLIAN

Why is your mom the way she is, all strict and up tight.

JOEL

Oh wow. Well when I was about two years my mom and dad were trying so hard to have another child.

(CON'T)

JOEL (CON'T)

It's not like my mom couldn't get pregnant because she did, but there were three miscarriages within about a year and a half. When the doctors started to investigate more closely they found some kind of abnormality that was causing the miscarriages.

LILLIAN

What kind of an abnormality?

JOEL

My parents didn't fully explain it but my mom had an operation soon after and since then she has been unable to have more children.

LILLIAN

Oh my that's terrible.

JOEL

Yeah, At that time we were living on Johnson Street by the creek. Just days after my mom's surgery I wandered away when nobody was watching, it was the end of March and I was playing on the frozen creek I fell through the very thin ice. By the time my dad found me and called for help, I just about drown and frozen to death. In the week after I came down with the flu and developed other lung infections. That's when she went to church and prayed and prayed. Every night the doctors said that they didn't think that I'd live to see another day, but I did. At that time she was so guilt ridden over her carelessness while she was grieving over the loss of her fertility. Her tough rules must be some way of holding on to something she cannot replace.

LILLIAN

I can understand that but I'm not sure it makes complete sense.

EXT. SUBURBAN STREET - DAY

The bus pulls up and stops. Joel and Lillian get off of the bus and start walking down the sidewalk.

JOEL

Now that we've sat on the bus for what seems like forever, I guess we have to walk an equal distance.

LILLIAN

That's where you're wrong. It's just at the end of the block.

INT. TOMKINSON HOUSE LIVING ROOM - DAY

The front door opens and Joel and Lillian walk in. Amelia is there waiting.

AMELIA

Hello there how was school today?

LILLIAN

Not bad, mom I'd like you to meet Joel.

AMELIA

You're helping Lillian with her Biology homework.

JOEL

Yeah

AMELIA

Well, It's so great to meet you. Lillian needs as much help as she can get, so I suppose we'll be seeing you here often.

JOEL

Uh, sure

LILLIAN

Joel and I are going to work on the term paper that is due next week.

AMELIA

Fine enough.

Lillian goes up stairs.

JOEL

Mrs. Tomkinson do you mind if I use your phone?

AMELIA

Of course not you can use the one in Lillian's room. Up the stairs second door on the right.

Joel heads up the stairs.

INT. UPSTAIRS HALLWAY - DAY

Joel makes his way down the hall towards Lillian's room. He cautiously approaches the door which is ajar. He knocks quietly. When there is no response he pushes the door and looks inside. He sees nobody is in the room but Lillian has already set her backpack in her room, he goes in to use the phone.

INT. LILLIAN'S BEDROOM - DAY

Joel goes to the phone picks it up and dials it.

JOEL

Hi mom, it's me, I just got to Lillian's

CLAUDIA (O.S.)

Are you trying to tell me that it took over half an hour to get there?

JOEL

Yes it did take that long to get here.

CLAUDIA (O.S.)

How did you get there?

JOEL

On the bus.

CLAUDIA (O.S.)

I'm not too sure that I want you travelling across the city without some kind of adult supervision.

JOEL

I don't know what trouble I could get into riding the bus.

CLAUDIA (O.S.)

There is no shortage of unsavory characters who ride the bus.

JOEL

Oh come on mom.

CLAUDIA (O.S.)

Any way how long are you going to be over there?

JOEL

I don't know a couple of hours I guess.

CLAUDIA (O.S.)

I don't know if I want you out that long on a school night.

JOEL

I'll call you when I'm ready to come home.

CLAUDIA (O.S.)

You'd better believe you will. I'll let you get going on the Biology and I'll talk to you later.

JOEL

Bye mom

Joel hangs the phone up. He just looks around Lillian's room he is awestruck by how decorated it is with posters on the walls, various knick knacks on Lillian's bed and on her dresser and that Lillian has her own computer in her room. After looking around for a moment he takes a step towards the door when Lillian walks into her room. She has changed out of her school uniform and into an old track suit.

LILLIAN
You call your mom?

JOEL
Yeah.

LILLIAN
Shall we get started?

JOEL
That sounds like a good idea.

Lillian pulls out the chair at the desk and invites Joel to sit down. She goes over to the closet, opens the door and pulls out a folding chair. She comes back to the desk, opens the chair and sits down.

LILLIAN
When we left off, we were at the part where we write about how different the ecosystem will be if the species becomes extinct.

JOEL
That sounds about right.

LILLIAN
I think I have how Houston Toad tadpoles eat insects that can spread disease to other organisms.

JOEL
That's good, now what else.

Lillian shuffles through her papers.

LILLIAN

I was reading on the Internet about how certain toads secrete venom that numbs the mouths of potential predators. Scientists are investigating possible anti-cancer properties that toad venom may have.

JOEL

That's good that should definitely go into your term paper.

Lillian turns off the screen saver that is running on her computer and pulls up her term paper.

LILLIAN

For sure but I have to tell you, it's the opening paragraph that I'm having trouble with.

JOEL

The opening paragraph should introduce the Houston Toad, and in short tell why they endangered and why extinction would harm the rest of the ecosystem.

LILLIAN

And then the rest of the paper goes into greater detail.

JOEL

That's right.

INT. CHRIS REILLY'S HOUSE DINING ROOM - DAY

Chris sits at the table cleaning some gun parts when Patrick comes by to see what his father is doing.

PATRICK

Whatcha doing dad?

CHRIS

I bought this Smith and Wesson Model 41 its in sad shape so it was a bargain. Mostly it just needs to be cleaned.

PATRICK

You like restoring these old guns?

CHRIS

Absolutely

Chris gets off of the chair and turns to a nearby gun cabinet and takes out another handgun. And hands it to Patrick.

CHRIS

That's a Browning M1903 .32 caliber. Isn't that nice?

PATRICK

Sure, pretty heavy though.

CHRIS

You ever go shooting?

PATRICK

No not at all

CHRIS

Well then I think we should fire some rounds at the range.

INT. LILLIAN'S BEDROOM - DAY

Joel and Lillian are still sitting at the desk Lillian is typing at her computer and Joel looks through the books looking for more useful information.

