

Because I Could

by  
Aram S. Katz

Inspired by True Events

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BECAUSE I COULD

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FADE IN:

EXT. TUCSON MALL - AFTERNOON

ESTABLISHING Tucson Mall parking lot. It seems to be packed as there are no real parking spaces available at all.

There is no one really in the parking lot, as the sky shows a blue, cloudless Tucson day, but that sun is searing the landscape.

INT. TUCSON MALL

There are two levels of stores inside this ultra-modern complex. Different music comes from each store, some hip to the times, others just noise to break up the monotony of the sales day.

Groups of kids cruise the mall, eyeing each other and acting cool, tapping on their phones, watching videos on the tablets, or just window shopping. The purpose is to be there and be seen. The boys are dressed like hipsters, the girls trying to show off as much as possible without trying to look too "slutty."

INT. STARBUCKS

The college student BARISTAS in their Starbucks uniforms take and prepare orders, rushing around trying to keep up.

A good-looking BARISTA of around 18 years old enters with a typical suburban "Jennifer" girl on his arm, clinging to him like he is her property. He is dressed sporty in shorts and an Aaron Judge New York Yankees jersey, she looks like something you'd see on any fraternity party dance floor drunk and being hit on by guys. This is MITCHELL BRANDON and his girlfriend EMILY JAMES.

They walk up to the female BARISTA, who smiles and looks at them.

(CONTINUED)

CONTINUED:

BARISTA

Welcome to Starbucks. May I take your order?

Mitchell looks over the menu. Before he can speak. . .

EMILY

(snotty)

I'll have a grande Caramel Frap with extra caramel and whipped cream. He'll have a small lemon iced tea.

Barista rings up the order.

BARISTA

\$8.38. Name on the order?

Emily wraps her arms around Mitchell similar to a dog marking its territory. Barista watches and gives a very uneasy chuckle.

EMILY

I'm Emily. He's mine.

Barista nods her head slowly as if to say "she's a controlling bitch" but says nothing. Emily pulls Mitchell away and they walk to a table as the next customer walks up to the register.

INT. BOOTH

Emily sits down and looks up at Mitchell. She watches Mitchell sit across from her, distant eyes and emotionally dead.

EMILY

(upset)

What's your problem now?

Mitchell shakes his head.

EMILY (CONT'D)

You know you like it. You like how I treat you because momma gets you the good stuff when you want it.

Mitchell sighs.

(CONTINUED)

CONTINUED:

MITCHELL

(quiet)  
Not worth the struggle.

Emily turns her head to the side. She instantly is annoyed.

EMILY

What's that supposed to mean?

BARISTA (O.S.)

(calling out)  
Emily and "mine!"

Mitchell sighs and stands up. He looks at Emily.

MITCHELL

(calm)  
It means I'm done with you and  
your bullshit.

Mitchell turns and walks to the counter. Emily watches has Mitchell picks up both drinks and continues to walk away, holding both.

EMILY

(angry, spoiled)  
The Frap is mine, asshole.

As Mitchell walks passed the garbage can, he throws it in without stopping and continues walking.

MITCHELL

(calm)  
You want it, go fish it out.

Emily turns away from Mitchell and clenches her fists as if to scream silently "how dare he do this to me!" She clenches her eyes shut and begins to shake.

BEGINS OPENING  
CREDITS

EXT. UPPER CLASS HOUSING DEVELOPMENT - LATE AFTERNOON

ESTABLISHING a wealthy planned, gated community in the Vail area of Tucson.

A car pulls up to the gate.

INT. CAR

In the backseat, Emily taps on her phone. The car pulls up to the gate. The Latino UBER DRIVER looks at Emily in the rear view mirror.

UBER DRIVER

Miss. I need to know the code so  
I can get you home.

Emily chuckles as if the peon is addressing the queen and doesn't answer.

UBER DRIVER (CONT'D)

(calm, reserved)  
Miss. I can let you out right  
here.

Emily continues to tap on her phone.

EMILY

(without looking up)  
733854, "driver."

Uber Driver lowers the window and taps in the code. The gate begins to swing open as Uber Driver presses the button to raise the window.

EMILY (CONT'D)

(snotty)  
If you weren't such a loser, you  
wouldn't drive for Uber.

UBER DRIVER

(hurt)  
You know, I'm going to law school.

Emily shakes her head.

EMILY

(indifferent)  
Sure you are. Take me home, boy.

The car pulls into the development and continues down the street.

END OPENING CREDITS

INT. LIVING ROOM

No expense has been spared. This family believes in conspicuous consumption. Everything is expensive and designed to impress a guest.

In the corner of the room, a middle aged brunette plays "Moonlight Sonata" on a baby grand piano. This is LAURIE JAMES, Emily's mother. In the adjacent room, looking over paperwork is a middle aged man with thinning hair. This is Emily's father WILLIAM JAMES.

As Laurie plays, the front door swings open and Emily storms into the room. She looks at her mother and the crocodile tears start to flow.

EMILY  
(shrieking)  
Mitchell dumped me!

Laurie turns and sees her daughter crying. She stands up and rushes towards Emily, who runs into her mother, wrapping her arms around Laurie and burying her head into her mother's chest.

LAURIE  
(soothing)  
There, there, dear. He doesn't know what he lost. You're an angel.

EMILY  
(through the tears)  
I know. I'm perfect.

William comes out and sees this. He smiles.

WILLIAM  
You're daddy's little girl. You always will be.

EMILY  
(slowing down the tears)  
Thank you daddy. But I'm still upset.

William walks over to his daughter and Emily rushes into her father's arms.

WILLIAM  
(sensitive)  
Breakups happen.  
(MORE)

(CONTINUED)

CONTINUED:

WILLIAM (CONT'D)

Maybe I'll call his parents and find out why he hurt you. Maybe we can make him apologize.

Emily looks up at her father and smiles.

EMILY

You'll really do that?

William nods and smiles. Emily starts to think and turns her head to manipulate her father's emotions.

EMILY (CONT'D)

(cool lie)

He was going to buy me a new iPhone X. Daddy, could you do that for me?

William smiles and nods his head.

WILLIAM

Anything for daddy's little princess.

Emily shrieks and smiles ear to ear. She embraces William tightly.

EMILY

Oh, Daddy! You are amazing.

Laurie strokes Emily's head.

LAURIE

Why don't you go clean up and sit by the pool while I make dinner? That always cheers you up.

Emily nods her head and turns to walk towards the hallways leading to the bedroom.

Although her parents can't see it, Emily smiles a "I own these two fools" look on her face as she walks away.

INT. EMILY'S BEDROOM

Typical teenaged girl's bedroom. Designer everything, immaculate, and probably smells like perfume.

Emily walks into the room, closes the door and goes into her closet, that is packed with more clothes than she could wear in a life time. This girl is completely spoiled.

(CONTINUED)



CONTINUED:

On her bed, she throws a pink bikini bottom and a top. From the looks of these two articles of clothing, they will barely cover what is legally required. Emily looks in the mirror. She smiles and lets her hair down and begins to take off her shirt.

EXT. POOLSIDE

Emily comes out with a large, insulated water bottle, wear a long shirt that goes down to her knees, Dior sunglasses and a beach towel. She puts the towel down by the side of the pool and takes off she shirt to show a two piece bikini that pretty much exposes everything she wants everyone to see.

The two piece shows off a body that is practically flawless. Either she spends hours at the gym or her parents paid for numerous cosmetic surgeries. Her body is tight, muscular and shows ever curve a girl could want (abs, hips, bust, legs, ass, everything).

She sits down on the first step and puts her feet in the water. She takes a drink from her bottle, then looks out the corner of her eye to see the across the street Neighbor, EDWARD ROBINSON, looking at her. He is a well put together black man in his mid 30s, who shakes his head while reaching into his trunk.

Emily smiles and blows him a kiss. Edward shakes his head again and chuckles.

EDWARD

Acting like that, little girl, is going to get you into a whole heap of trouble some day.

EMILY

(standing up sexy)  
You know you want this 18 year old body. And you know what I want too!

Edward laughs and shakes his head. He pulls out a brief case and closes the trunk to his Audi.

EDWARD

That isn't going to happen. I'm a happily married man.

Edward walks away as Emily stares at him, licking her lips. Then she looks at the door to her house. She is angry Edward resisted her charm.

(CONTINUED)

CONTINUED:

EMILY  
(terrified)  
Daddy!

William opens the door and comes out, concerned.

WILLIAM  
(worried)  
What, princess?

Emily points across the street.

EMILY  
That disgusting nigger keeps  
staring at me. Tell him to stop.

William gets a fire in his eyes. He looks at his daughter and spins to go back into the house.

WILLIAM  
(angry)  
That's the last straw!

As the door closes behind William, Emily smiles. She stands up and dives into the pool to swim to the bottom, acting as if nothing has happened.