S.F.X. Phone rings three times

JOEL

Shouldn't you answer that?

LILLIAN

Probably isn't for me.

After a moment of silence there is a knock at the door. Lillian's mom opens the door

AMELIA

Joel, your mother is on the phone,
she wants to talk to you.

Joel picks up the phone.

JOEL

Hello

CLAUDIA (O.S.)

When can I expect you home for
supper?

JOEL

I don't know we're not finished.

CLAUDIA (O.S.)

Do you know when you will be
finished?

JOEL

I don't know.

CLAUDIA (O.S.)

You'd better finish up quickly. I
want you home before dark.

JOEL

That's still hours away.

CLAUDIA (O.S.)

I don't want you out too late you
have homework of your own to do.

JOEL

I know, I know mom.

CLAUDIA (O.S.)

So that's why I suggest you get
home as soon as you can.

JOEL

Yes.

CLAUDIA (O.S.)

Do you have any idea about how you
are going to get home?

JOEL

Take the bus probably.

CLAUDIA (O.S.)

Do you think it's such a good idea for you to be riding the bus at that hour?

JOEL

I don't know you've never let me out anywhere where I would need to come home on the bus by myself.

CLAUDIA (O.S.)

Don't you think I have a good reason?

JOEL

Oh you have reasons for everything mom, but none of your reasons can hardly be considered to be any good.

CLAUDIA (O.S.)

You come home on your own in a timely manner or I'll come and get you and it won't be very nice do you understand that.

JOEL

Yes, I'll come home when I'm finished here.

CLAUDIA (O.S.)

Well I'll see you later.

JOEL

Yes, I'll see you later

Joel hangs up the phone.

LILLIAN

So, what was your mother calling you for?

JOEL

When are you coming home to do your homework? and all that crap

LILLIAN

Is it just about homework or is there more to it?

JOEL

It's all the same to my mother. All the rules and everything she nags about it's her version of tyranny. I want to live, not just exist.

LILLIAN

What does she think she trying to save you from?

JOEL

I don't know, a bogeyman around every corner. She won't let me do anything. It's like I'm not allowed to do anything like go out on dates with girls because it's probably feared that I'd become some kind of sex maniac. I can remember when I was younger I was invited to play at other kids places but I could never because I wasn't allowed and I think because of that I didn't have more than a couple of friends at a time. But then after elementary school My parents put me in saint misery and I didn't know anybody and I really haven't made any friends until you came along.

LILLIAN

Oh Joel that's sweet. It may not be my place to say that it sounds to me that you mother is using her rules to hold on to you and not let you grow up.

JOEL

She's not allowing me to grow up. That sounds like my mother. She spends so much of her time with her volunteer committees and whatever's left over for me she spends it making sure that I come up to her standards. My dad spends many hours working late and is often gone on business trips for days at a time. At school I'm a pariah falling victim to one of Patrick Reilly's practical jokes seems to happen nearly every day. Doesn't he ever get tired of it? Sometimes I just want to slug him.

LILLIAN

Maybe that's what he wants. He could just be looking to get into a fight.

JOEL

Do you know what really bugs me about it?

LILLIAN

What's that?

JOEL

Teachers don't seem to care about stupid pranks, my mom will only call school insisting that they have to do something about it. When do I get a sympathetic ear to just listen, When do I get a shoulder to cry on? You don't have things like that to worry about.

Lillian gets up off of the folding chair, folds it up and sets it aside. She pushes the desk chair that Joel is sitting on to swivel it so that Joel now faces her. He is looking down at the floor to hide the tears that have been streaming down his face.

LILLIAN

You don't know that I worry about my weight everyday. I worry that I am going to grow up to be fat. I worry will want to get to know me because of the way my body looks.

JOEL

I've never thought you look fat.

LILLIAN

Maybe that's because the school uniform hides it so well.

Lillian pulls off the sweatshirt that she's wearing and starts to pull off her T-shirt.

JOEL

What are you doing?

LILLIAN

I'm going to have to show you how fat I'm getting.

Lillian pulls off her T-shirt and tosses it aside.

JOEL

I don't know how you could ever think that you are fat, Lillian you are beautiful.

LILLIAN

I don't think anybody has said something so nice in a very long time.

Lillian straddles Joel's legs she places her hand on his cheek. Joel looks at her with some trepidation, as it has been such a long time he has been touched an affectionate way. She places her thumb under his chin to get him to look at her face to face. She removes her glasses and starts to kiss Joel briefly at first. He puts his hands on her sides and Lillian kisses him a little more his hands go just a little higher. Lillian takes her other and unhooks her bra. Joel's hand goes from her side and into her

loosened bra. A moment later the both stop to catch a breath.

S.F.X. distant door buzzer

JOEL
What's that?

LILLIAN
It's just someone at the front door.

JOEL
I think my mom tracked me down.

Lillian scrambles to put her T-shirt back on and gets off of Joel's lap.

LILLIAN
How?

JOEL
When I called her to tell her that I'm here she used the last call return and then looked up the number in the reverse directory section of the phone book.

LILLIAN
How, when I used the phone I used to call my mom for a ride home from your place was one of those ancient rotary phones?

JOEL
On a rotary line dialing 1169 is the same as star 69 on a regular touch-tone phone.

S.F.X. knock on Lillian's bedroom door

The bedroom door opens a little bit.

AMELIA
Joel are you finished helping Lillian with her homework tonight?

JOEL
Yeah, I suppose

AMELIA
Your mother is here to take you
home.

JOEL
Ok, tell her that I'll be right
down.

AMELIA
All right then.

Joel turns to Lillian

JOEL
See, I told you.

LILLIAN
I'll see you tomorrow then.

INT. ENTRANCE HALL - DAY

Claudia stands by as Joel comes down the stairs with
Lillian just a couple of steps behind.

CLAUDIA
Joel are you ready to come home?

Joel looks at his mother defiantly.

JOEL
I suppose

Claudia looks back at Joel insistently.

CLAUDIA
Waiting for something?

Joel looks back at Lillian

LILLIAN
Bye Joel see you tomorrow at
school.