EXT. VAIL HIGH SCHOOL - MORNING

ESTABLISHING the Vail High School parking lot.

Monday morning. The buses are parked letting off the students. The students pull into the parking lot, passed the guard shack and into the student parking lot.

EXT. PARKING LOT

In one of the last parking spaces, Emily pulls into it in her Camaro SS convertible with the top down.

Seated in the passenger seat is a pretty white blonde girl ALICE HARRIS. In the back is another pretty white girl, VANESSA LOPEZ, while seated next to her is Miss "Asian Thing" IRIS KIM.

All three are beautiful, but they know Emily is the "queen bee."

As the car pulls into the parking space, Ciara's "Sex Love and Magic" plays.

INT. CAMARO

Emily pulls into the parking space. As she does, the music turns off and she looks at her friends.

EMILY

Another day of boredom in this  
shit hole.

Vanessa lowers the visor and looks in the vanity mirror.

VANESSA

(adjusting her hair)  
I think I need a new style. What  
do you bitches think?

From behind her, Iris wraps her arms around Vanessa to hug her.

IRIS

(sexy)  
You are a sexy bitch. You make  
all boys want you and all girls  
want to be you, baby.

Emily coughs disapproval. Iris looks at her, nervous.

ALICE

(quickly)  
But you are the queen, M. The  
rest of us are just shadow.

Emily looks at Iris, then snaps her fingers.

EMILY

(demanding)  
Carry my books, Eye.

Iris nods furiously as Emily opens the door and gets out. Vanessa looks at Iris and sighs as Emily closes the door behind her.

VANESSA

Close, girl.

ALICE

(grabbing her books)  
Don't upset her. She's sensitive.

Iris grabs her books, and the books under the driver's seat, then opens the door.

(CONTINUED)

CONTINUED:

IRIS  
(grumbling)  
She knows she runs everything.

The three girls get out of the car and chase after Emily.

EXT. VAIL HIGH SCHOOL CAMPUS

Vail High School is set in an high tech industrial park, so the buildings are white, anti-septic, and rather sterile. People in business suits constantly walk around.

A few see Emily. She is in a mini-skirt and a skin tight wife beater, her hair down. She looks like a model, walks like she exudes sex, and wants the attention. The businessmen see her and watch, longingly.

As she passes a rather handsome one, she blows him a kiss and licks her upper lip seductively. The HANDSOME businessman coughs and darts into a building. The four girls start giggling.

EMILY  
(smug)  
I know they want me. They all do.  
For the right price, they can have  
me.

IRIS  
Girl, you are too much.

EMILY  
Why should I not get mine while  
they get theirs? There is no free  
ride in life.

The four girls laugh and turn a corner.

EXT. VAIL HIGH SCHOOL FRONT DOOR

The bell rings as the students start filing into the school.

Sitting reading on an iPad listening to music from it is a rather thin, but tall boy. He is dressed in an old, faded Flash T-shirt and brown corduroy pants. His hair is a mess, and he looks completely out of place. This is TREVOR MARTINO, the resident fish-out-of-water.

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CONTINUED:

Emily and her friend see Trevor sitting alone. Emily roles her eyes, disgusted. As she turns, Mitchell and two other jock types start walking up to the girls. One is a tall, light skinned Latino, LUIS DE LA CRUZ, while the other looks like the All-American Boy, KEVIN REYNOLDS.

Luis looks at Iris and smiles as he walks towards her. Iris, shy, looks to the ground.

LUIS

Well. Don't the Asian princess look like a million bucks today.

Iris's face turns red and Vanessa slaps Luis playfully.

VANESSA

You leave the girl alone. She's shy.

Emily stares at Trevor as Mitchell walks up to her slowly.

MITCHELL

(gently)  
So, my father got a phone call.  
If you want to talk to me, talk to me. Don't go behind my. . .

But Emily blows him off and walks towards Trevor.

EMILY

(indifferent)  
Yeah. Hold that thought.

Emily saunters towards Trevor. The others stop and watch her walking towards Trevor. The girls all giggle in a sadistic, evil, superior manner, like they know what will happen and want it to.

The boys watch stoic. Mitchell sighs and shrugs his shoulder.

MITCHELL

(calling out)  
Come on, Emily. Leave the kid alone.

Emily turns around and shoots daggers at Mitchell, then turns and continues walking towards Trevor.

EXT. BENCH

Trevor is completely engrossed in his reading. He notices nothing. Emily walks over and stands in front of Trevor. She sighs, but Trevor is too engrossed in his book.

Then, Emily puts her foot on the bench and Trevor, shocked by the vibration of the bench, snaps immediately back into reality. He looks at Emily's leg, then put at Emily's chest, and finally to her eyes. He takes out his earphones.

TREVOR  
(quickly, nervous)  
Oh. Hi, Emily.

Emily rubs her thigh down to her calf muscle and then throws her hair over her shoulder.

EMILY  
(seductive)  
It is so hot in Tucson today.

Trevor looks up at the sky.

TREVOR  
(oblivious)  
I think so. At least 95 today.  
Low humidity

Emily smiles and sits next to Trevor.

EXT. VAIL HIGH SCHOOL FRONT DOOR

The girls start laughing more. The boys, save Mitchell, are starting to understand what Emily is trying to do and even they start to laugh. As they do, Mitchell shoots them a "kiss off and die" look, but it makes no impact.

BACK TO SCENE

Emily gets really close to Trevor.

EMILY  
Low humidity, huh? Well, not  
everywhere in Tucson is dry.

Trevor looks at Emily, confused. Emily licks her lip and gets closer.

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CONTINUED:

EMILY (CONT'D)  
(seductive, quiet)  
It's hot and wet between my legs.

Trevor sits upright, shocked and shy. He looks beyond uncomfortable and refuses to look at Emily's face.

Emily puts her legs on his and rubs her inner thigh. She moans as if she is making love then stares directly at Trevor.

EMILY (CONT'D)  
(sly)  
I'm sure your thermometer wants to  
see how humid it is there.

She takes her legs off his lap, but before he can move, she grabs his crotch and feels. Her eyes glisten. Trevor is terrified.

EMILY (CONT'D)  
There's your thermometer.

Emily leans in to give Trevor a kiss, but stops just before their lips lock and smiles.

EMILY (CONT'D)  
But not if you were the last man  
on Earth.

Emily stands up and looks at Trevor's hurt, confused face. She points and laughs at him.

EMILY (CONT'D)  
(meant to destroy)  
You really think I would be with a  
wimp like you? Go back to your DC  
Comics Spider Man.

She turns and walks away laughing, looking at her friends laughing too.

EXT. VAIL HIGH SCHOOL CAMPUS

Emily rejoins her friends, who are cackling like banshees. Even the boys are amused at what they just saw, except Mitchell.

The all turn to walk into school, but Mitchell grabs Emily's arm and stops her. She looks at him with a how dare you touch me look.

(CONTINUED)

CONTINUED:

MITCHELL

(quiet)  
That was rude. And Spider Man is  
Marvel.

Emily wriggles free and smiles at Mitchell.

EMILY

(evil)  
So what. And who gives a shit?

As Emily walks into the building, Mitchell watches Trevor slowly stand up. As Trevor picks up his backpack and turns to walk into school, a RANDOM BULLY pushes him to the ground. Trevor's iPad goes flying and the contents of his backpack fly every where. Trevor falls face first onto the ground.

RANDOM BULLY

(evil)  
Get the fuck out of the way,  
loser.

Mitchell sees this, but does nothing. He shakes his head in disgust and enters the building, leaving Trevor alone to pick up all his things off the ground.

Then the bell rings. Trevor is late. The front door swings open and DR. ARNOLD PHILLIPS comes outside to look around. He is in a dark suit. He is around 50 years old and completely bald.

Phillips sees Trevor and frowns.

PHILLIPS

(stern)  
Mr. Martino. You are late again.  
My office. Immediately.

Trevor looks at the ground. He finishes picking up his things and putting them back into his backpack. He stands up and walks to his iPad. He opens it.

INSERT - IPAD

He turns it on. Not broken.

BACK TO SCENE

Trevor closes his iPad.

(CONTINUED)



CONTINUED:

PHILLIPS  
(impatient)  
Now, Mr. Martino.

Trevor sighs and walks toward the front door. He walks passed Phillips.

PHILLIPS (CONT'D)  
(hissing)  
You're going to get now, boy.

Trevor nods and looks at the ground, walking passed Phillips and entering school. Phillips watches, then follows Trevor, closing the door behind him.

INT. PHILLIPS OFFICE

The door swings open and Trevor walks in.

The office is pretty minimalist, occupied by someone who appears to be a germophobe and OCD. Everything is in its place and the room is sterile to the point of hospital quality.

After Trevor walks in, Phillips follows. He closes the door and points to a chair.

PHILLIPS  
(stern)  
Sit.

Trevor slowly sits down as Phillips sits behind his desk. He buzzes his intercom.