JOEL

See you tomorrow

Joel walks straight out the front door towards Claudia's car.

INT. CLAUDIA'S CAR - DAY

Joel stares out the passenger side window while Claudia starts the car and drives away.

CLAUDIA

When does your commitment to helping Lillian with her homework end?

JOEL

Probably at the end of the semester it depends on the improvement in her grade.

CLAUDIA

I hope it won't take up too much of your time, you can't take too much time away from your own studies.

JOEL

Don't worry about it.

CLAUDIA

How much homework do you have tonight?

JOEL

Some Geometry, and a one page paper to finish for History.

CLAUDIA

How long do you think that will take?

JOEL

Half an hour to 45 minutes at the most.

CLAUDIA

I'm sure that it would be worth it to spend more time than that on your assignments.

JOEL

(sighing)

Lots of things are worth spending more time on.

INT. SHOOTING RANGE - DAY

Chris fires off a few rounds and then the man silhouette type paper target is retrieved. Chris takes down the target and puts up a new one. He takes off the goggles and hands them to Patrick.

CHRIS

Here you go, your shooting next.

Chris passes the gun to Patrick. Patrick puts on the goggles and points the gun at the target.

CHRIS

You have to hold that with both hands. The recoil can snap you wrist if your not careful.

Patrick again points the gun at the target. The gun is shaking from Patrick's nervousness.

CHRIS (con't)

Now just relax. Think about whatever is bugging you be it some teacher that who won't cut you a break, or some girl trouble and then squeeze the trigger and let it go.

Patrick closes his eyes and squeezes the trigger. Patrick looks stunned for a moment from the feeling that firing the gun gave him. Patrick brings the gun back up, points it and quickly fires two more rounds.

CHRIS

Isn't that a real stress reliever?

PATRICK

Yeah sure

The paper target is retrieved one shot hit the edge of the target. And another hit the crotch area of the man silhouette and the other shot missed. Chris points to the bullet hole in the crotch.

CHRIS

Your a real shoot first and ask questions later kind of guy but only this guy will be answering in a real high voice.

PATRICK

Or go sing in a boy band.

Chris and Patrick both laugh

INT. JOEL'S BEDROOM - DAY

Joel sits at his desk busily doing his homework. Claudia comes in without knocking on the door.

CLAUDIA

Do you have a minute Joel?

JOEL

Sure, I'm nearly finished.

CLAUDIA

Those assignments you're working on, when are they due?

JOEL

Tomorrow

CLAUDIA

You know you'd probably do better in school if you didn't leave your homework until the night before.

JOEL

I suppose that's true but you don't really understand what I'm under here. I usually have so

(CON'T)

JOEL (CON'T)

many assignments at one given time
that I can't start some until the
night before.

Claudia pauses before responding but spots the university
brochures in Joel's open backpack and she reaches over and
grabs them.

CLAUDIA

What are these?

JOEL

Father Juan gave them to me to
read and to think about after high
school.

CLAUDIA

Well obviously your grades are
going to have to improve.

JOEL

Father Juan thinks I'm smart
enough but I have my doubts.

CLAUDIA

Doubts about what? If you are
smart enough to go on further
education. It's not that your not
smart enough. Your grades are
going to have to improve a lot.
Your commitment to your schoolwork
is lackluster.

JOEL

My life isn't just about school.

CLAUDIA

Your studies should be the focus
of your life. These years will be
those that determine what happens
for the rest of your life. You
know I'm just worried about you.

JOEL

Well maybe you worry too much. I mean you worry about every little thing to the point that you won't let me do anything fun outside of school hours.

CLAUDIA

Our rules may be a little strict but it's for your own good.

JOEL

For my own good? Who else than me will know what my own good is? There comes a time when one gets to make their own choices, to live their own life. When will I get to make my own choices? When will I get to live my life?

CLAUDIA

Joel, as long as you live under our roof you'll live under our rules.

JOEL

Your rules I am being crushed by your rules. The only thing you'll let me do is go to school to what impress you? Just whose life am I living because it sure as hell doesn't feel like my life that I'm living?

CLAUDIA

It may seem unfair to you now, but our rules are there because we care. We want you to well in school because we care about your future. We may not let you out to do things like many people want to do but that's because many people your age fall into gangs, drugs, prostitution and other awful things. We care about your safety.

JOEL

By keeping me caged up like an animal doesn't feel very good at times. Don't you care about my happiness?

CLAUDIA

Of course we care. But some things have to be sacrificed in order to be better people. The pursuit of simple pleasure is rather shallow. You only live once you have to make it meaningful.

JOEL

Living a meaningful life isn't possible when life is unpleasant. So just back off and just let me grow up.

CLAUDIA

Grow up, you have to lose that attitude before you can ever think about growing up.

JOEL

At least let me have a little space. You're the one that needs to oversee what I'm doing where I am and who I'm with, not me. I don't need that at all.

CLAUDIA

I'll give you some space alright. You can do some more studying and then supper is in 45 minutes.

Claudia removes herself from Joel's bedroom.

INT. DINING ROOM - NIGHT

The Nicholdiaz family sits at the dining room table eating supper.

HARROLD

So son how was school today?

JOEL

Not bad.

HARROLD

Anything interesting happen?

JOEL

Not really. Father Juan talked to me before class.

HARROLD

What about?

JOEL

Just about how I got my head dunked into the toilet yesterday but then it became a discussion about my plans after high school.

CLAUDIA

Father Juan thinks Joel has the potential to further his education.

HARROLD

(pleasantly surprised)

Really

JOEL

That's what he says but

HARROLD

(Interrupting)

But what, don't you think you are smart enough to go on to university? If that's what you are thinking then you can get that idea right out of your head right now. You are obviously smarter than you think you are. Anything else interesting happen to you today?

JOEL

Just helped Lillian with her term paper.

HARROLD

Did she come here again today?

JOEL

No, we went over to her house.

HARROLD

So what's her family like?

JOEL

I only got to talk to Lillian's mom she seems to be awfully nice.

HARROLD

That's nice to hear. How's her term paper going?

JOEL

We've worked though what to write and she's already started writing the paper. I think she'll do well on this paper.

HARROLD

That's good to hear.