SECRETARY (O.S.)  
(on intercom)  
Yes, Dr. Phillips.

PHILLIPS  
Don't have anyone disturb me. I  
need to deal with this kid first.

Phillips turns off the intercom and stares at Trevor. Trevor, instantly averts his eyes, nervous.

PHILLIPS (CONT'D)  
(seething)  
I can't stand you SPED students.  
You bring down our test scores and  
cost us too much money.

Trevor nods silently in agreement, staring at the floor.

(CONTINUED)

CONTINUED:

PHILLIPS (CONT'D)

If I could expel all of you and stick where we used to send retards like you, I would. But we need to be "inclusive."

Again, Trevor nods and stares at the ground. This infuriates Phillips, who slams his hands on his desk. Trevor looks up instantly, terrified. He starts to shake. Phillips sees that and smiles.

PHILLIPS (CONT'D)

I know what your problem is. And I know how to solve it.

Phillips picks up his phone and smiles.

TREVOR

(terrified)

Don't call. Please. I'll accept any punishment.

Phillips thinks for a minute, then puts the phone down.

PHILLIPS

Two weeks detention. Now get the hell out of here!

With that, Trevor grabs his things and darts out of the room like a bat out of hell, closing the door behind him.

Phillips waits a few seconds, then picks up the phone and dials.

PHILLIPS (CONT'D)

(stern)

Mr. Martino. It's Dr. Phillips at Vail High School. Yes, he's in trouble again.

Phillips smiles as he sees Trevor walk down the hallway to his class.

INT. VAIL HIGH SCHOOL CLASSROOMS

MONTAGE

1: Science class. The students all hover around Emily and the girls during an experiment while Emily and her crew act helpless and have others do the work.

(CONTINUED)

CONTINUED:

Meanwhile, everyone ignores Trevor, who works alone, and dutifully and efficiently does the lab.

2: Gym class. Dressed in the a halter top and yoga pants, the "captain" chooses Emily first. One by one, the teams are chosen. Trevor is reluctantly chosen last.

During a game of soccer, Emily is next to useless and no one seems to mind or care. Meanwhile, Trevor is athletically awkward and trips over his own feet, allowing the other team to score. His team berates him, the team captain complains to the gym teacher.

Trevor spends the rest of class watching from the sideline, bored and upset.

3: Lunch. The students rally around Emily and her friends, while Trevor sits alone reading on his iPad. Students start throwing food and garbage at Trevor to bully him. He ignores it, in his own little world.

Emily whispers in Luis's ear. He walks over, snatches Trevor's iPad. As Trevor stands up, Luis's punches him in the stomach. Mitchell comes over, takes the iPad, pushes Luis away and gives it back to Trevor, who takes it and his backpack and runs away.

4: Hallway. As Trevor walks to the bathroom, two large BOYS see him. They rush him, grab him, pick him up, and stuff him into a large garbage can. As they do, Emily stands watching and smiling.

INT. CELINE TANOWITZ'S CLASSROOM

Standing in the front of the classroom stands a Chinese female teacher with shoulder length hair. She is a littler taller than most women, and slender, pretty, but not beautiful. This is CELINE TANOWITZ, age 35.

On the SMARTboard behind her are psychology vocabulary words. The class looks bored. Trevor sits at the front without a pen or paper in his hand, while the rest of the students are writing furiously.

**NOTE: The vocabulary lists comes from Unit Three of AP Psychology. This is important.**

CELINE

You are to know each term and what the term is or does. If I said plasticity?

(CONTINUED)

CONTINUED:

Silence.

CELINE (CONT'D)

(sighing)

It's the brain's ability to change, especially during childhood, by changing physical damage emotionally, or adapting due to new experiences.

The students furiously write that down.

The bell rings. Everyone looks up.

CELINE (CONT'D)

Start thinking about the project I announced last week. Next Monday, you will choose your case study. See you!

The class gets up and leaves as quickly as possible. Emily walks to Celine and stares at her.

EMILY

(sarcastic)

Mrs. Tan.

Celine glowers at Emily.

CELINE

(patient)

I dropped the "R" when I dropped him, *Miss James*.

EMILY

(fake shock)

That's right. You're a spinster.

Celine smiles.

CELINE

What can I do for you, Miss James?

Emily smiles, knowing she's in the driver's seat.

EMILY

What you can do for me, Mrs. Tan, is exempt me from this stupid project. It's too much work.

Celine sits down at her desk, looks at Emily and simply shakes her head. Emily is irate.

(CONTINUED)

CONTINUED: (2)

EMILY (CONT'D)

(whining)

But this will hurt my grades.

Celine start rubbing her index finger and thumbs together. Emily looks confused.

CELINE

(smiling)

Sympathy notes on the world's smallest violin.

Emily acts like she has just been slapped in the face. She grabs her books and looks at Trevor, who sits waiting patiently, ignoring everything.

EMILY

What do you want, loser?

As Emily storms out of the room:

CELINE

(calling out)

And the violin is out of tune too!

Emily storms out, slamming the door behind her. Celine sighs from satisfaction and looks at Trevor.

CELINE (CONT'D)

(calm)

How was today for you, Trevor?

Trevor looks at her, terrified. She nods.

CELINE (CONT'D)

Dr. Phillips?

Trevor nods. Celine stands up and looks at her watch.

CELINE (CONT'D)

I'll walk you outside. I'm sure he's there waiting.

Trevor slowly gets up and grabs his books.

TREVOR

(slowly)

What did I do so wrong?

Celine walks Trevor to the door.

(CONTINUED)

CONTINUED: (3)

CELINE

Asperger's and Bi-Polar are just  
hard to deal with from a man with  
his background.

Celine follows Trevor out the door and turns out the  
lights.

EXT. PARKING LOT

Iris and Vanessa sit on Emily's Camaro hood putting on  
make up as Alice sits in the passenger seat looking at  
herself in the vanity.

ALICE

Iris, you going to fuck Luis  
tonight?

Iris puts on makeup and purses her lips together to  
spread it on her lips.

IRIS

If the opportunity presents  
itself.

ALICE

Can I watch from the closet?

Iris looks at Alice, shocked. She giggles and nods.  
Alice's face brightens. Vanessa takes out an atomizer  
from her purse and spritzes her face.

VANESSA

I hope Kevin asks me. I've wanted  
him since 8th grade.

Vanessa looks up and sees Emily walking with a purpose  
towards the Camaro. She slides off the hood quickly and  
motions for Iris to follow suit.

VANESSA (CONT'D)

You want to walk home? Get off.  
She's coming.

Instantly, Iris stands next to the car as Emily walks up.  
She brushes off the two girls and opens the driver's side  
door.

EMILY

(angry)  
Let's ditch this shit hole.

(CONTINUED)

CONTINUED:

ROBERT (O.S.)  
(screaming anger)  
I don't care what you fucking say.  
He's a worthless little shit and  
deserves to be punished for it!

Emily and the girls turn to see a massively built man in a Pima County Sheriff's uniform standing in front of Celine, screaming at her, pointing at Trevor. His head is shaved bald and he is wearing mirrored sunglasses. This is LT. ROBERT MARINO, Trevor's father, 45 years old.

Robert is violently pulling Trevor, who offers no resistance, by the wrist toward a black SUV with Celine giving chase.

EMILY  
Jesus Christ, that's the little  
loser's father?

EXT. IN FRONT OF A BLACK SUV

Celine catches up to Robert and pulls Trevor's wrist out of his grasp, then stands interference as Trevor looks to the ground, cowering from the coming onslaught from his father.

CELINE  
Mr. Martino. Your son doesn't  
need this kind of discipline. He  
needs patience.

ROBERT  
(screaming)  
He needs discipline and respect.  
Now get in the fucking car.

Trevor starts to walk to the SUV, but Celine stops him.

CELINE  
No! You're not doing this, Mr.  
Martino. I will report you!

Robert takes off his sunglasses and smirks.

ROBERT  
(cool)  
I am the law. You're just a lowly  
fucking teacher. Let my son pass  
or I will arrest you.

(CONTINUED)

CONTINUED:

CELINE  
(desperate)  
On what charge?

Robert smiles.

ROBERT  
Any charge I feel like pressing  
against you! I am the law. Now  
get in the fucking car!

Celine looks at Trevor.

CELINE  
(to Trevor)  
He lays a hand on you, you tell me  
tomorrow!

Robert opens the passenger side door.

ROBERT  
(cool anger)  
I'm waiting boy.

TREVOR  
(low, terrified)  
Yes, sir.

Trevor slowly walks to the door and gets into the car.  
Robert slams the door closed as Trevor sits down.

EXT. SUV

Robert puts his sunglasses back and looks at Celine. She  
stands helplessly.

ROBERT  
Who are you? You're just a  
teacher.

CELINE  
I'm a defense away from my PhD in  
Adolescent Psychology, sir.

Robert nods, but it is condescending.

ROBERT  
Oh. Another fake expert to tell  
me that being a cop fucks up these  
delicate little snowflakes, and I  
am fucking up my son being a  
parent.

(CONTINUED)



CONTINUED:

Robert walks to the driver side door, opens it and looks at Celine.

ROBERT (CONT'D)

It will be a good day when Uncle Sam deports all you un-American kikes back to whatever hellhole you came from.

CELINE

I was born in Miami.

ROBERT

Like I give a shit.

Robert gets into the SUV, closes the door, and starts the car. As soon as the engine is on, the verbal assault on Trevor begins again. Robert pulls out of the parking spot and leaves the parking lot.

BACK TO SCENE

Emily watches the entire scene. She shakes her head.

VANESSA

What a monster. No wonder that dork is so fucked up.

IRIS

(sincere)

I feel sorry for the guy.

EMILY

(sexually turned on)

How can a man as awesome as he is produce a worthless little shit like Trevor?

The three girls look at Emily, confused.

EMILY (CONT'D)

I will say one thing that loser has going for him. When I grabbed his cock, it was massive. Maybe he got that from his father.

Emily gets into the Camaro. Iris and Vanessa hop over the side and get into the back. Emily starts the car, pulls out of parking space and leaves the parking lot.

EXT. EMILY'S DRIVEWAY

Emily pulls into the driveway and turns off the car. She looks around and seems bored with everything. She grabs her stuff and walks to the front door. An OLD WOMAN looks up from trimming her rose bushes.

OLD WOMAN  
(jovial)  
Good afternoon, Emily.

Emily roles her eyes.

EMILY  
Eat shit, Miss Vaughn.

Emily opens the front door and goes into the house. Old Woman shakes her head.

OLD WOMAN  
(under her breath)  
Feckless cunt.

Old Woman goes back to trimming her rose bush.

EXT. TREVOR'S DRIVEWAY

The SUV pulls up. Robert gets out, walks to the passenger side door.

His neighbor, RALPH, stands at his car washing it.

RALPH  
Hey Bob. Good day on the job?

Robert opens the passenger side door.

ROBERT  
(barking)  
Out!

Trevor slowly gets out. Robert pushes him towards the front door and points. Ralph shakes his head watching it.

ROBERT (CONT'D)  
(barking)  
In!

Trevor slowly walks to the front door, head down.

(CONTINUED)

CONTINUED:

RALPH  
(diplomatic)  
Go easy on the boy, Bob.

ROBERT  
(walking away)  
Stay out of it, Ralphie.

Trevor opens the door as Robert pushes him in then slams the door behind him.

INT. EMILY'S LIVING ROOM

MOS. Fake emotion all around. William fake kisses Emily on the cheek. Laurie hugs her and Emily seems receptive, but she is anything but and acts as though this is painful for her.

INT. TREVOR'S LIVING ROOM

MOS. Robert stands, duty belt removed, towering over a slight woman much smaller and shorter than he is. This is JANE MARTINO, age 48. From her body language, it appears she is emotionally dominated and psychologically abused.

Robert screams at her and points at Trevor, who stands in the living room shaking. Jane looks at Trevor with a cold icy stare and simply nods her head. Robert starts walking towards Trevor, removing his belt. Trevor begins to sob and beg, but it no use.

INT. EMILY'S DINING ROOM

Dinner time. They facade of a real family cannot be overstated. These three people are complete strangers. Emily, MOS, paws at her food, then starts pointing at it screaming at her mother. Laurie nods and is receptive to her daughter's abuse.

Emily flings the dish across the room, points at William and, MOS, mouths "make sure she never makes this fucking slop again." Robert replies "anything princess wants." Emily storms out of the room.

INT. TREVOR'S DINING ROOM

Dinner time. They facade of a real family cannot be overstated.

(CONTINUED)

CONTINUED:

These three people distrust and can't stand each other. Robert eats like an animal. Jane eats like a stepford wife, staring nervously at her husband. Trevor doesn't touch his food and stares at the ground, holding his stomach. Robert, MOS, slaps Trevor as hard as he can on the back of the head, points at his dinner and screams "eat your fucking food, useless."

Trevor looks at his mother, who returns another cold, icy stare. She looks at him and says, MOS, "you ruined my life." Slowly, Trevor picks up his knife and fork and begins eating.

INT. EMILY'S BEDROOM

Emily stares out the window, a forlorn look on her face. Laurie stands at the door.

LAURIE  
Is everything okay?

EMILY  
(annoyed)  
Everything's fine. Privacy.

Laurie smiles and starts to close the door.

LAURIE  
(smiling)  
Good night, dear.

Laurie closes the door. Emily looks back at it, and for a fleeting moment, shows a little humanity by smiling. Then she stands up, locks the door, and goes back to sit, staring out the window.

EMILY  
(upset)  
Everything is so boring.

INT. TREVOR'S BEDROOM

Trevor lays in bed reading on his iPad when his mother walks into the room.

JANE  
(cold)  
Lieutenant says lights out.

(CONTINUED)

CONTINUED:

TREVOR

(softly)

Did I really ruin your life?

Jane looks at Trevor with flat stare.

JANE

I don't care anymore. When you're graduated, you're gone.

Jane slams off the lights.

JANE (CONT'D)

(abrupt)

Good night.

Jane slams the door shut. Trevor slowly rolls over on his side, exposing the large welts and bruises on his chest, shoulders and stomach. He holds his body in pain.

TREVOR

(soft)

Everything sucks.

Trevor puts his iPad away, adjusts his pillow and closes his eyes to sleep.

As he sleeps, he hears Robert having extremely rough and hard sex with Jane, while Jane is screaming in pain and agony, beginning for mercy.

ROBERT (O.S.)

I own you bitch. Shut up and take it.

Trevor shudders. He clenches his body pillow a little tighter and puts the blanket over his head. Jane has started crying.

INT. EMILY'S BEDROOM

Emily stares into the backyard and opens her window. She, in her nightie and practically nothing else, walks on the grass of her backyard.

EXT. BACKYARD

Emily walks to the pool and sits in a deck chair. She stares at the stars in the sky. She looks at her house and sees all the lights are off inside. She turns back and looks up at the sky.

(CONTINUED)

CONTINUED:

EMILY

Bored. Bored. Bored.

Emily lifts up her arms over and puts her forearms on her forehead. This exposes her black, lacy thong under her pink nightie. She closes her eyes. Then she hears a car she knows pull up. She looks over and sees Edward getting out of his Audi. He is in running gear and a bit sweaty.

EMILY (CONT'D)

(calling out)

Good run tonight?

He doesn't answer.

EMILY (CONT'D)

Nice night for it.

EDWARD

(short)

I really have nothing to say to you, Emily. Good night.

Emily giggles.

EMILY

Don't be so nasty. I'm just a child.

EDWARD

(derisive laugh)

There is nothing child about you, except your maturity.

Emily sits up and looks at her pool, then at Edward. She sees none of the lights are on in his house either.

EMILY

(curious)

You alone?

Edward surrenders. He sighs.

EDWARD

(resigned)

If you must know, Mrs. Robinson is in Kansas City. Her father is dying of cancer.

Emily frowns, but then thinks for a second.

(CONTINUED)

CONTINUED: (2)

EMILY

I'm sorry to hear that.

Edward shakes his head.

EDWARD

You don't know how to be sorry.

Neighbor looks at his watch.

EDWARD (CONT'D)

Look, I need to speak to you about something your father said to me. Get some pants on and come over for five minutes.

EMILY

(innocent)

Am I wearing something wrong, Edward?

Edward walks to his front door.

EDWARD

Just do it.

Emily smiles and sits up.

INT. EDWARD'S LIVING ROOM

Edward opens the door and walks in. He doesn't lock it behind him after he closes the door. He takes off his shoes and slides on slippers to walk through his house, as there is a shoe rack filled with shoes and a second filled with slippers.

The decor is Baptist religious mixed with Mandinka African relics and artifacts. The furniture is retro, while the electronics are modern. There is a stair stepper in the corner.

Edward walks into the kitchen and opens the fridge. He comes out into the living room with a liter bottle of Safeway Cherry Sparkling Water. He sits down on the sofa. As soon as his butt cheeks touch fabric, someone knocks on the front door.

EDWARD

(calling out)

It's open.

The door opens and Emily walks in slowly.

(CONTINUED)

CONTINUED:

EMILY

You wanted to see me, Mr.  
Robinson.

Edward looks over his shoulder and scowls.

EDWARD

I told you to put on pants.

EMILY

(offened)  
Running shorts. I'm dressed.

Emily looks around at the relics and the artifacts on the wall.

EMILY (CONT'D)

What is all this?

Edward drinks from the bottle

EDWARD

I traced my genealogy all the way  
back to Africa. I'm part of the  
Mandinka tribe. These are things  
I bought or traded for that are  
from my background.