Claudia eats the last of her food. She puts down her fork and starts clearing her place setting.

CLAUDIA

Joel, after you are finished eating I want you to go back to your room and get back to your studies.

JOEL

(whining)

Oh come on, I've already finished my homework.

CLAUDIA

(insistent)

I want you to review what you've learned at school today. I don't want to hear any complaining about it ether. Do you understand me?

JOEL

Yes

Joel pushes his plate towards Claudia and without saying a word, gets up and walks away. A moment later Joel slams his bedroom door closed.

INT. JOEL'S BEDROOM - NIGHT

Joel closes his textbooks and packs them up into his backpack. He then goes and sits down on his bed.

INT. LILLIAN'S BEDROOM - NIGHT

Lillian sits at her desk typing her term paper on her computer she pauses and looks at herself in the mirror. She stands up pulls off her sweatshirt and T-shirt off. She stands looking at herself and contemplates what she thinks about herself. She leans towards the mirror and starts pulling off the pictures of fashion models. After pulling down the pictures she rips them a few times and puts the pieces in the garbage. She looks at herself for a moment and a slight grin comes on her face because she has taken the first step towards self-acceptance.

INT. CHRIS REILLY'S HOUSE BATHROOM - NIGHT

Patrick stands looking at himself in the mirror he makes a pretend gun with one hand and pretends to point it at his reflection.

PATRICK

I can't remember if I shot five rounds or six but this is a semi automatic so asking yourself if you feel lucky punk is kind of useless so a better question is "Did I put on clean underwear this morning?"

INT. CHRIS REILLY'S HOUSE LIVING ROOM - DAY

As early morning sunlight peeks in between the curtains. Patrick who up unusually early sneaks to the gun cabinet and with a paper clip with one end bent picks the lock and opens the cabinet. He takes one of the handguns and tucks into his backpack.

INT. JOEL'S BEDROOM - DAY

Joel who too is up unusually early has already changed into his school uniform. He goes the door and opens it up a crack to peek into the kitchen. He sees that his mother is busy tending to the breakfast that is cooking on the stove. Joel sneaks out of his bedroom and into the living room and sits for a moment. Claudia walks from the kitchen into to hall and right to Joel's bedroom. She knocks loudly several times.

CLAUDIA

(raised voice)

Joel time to get up and have breakfast. I'm taking you to school this morning and I'll be there to bring you home this afternoon. If Lillian still needs help she can come here but she can't stay for more than half an hour.

Joel gets up and goes to the front door as fast as he can. Just as Joel gets the front door open Claudia sees that Joel is about to sneak away she comes down the hall as fast as she can as Joel gets the front door open.

CLAUDIA

You might get away from me now but I'll be waiting for you when you are dismissed from school today.

EXT. SUBURBAN STREET - DAY

Joel runs down the street completely ignoring his mother.

EXT. IN FRONT OF THE SCHOOL - DAY

Lillian is already there waiting for Joel, she looks around for a few moments when Joel comes down the sidewalk. He has a flustered look on his face showing how frustrated he feels at his mother's attempts to keep him at home all the time. Joel walks up to the front of the school and right up to Lillian.

JOEL
(a little sarcastic)
Waiting here just for me?

LILLIAN
(dead serious)
Yes I am.

Joel and Lillian turn to go into the school.

LILLIAN
I finished my term paper last
night.

JOEL
You'll have to let me take a quick
look at it later.

LILLIAN
Sure

INT. SCHOOL FOYER - DAY

Lillian takes off her backpack

LILLIAN
Joel, wait a moment

Lillian places her backpack on a bench and opens it. She pulls out her completed term paper and hands it to Joel. Joel skims through the term paper for a moment.

JOEL
This looks very good. Your
teacher would have to something
wrong with her head to give this
term paper a failing grade.

LILLIAN
Thank you

JOEL
What are you going to do being at
school so early?

LILLIAN

I don't know, I thought that we
could just go to the cafeteria and
just hang for a while.

JOEL

Uh, cool

Joel and Lillian walk together across the foyer and down
one of the hallways.

INT. SCHOOL HALLWAY - DAY

Patrick sits in front his open locker. He cautiously opens
his backpack and takes out the gun that he took from his
father's gun cabinet and tucks it under his school uniform
jacket. Meanwhile at the opposite end of the hallway Joel
and Lillian are walking towards Patrick. Patrick jumps to
his feet, closes his locker and starts walking towards Joel
and Lillian. One step before Patrick gets to Joel he pulls
the gun and points it right at Joel holding it just an inch
in front of his face.

PATRICK

(yelling)

Do what I say and nobody gets
hurt. Now go, the skirt goes too.

Patrick waves the gun to show Lillian who is just a couple
of steps behind. Joel and Lillian turn back to go with
Patrick.

PATRICK

Take a left

Joel and Lillian go left down the main hallway to comply
with Patrick's order and Patrick follows right behind.

PATRICK

(aggressively)

Now down to the end of the hall.

INT. MAIN SCHOOL HALLWAY - DAY

Patrick, Joel and Lillian get to the end of the hallway

Where there is a door marked 'Employees Only' Patrick opens the door. Patrick points the gun through the doorway to show Joel and Lillian the way.

INT. BASEMENT BOILER ROOM - DAY

At first the only source of light is from a single window. Joel and Lillian come down the stairs just as the rest of the lights come on. The lights are not much more than bulbs in sockets hanging from wires. A moment later Patrick comes down the stairs. Patrick nudges Joel on the shoulder to get him to move past the landing of the stairs.

JOEL

Patrick, what do you want with us here?

PATRICK

I'm going to use you to get what I want.

Lillian looks very worried.

JOEL

How do we know that's even a real gun, is it even loaded?

Patrick holds up the gun and ejects the magazine. He puts the magazine back into the gun aims and fires at a bucket full of water.

PATRICK

There you see it's very real.

Patrick goes to the bucket that he fired at and pulls out a mop. The mop is the kind with the head is comprised of strings. He sets the gun aside and then takes his backpack off and from one of the side pockets he pulls out a pocketknife and cuts several strings from the mop head each about foot long. Seeing what Patrick is doing and figuring out what he is about to do, Joel takes a step quietly and then takes another step onto the first of the rickety wooden stairs. Hearing the creak Patrick picks up his gun and rushes to Joel and grabs him by the shirt collar and sticks the gun under his chin.