Emily nods, acting like she cares.

EMILY

What part of Africa?

EDWARD

Western. Mostly Mali. Look,  
Emily.

Edward puts down his drink and looks at Emily.

EMILY

(innocent)  
Yes?

EDWARD

I never looked at you that way.  
You're a child.

EMILY

I'm 18. I'm an adult.

Edward shakes his head.

(CONTINUED)



CONTINUED: (2)

EDWARD

Whatever. I never looked at you sexually and I never will. I'm a happily married man and I don't appreciate your father coming onto my property accusing me of things like that.

Emily nods her head.

EMILY

I understand.

Emily walks to the front door. Edward picks up his bottle

EDWARD

Thank you. Just be a little less free with your lips.

Emily acts like she will open the door, but she actually locks in.

EMILY

(erotic, soft)  
I think men like you like a girl who is free with her lips.

Edward takes a drink, then looks up, not hearing the door open and close. He turns his head and the stands up. He is shocked.

INSERT - EDWARD'S POV

Emily is undressed except for her black thong. Her perfect, doctor bought physique is completely exposed, her nightie in her left hand.

BACK TO SCENE

Edward shakes his head.

EDWARD

(resolute)  
You need to leave.

EMILY

(whorish)  
You know you want this tight white pussy. And I want some chocolate love.

(CONTINUED)

CONTINUED:

Edward gets angry and stalks towards Emily.

EDWARD

(angry)  
Get out!

EMILY

(evil)  
I like my cock big and angry.

Edward attempts to grab Emily's arm, but she lets out a yell and cowers in fear.

EMILY (CONT'D)

(fake fear)  
Don't hit me. I'm a good girl!

EDWARD

(flabbergasted)  
I'm not going to hit you.

Emily stands up and looks Edward in the eyes. She grabs his crotch. He slaps her hand away. She smiles.

EMILY

(turned on)  
It is true. You Mandingos do  
pack. I felt it. I want it.

Edward walks to the door and begins to open. It's locked, so he begins to unlock it.

EDWARD

Go home, Emily.

Emily shakes her head.

EMILY

No. You have no control.

Edward unlocks the door and begins to open it.

EMILY (CONT'D)

(playing her ace  
card)  
If I leave I call the cops and say  
you tried to rape me.

Edward stops and looks at the door. He turns around and stares at Emily. Her look has changed from temptress to manipulator.

(CONTINUED)

CONTINUED: (2)

EDWARD

You have no proof.

Emily laughs with evil overtones and walks towards Edward.

EMILY

I'm a pretty white girl. You're a big scary black man. Who will the DA and the police believe?

Edward closes the door.

EMILY (CONT'D)

(sly)

And you know everyone believes me. People are my toys.

Edward locks the door. Emily smiles.

EMILY (CONT'D)

(barking sexually)

I see your cock from here. Your pants. Lose them.

Edward looks at Emily and realizes he's lost. He obeys and starts to undress. Emily smiles, enticed.

EMILY (CONT'D)

(sexual)

Slowly. I want to see every part.

Edward undresses to reveal to Emily a toned, fit, muscular runner's body that is in perfect shape. But her eyes keep sinking to around mid level.

She walks passed him, running her finger over his pectoral muscle.

EMILY (CONT'D)

(sexual)

Follow me.

Edward sighs, defeated. He turns and follows her into the bedroom. Emily closes the door.

EXT. VAIL ARIZONA - SUNRISE

ESTABLISHING dawn.

INT. EDWARD'S BEDROOM

Emily is getting dressed quickly. Edward sits on the edge of the bed, head in hand. Emily has a sexually satisfied look on her face.

EMILY

They are right. Once you go black. . .

EDWARD

(angry)  
Can you stop with the racism?

Edward runs his hand over his face, nervously.

EDWARD (CONT'D)

This didn't happen. My wife can never know.

Emily finishes getting her nightie on and stumbles, weak kneed from the sex.

EMILY

Oh, she won't ever find out.

EDWARD

(sigh of relief)  
Thank you, Emily.

EMILY

(evil)  
As long as you are good boy,  
she'll never know.

Edward looks at Emily with murder in his heart. She leans over and licks his nose with the tip of her tongue.

She looks him square in the eyes.

EMILY (CONT'D)

Face it. I own your black ass for  
the rest of your life.

Emily gives Edward a cute, evil smile and saunters out of the bedroom. Edward looks out the window and doesn't move a muscle.

EXT. EDWARD'S FRONT YARD

Emily comes outside and sees the sun beginning to crack the Rincon Mountains. She runs to her backyard, opens the gate and gets inside.

INT. EMILY'S BEDROOM

Emily hops through the window, closes it, and jumps into bed. She covers herself with a blanket. There is a knock at the door.

WILLIAM (O.S.)  
Princess, time to get up.

EMILY  
(fake rasp)  
Daddy, I feel so sick. Can I stay home today?

WILLIAM (O.S.)  
I'll call the school in an hour.  
You feel better, princess.

EMILY  
(smiling, rasp)  
Thank you, daddy.

Emily smiles, content of a job well done. She pulls out her phone and taps text message.

INSERT - IPHONE

Message on screen: Fuck you, Mitchell I found a better man. And his dick is much bigger than your pee-wee.

\*SEND\*

BACK TO SCENE

Emily chuckles and then grimaces a little. She hold her midsection. Maybe Edward might be a little too big.

The phone rings a response.

INSERT - IPHONE

Message on screen: Don't care. Go to Hell.

BACK TO SCENE

Emily chuckles a little, then closes her eyes, and begins to fall asleep. She pulls the covers over her and puts her phone near her head. Slowly, she falls asleep.

INT. CELINE TANOWTIZ'S CLASSROOM

On the whiteboard behind her, Celine holds a piece of paper in her hand standing in front of the class. On the whiteboard are a list of student names with names of famous murderers and serial killers next to them. At the top, over the names, Celine has written "AP Psychology Year Long Project."

CELINE

(announcing)

So what I want from all of you is a psychological profile of your subject, as well as a profile of the victims. Please include what techniques and ideas your subject used to choose their victim and how they won the trust of their victims.

Next to Emily's name, it's blank.

The bell rings. The students are getting up to leave.

CELINE (CONT'D)

(over the noise)

This will be due the Monday of the week of your AP exam. So you have nine months. Don't put it off until the last minute.

Celine looks around and sees Emily starting to stand up.

CELINE (CONT'D)

Miss James. Don't leave.

Emily roles her eyes and sits back down, crossing her arms.

As the last student leaves, Celine closes the door. She turns and looks at Emily. Emily looks back at her, opening her eyes wide.

EMILY

(aggressive)

Well?

(CONTINUED)

CONTINUED:

CELINE

(sighing)  
You didn't give me the list I  
assigned.

Emily shrugs her shoulders.

EMILY

So?

CELINE

(patience thinning)  
I am trying to be patient with  
you, but you need to do your work  
in my class.

Emily stands up and grabs her stuff.

EMILY

Fine.

Emily walks to the board. She sees Charles Manson.

EMILY (CONT'D)

I want Charles Manson.

CELINE

(flat)  
Taken.

Emily crosses her arms. She sees Ted Bundy.

EMILY

Ted Bundy.

CELINE

(flat and annoyed)  
Still taken.

Emily looks up and down the list. She picks up a dry  
erase marker and erases Gary Ridgway's name.

EMILY

Gary Ridgway.

Celine sighs and shakes her head.

EMILY (CONT'D)

He's not there. Look!

Celine turns her head and looks at the board. She rolls  
her eyes at the idiocy of the lie.

(CONTINUED)

CONTINUED: (2)

CELINE

(flat)

Just get out of my classroom.

Emily throws the dry eraser on the floor, throws a silent temper tantrum, and storms out of the room. Celine simply shakes her head.

INT. VAIL HIGH SCHOOL CAFETERIA

The food area of the cafeteria is a dining hall made for the businessmen in the industrial park, so the food is top quality, or made to order by chefs in white shirts and coats. Students and businessmen stand together either on line waiting to pay, or at the made to order locations waiting for their food.

In the seating area, which is four chairs to numerous long, rectangular tables, people eat, play cards, work, read.

INT. TABLE

Emily sits with her clique of girls pawing at her food. She is upset and angry. The rest of the table is speaking, but MOS. Emily stabs at her chicken salad, then continues to stab it harder and harder like she's trying to kill it.

Eventually, she gets angry and throws it on the ground. She looks at it, then at her friends, who stare at her confused.

VANESSA

(slowly)

Something wrong, M?

EMILY

(angry)

That fucking bitch Tanowitz. Why is she targeting me?

Iris and Alice look at each other then at Vanessa. They motion for Vanessa to speak to Emily.

VANESSA

Well, baby. She could have her reason.

(CONTINUED)



CONTINUED:

EMILY

She is an old, sexless, lonely  
Jewish bitch that's jealous of me.  
That's her reason.