PATRICK

Don't try anything remember who's
in charge here.

After Patrick is satisfied that he has scared Joel he releases Joel and grabs Lillian by the arm and pulls her arm behind her back. Then Patrick takes Lillian's other arm pulls it behind her back and ties her wrists together. Patrick turns around and grabs Joel by the arms and pulls them behind Joel's back and ties his wrists together. Patrick gives Lillian a shove towards a shelving unit against a wall of the basement boiler room and then shoves Joel in the same way. Patrick removes his belt and starts to bend down towards Lillian's feet. She is terrified and disgusted by what she thinks Patrick might try to do. Patrick takes his belt and ties Lillian's ankles together. Patrick then removes Joel's belt and then ties his ankles together in a similar manner. Patrick shoves both Joel and Lillian so they fall on their behinds sitting with their backs resting on the shelving unit.

PATRICK

Now you can't try to help
yourselves.

JOEL

Why us? Isn't there anybody else
you could have taken hostage?

PATRICK

I suppose, but you were the first
to come down the hall by my
locker.

LILLIAN

What do you want from us?

PATRICK

I'm using you to get to them.

JOEL

It's going to be hours until they
even notice that we are even
missing.

Patrick pulls out a cell phone from his uniform jacket pocket. He dials the phone.

INT. SCHOOL OFFICE - DAY

A SECRETARY is tying away and then the Phone rings

SECRETARY

Good morning, Saint Mary's
Academy, how can I help you?

PATRICK (O.S.)

I'm holding two of your students
here and I have a gun.

SECRETARY

Where exactly are you?

PATRICK (O.S.)

We're somewhere in the school but
I'm not going to tell you.

SECRETARY

Now this gun of yours, what kind
of gun is it?

INT. BASEMENT BOILER ROOM - DAY

Patrick talking on cell phone

PATRICK

It's powerful enough to make it
very messy down here.

Patrick picks up the gun and holds the cell phone in front
of him. He takes the gun and fires into the wall.

INT. SCHOOL OFFICE - DAY

The school secretary sits at her desk in stunned disbelief.

PATRICK (O.S.)

That was just a practice shot.
The next one won't be.

Father Juan walks into the office.

SECRETARY

I'll put you on with somebody who
can help you.

As Father Juan goes through some files the secretary approaches him.

SECRETARY

There's a situation that needs your attention. Go to my desk and pick up the phone.

Father Juan goes to the secretary's desk and picks up the phone receiver.

FATHER JUAN

Would you like to tell me what this is all about?

PATRICK (O.S.)

(feigning bravado)
I've got a gun and two students hostage.

FATHER JUAN

Patrick, is that you?

PATRICK (O.S.)

(Clearly shaken)
Yes it's me.

FATHER JUAN

Patrick, I want to talk to your hostages.

PATRICK

(defensively)
Why?

FATHER JUAN

I want to see if they are all right.

INT. BASEMENT BOILER ROOM - DAY

Patrick paces back and forth for a moment considering Father Juan's request.

PATRICK

Well ok,

Patrick goes over to where Joel and Lillian are tied up and crouches down.

PATRICK

Father Juan wants to talk to you
two.

Patrick takes the cell phone and holds against Joel's face so that he can talk to Joel can talk to Father Juan.

FATHER JUAN (O.S.)

Hello this is Father Juan. Don't
panic we'll get you out of this.

JOEL

(fearfully)
Hi Father Juan, It's Joel
Nicholdiaz.

FATHER JUAN (O.S.)

How are you doing?

JOEL

Well, he has us tied up down here.

FATHER JUAN (O.S.)

Joel, help is on the way and we're
going to get you out of there real
soon. I want to talk to the other
hostage now.

Joel looks up at Patrick.

JOEL

He wants to talk to Lillian

Patrick takes the cell phone and holds it against Lillian's face so that she can talk to Father Juan.

FATHER JUAN (O.S.)

Hello it's Father Juan. Don't
worry we're working to get you out
of there.

LILLIAN

(fearfully)
Father Juan, It's Lillian.

FATHER JUAN (O.S.)

How are you?

LILLIAN

I'm scared, so very scared Father Juan.

FATHER JUAN (O.S.)

Don't panic, there's help on the way we're going to get you out of there safe and sound really soon.

LILLIAN

You promise?

FATHER JUAN (O.S.)

As God as my witness, I promise we'll get you out of there.

Patrick suddenly pulls the cell phone away from Lillian and goes back to talking on the phone himself.

PATRICK

Ok, now you know that they are ok, now we can talk.

INT. SCHOOL OFFICE - DAY

Father Juan sits talking to Patrick on the phone

FATHER JUAN

Ok so what do you want?

PATRICK (O.S.)

Well, um

FATHER JUAN

Hostage takers have a list of demands. What do you want so that you'll release Joel and Lillian?

Momentary pause

PATRICK (O.S.)

There's some things I need to say
to my mother. I want to talk to
her.

FATHER JUAN

No suitcase full of money, no jet
to some island.

PATRICK (O.S.)

I just want to talk to my mother
and I'll let them go.

FATHER JUAN

Simple enough

PATRICK (O.S.)

(scoffs)
So you think

FATHER JUAN

Hold on the line while we call
your mother.

Father Juan puts down the phone receiver

FATHER JUAN

(to the secretary)
Get Patrick Reilly's mother on the
phone.

The secretary sits down at another desk looks up contact
information and then starts dialing a phone.

INT. BASEMENT BOILER ROOM - DAY

Patrick stands with the cell phone pressed to the side of
his face while waits on hold.

PATRICK

(scornfully)
Haw, now they are trying to find
my mother, good luck assholes.

JOEL

Your holding us here at gunpoint
just because you want to talk to
your mother?

Patrick doesn't respond

JOEL (con't)

Last night my mom couldn't stop
nagging me about my homework, and
we got into an argument about it
and this morning I just ran out of
the house before she could say
anything to me. I'm don't want to
think about she'll say to me when
I get home.