IRIS

M, everyone is jealous of you.

Emily looks around the room, disgusted. There is nothing in this school that interests her. Even the businessmen are starting to disgust her.

EMILY

(sighs)  
Life is just so boring.

In the distance, Alice sees Trevor walking with a tray to an empty table. He walks very gingerly, like each step hurts his body. Alice taps Vanessa's arm and motions for her to look at Trevor with her head. Vanessa sees Trevor's slow walk and shakes her head.

VANESSA

(concerned)  
Something's seriously wrong with  
that guy.

Emily looks over her shoulder to see Trevor slowly sitting down, grimacing as he does. She turns and looks at her friends, shaking her head.

EMILY

Who gives a shit if that nerd. . .

But then she has an idea. She stands up.

EMILY (CONT'D)

(quickly)  
Back in a second.

The three watch as Emily walks towards where Trevor sits. Vanessa shakes her head, upset.

VANESSA

(quietly)  
Just leave him alone, M.

INT. TREVOR'S TABLE

Trevor sits, oblivious to the world, looking at his iPad. Again, his earphones are in and he is reading something.

(CONTINUED)

CONTINUED:

With all the noise and chaos around him for lunch, Trevor is in his own, private little safe world.

Emily comes up to Trevor, whose back is to her. She stops and looks around, a bit nervous. Then she taps Trevor on his shoulder. Trevor pops back into reality, then looks up to see Emily.

EMILY  
(fake smile)  
Hi, Trevor.

Trevor takes his earphones off and watches Emily sit down in front of him. He takes a bite of his sandwich.

EMILY (CONT'D)  
I wanted to come over and apologize for what I have done the passed few days.

Trevor stares at her. He doesn't blink and he doesn't move. He's almost completely frozen.

EMILY (CONT'D)  
Do you have anything to say to me?

Emily bats her eyes a little, to try to entice. Trevor gives an uneasy smile, then shakes his head no almost unseen. She leans forward to look at him.

EMILY (CONT'D)  
I wanted to talk to you about that project in Psyche. You think you can help me with it?

Again, Trevor shakes his head no and looks down at his iPad. Emily scowls.

EMILY (CONT'D)  
Don't be salty. I know I can be a bitch, I really want your help. You do better at it than I do.

Trevor doesn't respond at all. He has tuned Emily out.

EMILY (CONT'D)  
(infuriated)  
Why do you have to be such an asshole all the time? Maybe more people would like you if you actually weren't totally up your own ass all the time.

(CONTINUED)

CONTINUED: (2)

MITCHELL (O.S.)

(soft)  
That's enough. Leave him alone.

Emily looks behind her and sees Mitchell standing there. Trevor looks up as well from his iPad.

EMILY

(arrogant)  
This doesn't involve you, loser.

MITCHELL

(gentle)  
Come on, Trevor. Come sit with me.

Trevor looks at him confused, then slowly starts getting up. Mitchell picks up Trevor's bag as Trevor takes his tray and iPad. As they leave, Emily stands up, looks at them, and points.

EMILY

So you dumped me so you can come out of the closet? I hope you two have beautiful fucking children.

Emily stands up and storms back to her original seat with her friends.

INT. TABLE

As Emily storms back, Vanessa sees the look on Emily's face and gives a small smile.

VANESSA

(quiet)  
Atta boy.

Emily plops down on her seat and stares at out the window.

EMILY

(angry)  
That's why high school boys are stupid.

Emily sits stewing. The other three girls look at each other, nervous and afraid, sitting but acting as though they need to walk on eggshells.

INT. CAFETERIA

Trevor walks with Mitchell but is very uneasy and uncomfortable. Mitchell stops and grabs Trevor's arm.

MITCHELL

Look, Trevor. I know I come across as a complete dick, but I'm not. You know how appearances matters here.

Trevor nods his head.

MITCHELL (CONT'D)

(smiling)

I want to sincerely apologize for everything I have said or done in the past. I was wrong. I know it. I admit it.

Trevor looks at Mitchell, confused.

TREVOR

(quiet)

Two people in five minutes. Why change now?

MITCHELL

(inhales deeply)

I know what the girl can do to people. She did it to me and I didn't know who I was any more. And I want to turn over a new leaf.

TREVOR

(partially convinced)

I can accept that.

MITCHELL

(sincere)

Look, whatever you do, don't let the thing or her friends into your life. You don't know the damage they can do.

Trevor looks over at Emily, then back at Mitchell. He nods.

MITCHELL (CONT'D)

Come on. Let's have lunch together.

(CONTINUED)

CONTINUED:

TREVOR

(slowly)  
Would you be offended if I told  
you I don't really trust you?

Mitchell laughs and puts his hand on Trevor's shoulder.

MITCHELL

After what I've done, I wouldn't  
trust me.

Trevor nods with approval and the two boys walk to an empty table, and sit down. Trevor eats as Mitchell speaks MOS.

INT. TABLE

Emily has watched the preceding unfold in front of her. If looks could kill, Mitchell would be a pile of ash.

INT. CELINE TANOWTIZ'S CLASSROOM

Emily sits in Celine's classroom, upset and arms cross. Celine is at her desk grading papers, not even looking at Emily.

EMILY

(frustrated)  
Richard Speck.

CELINE

(bored)  
Richard Speck didn't use  
psychology. He used threats and  
rope.

EMILY

(sighing)  
Richard Ramirez.

CELINE

(bored)  
Already taken.

EMILY

(angry)  
Jack the Ripper.

Celine shakes her head.

(CONTINUED)

CONTINUED:

CELINE

We don't know who he is, so we really don't know his psychological MO, only his victim pattern.

EMILY

(irate)  
Hannibal Lecter.

Celine laughs hard and throws her pen.

CELINE

Are you serious?

Emily looks up at her, smiling.

EMILY

I can do him?

Celine toss her pen on her desk.

CELINE

Hannibal Lecter is a fictional character from Thomas Harris books. Emily, this isn't hard to come up with a topic.

Emily puts her head in her hands. Out come the crocodile tears.

EMILY

(crying)  
Everyone I want to do is taken.  
I'm going to fail your class.

Celine sighs and shakes her head.

CELINE

Do you want me to choose your topic?

Emily nods as she cries. Celine, again, shakes her head, this time with disgust written all over her face.

CELINE (CONT'D)

(thinking)  
I want you to do something on two men you probably never heard of.  
Nathan Leopold and Richard Loeb.

Emily looks at Celine, confused, the tears instantly stop.

(CONTINUED)

CONTINUED: (2)

EMILY

(whining)

But I don't know who they are.

CELINE

Then do the research and learn.  
You might find this class more  
enjoyable when you do this project  
and look at the psychology of  
criminals.

Emily picks up her bag and walks to the door, angry.

EMILY

Thanks for nothing, Tanowitz

Emily storms out of the room. Celine shrugs her  
shoulders and picks up her pen.

CELINE

(to herself)

You're welcome for nothing, James.

Celine picks up the next assignment on her desk and  
begins to start grading again.

INT. HALLWAY

Emily is irate. She walks down the hallway with a "I  
hate the world" look on her face. As she gets to the end  
of the hall, Phillips turns and they almost bump into  
each other. Emily drops her purse.

EMILY

(apologetic)

I'm sorry, Dr. Phillips.

PHILLIPS

(smiling)

No. We're both at fault, Emily.

Emily looks at Phillips, hurt in her eyes. Phillips  
turns his head and looks at her, concerned.

PHILLIPS (CONT'D)

Something bothering you.

EMILY

(sob story)

Mrs. Tanowitz is just being Mrs.  
Tanowitz again.

(CONTINUED)

CONTINUED:

PHILLIPS

Explain, please.

EMILY

She assignment a project on two people I know there is nothing on and she wants me to fail.

PHILLIPS

(nodding his head)

And who are these two people?

Emily shifts her weight.

EMILY

Two people named Leopold and Loeb?

PHILLIPS

(nodding his head)

Oh. The 1920s thrill killers. There's a lot about them. Even a movie in the 1950s called Compulsion.

Emily cocks her head, surprised.

EMILY

Really?

Phillips nods his head and smiles, then bends over and picks up her purse. As he hands it to her, he sees a pack of cigarettes in her purse. He pulls them out and looks at them, then at Emily, who stares at the ground.

PHILLIPS

(stern)

You know you're not supposed to have tobacco on campus, even though you are eighteen.

Emily nods.

PHILLIPS (CONT'D)

How many times have I told you not to do this?

Emily stares at the ground and says nothing.

PHILLIPS (CONT'D)

Throw them away in front of me, then go to class.

(CONTINUED)



CONTINUED: (2)

Emily looks up, takes her purse, takes out the cigarettes and throws them away at the closest garbage can.

PHILLIPS (CONT'D)

Thank you.