PATRICK

(annoyed)

I don't want to hear about it.
When I want to hear something from
you, I'll ask.

INT. SCHOOL OFFICE - DAY

The secretary turns from trying to call Patrick's mother
towards Father Juan.

SECRETARY

I can't get an answer.

Father Juan picks up the receiver of the phone on the other
desk.

FATHER JUAN

Hi Patrick

PATRICK (O.S.)

Yeah

FATHER JUAN

We tried to call you mother at
home and we can't get an answer.
Do you have another number we can
reach her at? A work number, a
cell?

PATRICK (O.S.)

My mom has not had a regular job in just about two years unless you consider working the street a regular job.

FATHER JUAN

Isn't that an awfully mean thing to say about your mother?

PATRICK (O.S.)

My mom is on another bender she's gone for days at a time, and when she does come home it's always with some strange guy.

FATHER JUAN

I'm sorry to hear that.

PATRICK (O.S.)

Like I need your pity. Unless you check all the bars and the sleazy motels you'll probably not find my mother.

FATHER JUAN

Do you think the police could find your mother?

PATRICK (O.S.)

I can't see why not, she's probably in jail. Go ahead and call the cops but if I see one around here I'm going to blow somebody's brains out.

FATHER JUAN

I understand

Father Juan puts the phone receiver down and goes to the secretary.

FATHER JUAN

Call the police, we need to find Patrick's mother.

The secretary starts dialing the phone on her desk.

SECRETARY

This is Saint Mary's Academy and we have a hostage situation what is happening is that one of our students is holding two others at gunpoint. He is demanding that to speak with his mother which we cannot find. And we need to find her. The name of the student that is holding the other two hostage is Patrick Reilly his mother is Mona Reilly. He has instructed that he doesn't want to see any copy around the school or else he is going to kill the hostages. Please send plain-clothes officers we have six hundred and fifty students and none of them know that this is going on. The last thing we need students in a panic. Ok, we'll stay on the line.

The Secretary turns to Father Juan.

SECRETARY

Father, have the parents of the hostages been notified of the situation?

FATHER JUAN

Oh no I haven't thank you for reminding me.

Father Juan turns to the computer on the desk and looks up the contact information for the Nicholdiaz and Tomkinson Families. He then pushes a couple of buttons to dial out onto a different line and then dials a phone number.

S.F.X. Phone ringing at the other end

CLAUDIA (O.S.)

Hello

FATHER JUAN

Hello Mrs. Nicholdiaz it's Father Juan from Saint Mary's Academy
(MORE)

FATHER JUAN (CON'T)
calling to tell you that there is
a situation here at the school
involving your son Joel.

CLAUDIA (O.S.)
What kind of a situation?

FATHER JUAN
Joel is being held hostage by
another student at gunpoint.

CLAUDIA (O.S.)
(stunned and shocked)
Oh my God, what are you going to
do about it?

FATHER JUAN
We have contacted the police and
they are sending somebody to bring
the situation to quick and
peaceful end.

INT. BASEMENT BOILER ROOM - DAY

Patrick paces back and forth with the cell phone pressed
against the side of his face as he is still waiting on
hold. Joel and Lillian still sit on the floor where they
have been since they were tied up by Patrick. Now they are
showing the signs of being trapped in a boiler room as long
as they have. Patrick becomes increasingly antsy.

PATRICK
I'm going to go behind the boiler
and take a leak in the corner.

As Patrick goes behind the boiler, Joel looks up and sees a
glass jar that is very close to the edge of the top shelf.
Once Patrick is out of sight, Joel bangs the back of his
head against the shelf to shake the shelving unit to make
the jar fall. The jar rattles a little bit so Joel hits
the shelving unit with his head again and the jar shakes a
little more and a little closer to falling. After Joel
hits the shelving unit with his head the jar finally falls
and breaks. Joel and Lillian glance at each other for a
moment then Joel scoots over to where the jar fell and with

his hands tied behind his back Joel manages to pick up one of the largest shards of the broken glass. After hearing the jar fall Patrick rushes back to see what happened. Joel scoots back to where he was as fast as he can.

PATRICK

What the hell happened here?

Joel and Lillian just look at each other saying nothing.

PATRICK

Now something broke around here
and I want to know what it is.

Patrick looks around for a moment and then looks down and sees the broken pieces of the jar. He picks up one of the pieces and looks at it for a moment and then sticks it in front of Joel's face. Joel looks at Patrick fearfully as Patrick holds the piece of glass against Joel's neck.

PATRICK

Don't try to be a hero. I've got
the firepower to blow your brains
all over this boiler room.

JOEL

Yes Patrick.

PATRICK

Don't you bullshit me.

Patrick picks up his cell phone once again places it against his face and notices that he is still on hold.

PATRICK

(annoyed)
Still on hold goddamnit.

Patrick pushes a couple of buttons on the cell phone and after a moment he dials again.

INT. SCHOOL OFFICE - DAY

Father Juan is busy talking on the phone.

FATHER JUAN

I assure you Mrs. Tomkinson we are doing everything we can to bring this to a swift and safe conclusion.

S.F.X. Phone ringing.

The Secretary answers the phone

SECRETARY

Good morning Saint Mary's Academy

A moment passes and then the secretary turns towards Father Juan.

SECRETARY

Father Juan you'd better pick up line four.

FATHER JUAN

Mrs. Tomkinson, I'm going to have to put you on hold for just a moment.

Father Juan goes to press the hold button on the telephone

FATHER JUAN

No, Mrs. Tomkinson there is no need for you to come down here, there's nothing we can do for you here that we can't do for you over the phone. Now I need to put you on hold.

Father Juan pushes the hold button and picks up line four.

FATHER JUAN

Hello this is Father Juan.

PATRICK (O.S.)

So why do I get stuck on hold, don't forget I'm the one with the gun so I get to give the orders.

FATHER JUAN

Patrick, please I've been talking to the police who have been trying to find your mother but you have to understand these things take time.

PATRICK (O.S.)

Have any cops shown up yet?

FATHER JUAN

No

PATRICK (O.S.)

Ok, just remember no cops are to show up here. You can reach me at 555-4391

Claudia Nicholdiaz comes in to the school office.

FATHER JUAN

Patrick can you hold on the line?

PATRICK (O.S.)

What the hell now?

Father Juan presses the hold button on the telephone and goes over to where Claudia is standing.

FATHER JUAN

I don't know what we could do to help you here.

CLAUDIA

I want to be here with my son when all this is over.

FATHER JUAN

If that's what you've decided then who am I to stop you.

Father Juan goes back over to secretary.

FATHER JUAN

Could you take Mrs. Nicholdiaz to my office?

SECRETARY

Of course

Father Juan and the secretary go over to Claudia.

FATHER JUAN

You will be taken to my office to wait it out. But I think it will last a quite a while.

The secretary and Claudia leave the school office. Father Juan goes back to the phone.

EXT. A STREET LEADING OUT OF TOWN - DAY

Mona Reilly looking worse for wear stands on a street corner. She looks at the oncoming traffic. When a car with tinted windows slows down she pulls up her already skimpy dress to show even more of one of her legs. As the car comes to a halt, a sudden blast of a police siren makes Mona jump practically out of her own skin. The passenger side opens and AN UNDERCOVER POLICE OFFICER emerges and Mona takes off as fast as she can on the high heel shoes that she is wearing. The undercover cop catches up with Mona and grabs her. He takes her back to the disguise police car and shoves into the back seat.

INT. POLICE CAR - DAY

With Mona cuffed in the back seat the police officers sit in the front seat and begin to drive away.

MONA

What the hell are you taking me in for.

POLICE OFFICER 1

Loitering for the purpose of prostitution.

MONA

Haw! I'd like to see you prove it.

The police officer points to the dashboard mounted video camera.

POLICE OFFICER 1
It's all on video.

INT. BASEMENT BOILER ROOM - DAY

Patrick sits on the stairs he has undone some of the buttons of his shirt because of the heat of the boiler room. With Patrick's attention not on his hostages, Joel takes the piece of the broken jar that he has been hiding and picks it up. Although his hand movement is limited by being tied up at the wrists Joel rubs one of the sharp edges of the piece of glass

INT. POLICE STATION BOOKING ROOM - DAY

The two undercover officers that arrested Mona bring her into the booking room where A DESK OFFICER is waiting.

DESK OFFICER
Name please

MONA
Mona

DESK OFFICER
Do you have any I.D. on you?

Mona pulls out her wallet and hands it to the desk officer who opens it and looks at the I.D. inside the wallet for a moment and then starts typing on a computer. After a moment passes the desk officer picks up the phone on the desk and dials.

DESK OFFICER
(on phone)
Mona Reilly was just brought in.

DESK OFFICER
(to Mona)
A couple of detectives upstairs
want to talk to you Mrs. Reilly.

INT. FATHER JUAN'S OFFICE - DAY

Claudia is continuing to wait when the front office secretary brings Amelia to Father Juan's Office.

AMELIA

Hello, I'm Amelia Tomkinson I'm Lillian's mother. I'm so sorry that I didn't get a chance to introduce myself when you came by to pick up Joel from our house the other day. I was so distraught when I got the call that Lillian was one of the hostages being held by that thug.

Claudia just looks at Amelia for a moment.

CLAUDIA

When Father Juan called and told me I just about tore me apart. Joel is my only child but that's by circumstance not by choice. Knowing that this other boy has a gun and can end my son's life is something I can't think about right now.

Claudia looks off to the side as she starts to feel that she is starting to emotionally break up.

CLAUDIA (con't)

(breaks down)

It's something that I just can't think about.

Claudia starts sobbing despite attempts to regain her composure the tears keep coming.

AMELIA

You can't keep thinking this way. Expecting the worst will only rip you apart. We need to be brave. All we can do is hope and pray for the best. Joel and Lillian are going to get out of this soon.

INT. POLICE OFFICE - DAY

Mona is seated in front of a desk where a couple of POLICE DETECTIVES are behind the desk one of them sitting and the other standing.

DETECTIVE # 1

Mrs. Reilly there is a situation
at your son's school.

MONA

What kind of a situation?

DETECTIVE # 1

Your son has taken two other
students hostage, he's holding
them at gunpoint.

MONA

Oh no.

DETECTIVE # 2

Mrs. Reilly do you think you may
have an idea where Patrick could
have gotten a gun?

MONA

Oh, I know where he got the gun.
His father's gun cabinet.

DETECTIVE # 2

Patrick's only demand so far is to
speak with you.

MONA

Oh really.

DETECTIVE # 1

Do you have any idea he would take
two hostages just to talk to you?

MONA

Not a clue.

DETECTIVE # 1

I'll call the school and let them
know that we've found you and your
ready to talk to your son.

INT. SCHOOL BASEMENT BOILER ROOM - DAY

Joel still secretly works at cutting the strings that bind
his wrists together with the piece of the broken glass jar.

The tension is starting to get to Lillian. She starts crying to herself just a little at first then she sobs out loud.

JOEL

Lillian, we need to be brave

Lillian continues crying to herself. Patrick rushes from where he was waiting on the stairs listening at door for somebody about to open the door or break it down.

PATRICK

(yelling)

Shut up both of you.

JOEL

(fed up)

Tell me one thing, why do we have to have to our lives threatened just because you don't get along with your mother.

Patrick pulls his gun and puts it against the middle of Joel's forehead.

PATRICK

Because all of you mock me.

JOEL

Who mocks you Patrick?

PATRICK

All you smart kids, you have it all money, friends, everything.

JOEL

Patrick, I'm not rich or popular and my grades are nothing to be really proud of. I don't know anybody like that so why is it that it's always me that you pick on?

PATRICK

Your just there.

INT. SCHOOL OFFICE - DAY

Father Juan sits at a desk

S.F.X. Phone rings

FATHER JUAN

Hello this is Father Juan

DETECTIVE # 1

We found the young man's mother.

FATHER JUAN

Now let's hope that this can end
once and for all. You put Mrs.
Reilly on the line and I'll call
the cell number that Patrick gave
me.

INT. BASEMENT BOILER ROOM - DAY

Patrick is still holding his gun up to Joel's Forehead

S.F.X. Cell phone ringing

Patrick answers the cell phone.