Phillips turns to walk away. Emily watches as he turns and walks into a classroom. As he disappears, Emily reaches into the garbage can and pulls out her cigarettes, puts them back into her purse and walks away, chuckling.

EMILY

(under her breath)  
Worthless, stupid, horny old  
bastard.

Emily walks into a room marked "LIBRARY/COMPUTER LAB" on the door.

INT. LIBRARY

Emily sits down in front of a computer. She pulls out her phone and start tapping on it.

INSERT - CELL PHONE

MESSAGE to MITCHELL: Please come and help me with my Psyche project. I need you. \*SEND\*

BACK TO SCENE

Emily puts her phone on the desk in front of her then sighs. She puts her head in her hands and sits motionless. The phone vibrates. Emily picks it up and looks at her phone.

INSERT - CELL PHONE

MESSAGE from MITCHELL: You're smoking good crack. You need therapy.

BACK TO SCENE

Emily puts the phone down and stares at the computer. She sighs, then leans forward. She clicks the mouse and the desktop pops up. She starts typing.

(CONTINUED)

CONTINUED:

MONTAGE

- 1: Wikipedia page of Leopold and Loeb.
- 2: A&E Biography of Leopold and Loeb.
- 3: Emily sitting in a chair reading a true crime book.
- 4: Youtube biography of Leopold and Loeb. Emily's eyes widen.
- 5: Emily watches the murder scene of the 1959 movie *Compulsion*.

EXT. VAIL HIGH SCHOOL FRONT DOOR - AFTERNOON

Emily walks out of the front door, smiling. She steps outside and lights up a cigarette. She puts it in her hand to hide it as she walks to her car.

EXT. EMILY'S CAR

Emily gets into her car and looks at the sky. She has an evil look on her face.

EXT. EMILY'S BEDROOM

Emily sits at her computer, looking at a blank MS Word document. Emily nods, smiles, and leans forward to type. She begins to type.

INT. CELINE TANOWITZ'S CLASSROOM

Celine sits at her desk grading papers as Trevor looks at his iPad, reading. From the doorway, Emily pokes her head in and sees Trevor.

She walks over. She bumps into a desk, making noise, forcing Celine to look up to see her. She watches as Emily walks over to Trevor's desk.

INT. DESK

Emily sits down next to Trevor and looks over his shoulder to see what he is reading.

INSERT - IPAD

Scene seven of *A Streetcar Named Desire*.

BACK TO SCENE

Emily taps Trevor on the shoulder. Trevor looks over and sees Emily. He takes his earphone out of his ear.

EMILY

(sincere)

Trevor, I tried to apologize to you earlier, but was interrupted. I still want to if you will accept it.

Trevor stares at her, a blank look on his face.

EMILY (CONT'D)

I know I can be a complete bitch most of the time, but I really don't mean what I say. I've always had a reputation to keep. But I realize that isn't really important.

Celine puts her pen down to listen to Emily. Emily puts her hand on Trevor's shoulder.

EMILY (CONT'D)

Let me start to make it up to you. Let me buy you lunch today and introduce you to my friends.

Trevor looks at her confused.

EMILY (CONT'D)

My mother always said the brightest star is usually the loneliest. I don't think you should be alone only to burn out. I guess I'm saying I'm sorry and I swear I'll change if you'll let me.

Emily looks at Trevor's blank reaction, then nods and gets up. As she gets to the door. . .

TREVOR

(quiet)

Okay. If you don't mind, we can have lunch together.

(CONTINUED)

CONTINUED:

Emily turns around and smiles, looking at Trevor. She then walks out the door. Celine shakes her head.

CELINE

(sincere)  
I don't trust her, Trevor. Watch her with both eyes.

TREVOR

(quiet)  
Maybe she means it. I hope so.

Trevor goes back to his iPad. Celine picks up her pen and begins to grade papers again.

INT. CAFETERIA

Emily brings Trevor over to her spot. As she does, Emily's three friends look up confused.

INT. TABLE

Mitchell looks up to see Trevor with Emily. He watches Emily introducing Trevor to Alice, Iris, and Vanessa. He is about to get up, but Luis grabs his arm. He looks down and sees Luis shaking his head.

LUIS

Don't get jealous, dude. She may like the dork.

Mitchell shakes his head.

MITCHELL

She isn't capable of being in love with anyone.

Mitchell looks at Trevor, now sitting down next to Emily, who has wrapped her arms around Trevor's arm. Trevor is uncomfortable in this setting, but eats while trying to talk to the four girls.

Mitchell shakes his head and gets up, walking out of the cafeteria.

INT. CAFETERIA

Emily looks up to see Mitchell leaving. She smiles and holds Trevor tighter.

(CONTINUED)

CONTINUED:

SERIES OF SHOTS

1. Clothing store - Emily takes Trevor shopping for new clothes. Trevor is rigid and stiff.

2. Starbucks - Emily and Trevor share a coffee and a scone. Emily winks at him. Trevor gives a very uneasy smile.

3. Tucson Convention Center - Emily and Trevor have center ice seats for the Arizona Icecats. One of the Icecats players scores and Emily cheers. Trevor gets up slowly and cheers as well. Emily sees this and hugs him, smiling.

4: Brooklyn Pizza Company - Emily and Trevor share a pizza together. Trevor smiles, and feeds Emily. She takes a bite and the two hold hands.

5: School - Celine looks over Trevor's papers. His grades haven't begun to slip a little.

INT. CELINE TANOWTIZ'S CLASSROOM

Celine sits at her desk as Trevor walks in, wearing the hip clothing Emily bought him. Celine shakes her head.

CELINE

Trevor, we need to talk.

TREVOR

Yes, Miss T?

Celine hands Trevor a graded assignment. Trevor looks at it and frowns.

TREVOR (CONT'D)

(concerned)

C+?

Celine nods her head.

CELINE

Why have your grades been slipping?

Trevor sits down slowly, staring at the paper in disbelief.

TREVOR

(upset)

You obviously made a mistake.

(MORE)

(CONTINUED)

CONTINUED:

TREVOR (CONT'D)

I don't get anything less than an A- on anything.

CELINE

(shaking her head)

Not this time. And your other teachers have said the same thing. Your grades have slipped an average of eight points in each class.

Trevor shakes his head. He is flabbergasted.

TREVOR

I don't understand.

CELINE

(direct)

Well, this all started when you and Emily started seeing each other.

Trevor looks up at Celine, a fire in his eyes.

TREVOR

(anger)

Now I understand. You want me to miserable and unhappy.

Celine looks at Trevor, hurt and confused.

TREVOR (CONT'D)

When everyone picked on me, you had a toy to play with. Now that it isn't happening, you feel you're losing control.

CELINE

(insulted)

I never thought that about. . .

TREVOR

(irate)

She loves me. She has shown me that. You are just my teacher. One of them. I don't need you messing up things for me.

Trevor stands up to talk out. Celine stands up and walks to block the door.

(CONTINUED)

CONTINUED: (2)

TREVOR (CONT'D)

(flat)  
Please let me pass.

CELINE

(concerned)  
This isn't you. She's changed  
you. This isn't the real Trevor  
Martino.

TREVOR

(flat)  
Maybe this is the new me. Please.  
Let me pass.

Celine moves and Trevor storms out of the classroom.  
Celine watches, helpless, as Trevor walks away.

INT. TREVOR'S DINING ROOM

Trevor, Celine, Robert, and Jane sit eating dinner. Jane  
keeps her eyes to the ground, while Trevor looks at  
Emily, completely infatuated.

Robert looks up Emily, sizing her up both personally and  
sexually. He puts meatloaf to his mouth.

ROBERT

I didn't think my son could find a  
beautiful girl like you in his  
life.

Emily blushes and taps Robert's forearm playfully.

EMILY

Lieutenant Martino. . .I'm not  
that pretty.

Jane eats silently. Trevor holds Emily's hand. She  
holds it for a few seconds, then lets it go.

EMILY (CONT'D)

Trevor is such a thin boy. How  
could you be his father, sir?

ROBERT

(laughing)  
I have asked myself the same  
thing. But my son has no interest  
in the things I like: football,  
weight lifting, things to improve  
your body.

(CONTINUED)

CONTINUED:

Jane looks up at Robert.

JANE

(quiet)  
Trevor's always been a thinker,  
not a doer.

Robert stares at his wife with fire. Emily looks at Trevor and smiles.

EMILY

Well, I think he's great. It just  
took me a long time to see it.

Robert takes another bite and nods at Emily.

EXT. FRONT PORCH - NIGHT

Trevor walks to his mother's car and gets in, turning it on. Emily looks at both parents. She hugs Jane.

EMILY

You are such a wonderful person.  
I'm so happy Trevor brought me  
over to meet you.

Jane hugs Emily and smiles.

JANE

It was great to meet you too.

ROBERT

(firm)  
Jane. Go inside. I'll be there  
in a minute.

Jane looks at her husband, nods, and walks inside, leaving Robert and Emily alone.

Robert extends his hand to Emily. She puts her slight hand into his huge one and they shake hands.

ROBERT (CONT'D)

You are always welcome here. And  
if you need any help with  
anything, just call me.

Robert reaches into his wallet and pulls out a business card. He hands it to Emily.

(CONTINUED)



CONTINUED:

ROBERT (CONT'D)

This is my personal business card,  
not my PCSO one. The number is my  
cell number.

EMILY

(nodding)  
I'm sure I will take you up on  
that, sir.

Emily turns around and walks to Trevor waiting in the  
car. She turns and waves at Robert, who does the same.

She gets into the car, and Trevor pulls away.

EXT. EMILY'S FRONT YARD

Trevor's car pulls up to Emily's front yard and stops on  
the street.

INT. CAR

Trevor looks at Emily and takes her hand.

TREVOR

(sincere)  
You've made me so happy, Emily.

Emily nods and smiles.

EMILY

Your father is a really big man.  
How did he get so big?

TREVOR

(shakes his head)  
I'm not supposed to say. He gets  
help doing it.

Emily nods and understands. Trevor goes into for a kiss,  
but Emily shakes her head.

EMILY

Don't rush things, dear. It has  
to be right. In a car in front of  
my house isn't the right time.

Emily kisses Trevor's cheek.

(CONTINUED)

CONTINUED:

TREVOR

Are we still going to the  
Valentine's Dance on Friday?

Emily nods emphatically, then opens the door.

EMILY

See you tomorrow, Trevor.

Emily closes the door and Trevor drives away. She  
shudders at little, then looks at Edward's house. She  
starts walking to Edward's front door.

EXT. EDWARD'S FRONT YARD

Emily stands in front of Edward's house. She rings the  
door bell. After a couple of seconds, the door opens and  
Edward opens the door. Emily smiles coy.

EMILY

(seductive)  
It's time, lover. I need more.

Edward shakes his head.

EDWARD

What we did was a mistake. You  
bent me over a barrel. . .

EMILY

(erotic)  
And you bent me over your bed.

Edwards closes the door.

EDWARD

No. We're not doing it again.  
You can't say I raped you because  
there is no evidence. Christ, I'm  
a lawyer. Your rape kit will show  
nothing.

Emily frowns and scowls.

EDWARD (CONT'D)

Besides, my wife is home. And I'm  
going to be honest with her as  
soon as I can figure out how to  
say it to her.

(CONTINUED)

CONTINUED:

EMILY

(deflated)

Oh. So you have decided? So I have nothing.

Edward shakes his head. Emily accepts.

EMILY (CONT'D)

(accepting)

Okay. Well, I realize maybe what we did was wrong and I don't want to hurt your marriage more. I am sorry for what I did. You are just so handsome and. . .

Edward puts up his hand and Emily stops talking.

EDWARD

I don't want to hear it. Don't come back onto my property again. You aren't welcome.

Emily nods and turns around to leave

EMILY

(resigned)

Okay. I understand. I accept.

Emily starts walking across the street to her home. Edward goes back into the house and closes the door.

EXT. POOLSIDE

Emily sits watching TV on her iPhone, watching Edward's front door. Suddenly, the door swings open and Edward comes out with his keys.

EDWARD

(calling out)

French Vanilla. Got it.

Edward gets into his car, pulls out of the driveway and drives away. Emily stands up, walks to the gate and opens it and walks to Edward's front door.

EXT. EDWARD'S FRONT DOOR

The door opens and a well put together black woman with long hair answers. This is FRANCINE ROBINSON, Edward's wife.

(CONTINUED)

CONTINUED:

Francine smiles seeing Emily, then has a concerned look on her face. Francine invites Emily into her home and closes the door.

EXT. POOLSIDE

Emily watches Edward's front door from a deck chair net to her pool. She is sucking a white wine spritzer, eyeing the door.

Edward's car pulls into the driveway. Edward gets out with a bag of groceries. As he gets out of the car, the front door flies open and Francine comes out with a suitcase on rollers.

Edward sees this and instantly knows. Francine shoots him an ice cold stare as Edward looks at her. As she stands in front of him, she slaps him across the face.

FRANCINE

(angry, hurt)

She told me things only I should know. How could you!

EDWARD

(desperate)

I thought she wanted to talk. She threatened to accuse me of rape.

Francine laughs derisively. Edwards looks on helpless.

EDWARD (CONT'D)

Her word against mine. Would you have believed me if she did that?

Francine just walks passed him and opens the rear passenger door of her SUV.

FRANCINE

Nothing but excuses. We're done, Edward Robinson.

Francine closes the door and gets into the car. She backs out of the driveway and pulls away from the house as Edward watches helplessly. As she leaves, Edward looks across the street to see Emily watching, smiling through her glass.

EDWARD

(broken)

Why?

(CONTINUED)

CONTINUED:

EMILY

(laughing)

Because you weren't a good boy.  
But I found someone new. And he's  
all mine.

Emily giggles a little with self-satisfaction and walks back into her house, leaving Edward alone to pick up the pieces of his life that Emily has happily destroyed.

INT. SCHOOL MPR - NIGHT

The school's multi-purpose room has been transformed into a fantasy world of a Valentine's Day dance. In the back, a DJ spins as pretty much the entire school is there; boys in white, girls in red.

Within a few seconds, Trevor and Emily walk in. Trevor is in a white button down shirt and black pants, while Emily is in a red, skin tight, mid thigh length, single piece dress in three inch red pumps. They come in arm in arm.

What is mostly different is Trevor has been cleaned up. His hair is styled, he looks clean and proper, and a bit on the handsome side.

EMILY

Welcome to your first actual  
dance.

Trevor sees people dancing with each other in various styles. Mid speed hip hop spins from the DJ booth.

TREVOR

( r i g i d ,   b u t  
loosening)

This isn't what I expected.

Emily steps forward and takes Trevor's hand, looking around and spots Iris and Luis dancing cheek to cheek. She smiles.

EMILY

(chuckling)

She's going to have some fun  
later.

Trevor looks at her confused. Emily shakes her head and walks Trevor to the refreshment area.

INT. REFRESHMENT AREA

Mitchell stands with a sandwich and a drink. As he eats, he spots Trevor and Emily walk over. Emily picks up a plate. She sees Mitchell and smiles.

EMILY

Mitchell. Here alone?

Mitchell points with his head over in a different direction. Emily looks over.

INSERT - DANCE FLOOR

Emily sees a beautiful Latina in a long red evening gown, hair down, and looking amazing. She speaks to a couple of the girls that she is dancing in a circle with.

BACK TO SCENE

Mitchell stands drinking his drink, looking at Emily with a cat ate the canary look. Emily glares at Mitchell, and then at his date.

EMILY

Who is she?

MITCHELL

Mercia Nixon from Empire.

Emily nods and looks at Mercia again

EMILY

Oh, that actress bitch everyone loves?

MITCHELL

(cool)  
I don't think she's a bitch.

EMILY

What does she have that I don't?

Mitchell finishes his sandwich and smiles.

MITCHELL

Class, intelligence, and decency.

Mitchell walks away, walking to Mercia, and takes her by the hand. They walk out to the dance floor and start dancing.

(CONTINUED)

CONTINUED:

Emily watches Mitchell, fury in her eyes. She sees red. However, both Mercia and Mitchell ignore her and concentrate on each other.

Emily shakes her head a little, but then looks at Trevor, who has a few things on a plate and is eating, oblivious to everything except the food he is eating. She looks back at Mitchell and sighs, a small moment of sincere regret in her emotion.

Trevor looks at Emily and walks over to her. He smiles and puts his food down.

TREVOR

Is something wrong, Emily?

Emily shakes her head. She grabs Trevor by the hand.

EMILY

(to Trevor)

Dance with me.

Emily forces Trevor onto the dance floor.

INT. DANCE FLOOR

Emily and Trevor dance to a slow song as it begins. Emily puts her head on Trevor's chest and looks over to Mitchell and Emily slow dancing together. Whatever Mitchell's whispering into Mercia's ear is making her laugh.

As they dance, Emily sees Luis and Iris together. She looks up at Trevor and smiles.

EMILY

(gentle)

Give me a couple of minutes. I need. . .

Trevor nods and understands. Emily walks over to Luis and Iris. She speaks for a few seconds, and Iris follows to the ladies' room.

As the two girls leave, Mitchell comes up to Trevor and shakes his hand.

MITCHELL

(sincere)

I'm glad you're here. Can I speak to you for a little while?

(CONTINUED)

CONTINUED:

Trevor nods and walks with Mitchell, who takes Mercia by the hand. They walk out the back door and outside to the courtyard.

INT. LADIES ROOM - NIGHT

Emily and Iris walk in and look at the mirror.

EMILY

(surprised)

Did he ask you, or did you ask him?

Iris checks her hair in the mirror, aloof.

IRIS