PATRICK

(nervously)

Hello

FATHER JUAN (O.S.)

Hello Patrick, how's everything?

PATRICK

Ok

FATHER JUAN (O.S.)

That's good to hear. The police
have found your mother.

PATRICK

Oh really.

FATHER JUAN (O.S.)

Now, I'm going to put her on and you are going to talk and your going to release Joel and Lillian just like you said.

PATRICK

(coldly)

Let me talk to her.

MONA (O.S.)

So what do you want to talk to me about?

PATRICK

I want to know why don't matter to you?

MONA (O.S.)

Patrick, baby you're the most important guy in my life.

PATRICK

(resentful)

Spare me your feel good bullshit mom. Why do I have to stay at home whenever you go on a bender sometimes for several days at a time? I don't know how many mornings I've woken up only to find out that you didn't come home from partying the night before. More often than not I come from school and find you passed out on the couch. Booze and guys matter to you more than I do.

MONA (O.S.)

Your holding a couple of co-students hostage and threatening to kill them to tell me that? Well, I have something to tell you. Yesterday I came home and found that you and most of your stuff was gone. You ran away and I felt like I had been torn apart.

PATRICK

It doesn't feel very good. Now
you know.

MONA (O.S.)

(Defensively)
You don't know my life.

PATRICK

(Anguished)
You obviously spend a lot of time
in dive bars get picked up by guys
who have their way their way with
you and pay for it.

MONA (O.S.)

I'm not proud of some the choices
I make but sometimes I do what I
have to do to make ends meet. You
know I'm no good with a regular
job.

PATRICK

You can't miss half of each work
day recovering from the hangover
from the night before.

MONA (O.S.)

What do you want from me? What
the hell do you want me to be?

PATRICK

I just want my mom.

As Patrick wanders away to get better reception on the cell phone Joel works extra hard to free his hands. Suddenly the last of the strings breaks. Joel takes one of his hands out from behind his back and shakes it to show Lillian that he has free himself. Joel puts his hand back behind his back and pretends that his hands are still tied together just in time for Patrick to come back still talking to his mother.

PATRICK

(annoyed raised voice)

Well, I know that you can't wait to get off the phone so that you can go back to drinking yourself senseless and end up screwing some strange guy.

For a moment Patrick looks off into the distance oddly while listening to his mother on the cell phone.

PATRICK

(yelling angrily)

Yeah, you too.

Patrick closes the phone and just wanders around for a moment he is full of misogynic rage. He goes to Lillian and squats down to her level. He grabs a handful of Lillian's hair and pushes her down onto her side. Patrick stands back up and takes a step back. Lillian looks up at Patrick horrified. She is starting to cry out of fear. Patrick brings his right foot back and a split second later he drives his foot into Lillian's stomach as hard as he can. Lillian lets out a brief scream and start coughing and choking as blood starts to spray out of her mouth. As Patrick starts to bring his foot back to kick Lillian again Joel takes the piece of the glass jar that he used to cut his hands free jumps to his feet which are still bound with his belt. Joel takes the piece of the glass jar and drives it into Patrick's stomach. Patrick grabs his stomach where he was stabbed with the piece of glass. Patrick looks down and sees the piece of glass sticking out and looks at his blood-covered hand. Patrick doubled over in pain as he reaches for the gun and starts to point it at Joel. Joel reaches over and grabs the barrel with one hand and the other hand grabs Patrick's wrist. Patrick and Joel struggle for a moment until Patrick cannot continue and the gun slips out of Patrick's bloody hands. Joel unloads the gun and puts it and bullets over on a shelf where Patrick is unable to get to them. Joel goes back to where Patrick is sitting and reaches into one of his pockets and pulls out his cell phone. Joel opens the cell phone and dials it.

911 OPERATOR

911 What's your emergency?

JOEL

Medical attention needed quickly
at St. Mary's Academy. A girl was
kicked in the stomach and a boy
what stabbed with a piece of glass

911 OPERATOR

Now where in the school is this
happening?

JOEL

In the basement boiler room.

911 OPERATOR

I've already dispatched help.
They'll be on their way right
away.

INT. SCHOOL MAIN HALL - DAY

Many EMT'S and Police officers come running down the main
hall. Claudia Nicholdiaz and Amelia Tomkinson emerge from
Father Juan's office to see what the commotion is about.
Claudia suddenly gets panicky.

CLAUDIA

(anguished screeching)

Oh God no Joel

As Claudia begins to sob uncontrollably Amelia grabs on to
Claudia

AMELIA

You don't know for sure that
something terrible has happened to
Joel.

EXT. FRONT OF SCHOOL - DAY

Lillian is wheeled out on a stretcher past where Father
Juan is standing

FATHER JUAN

I'm so sorry Lillian, I know I
promised you that you wouldn't get
hurt.

LILLIAN

(weakly)

You didn't know what Patrick was capable of.

Lillian is put into an ambulance that soon drives away. Patrick is then brought out on a stretcher that he is shackled to and put into another ambulance. Joel walks out of the front door of the school and goes to where his mother is waiting.

CLAUDIA

Joel, I was so scared that I would have lost you.

JOEL

Mom wait, before you say anything more I want to tell you that I had the barrel of a gun pressed into my forehead. My life replayed in front of me. I tell you I didn't like what I saw. Do you know why? I wasn't allowed to experience anything. For all my life all you'll let me do is go to school. Mom you need to let me grow up.

CLAUDIA

I think your father and I would be willing to rethink some of the rules.

JOEL

You can't try to keep me safe from the dangers of life by trying to keep me confined inside the house.

Joel and Claudia walk off together.

EXT. URBAN PARK - DAY

DISSOLVE TO:

TITLE OVER:

"Several Weeks Later"

Joel rides down the path on his bike. On rack on the rear of the bike is a cooler and a blanket folded up. Right behind Lillian is riding her bike. They find a nice clean private spot and get off of their bikes and lean them up against a tree. Joel takes the blanket and spreads it on the ground. Lillian takes the cooler and opens it and starts passing food to Joel.

END CREDITS

FADE OUT: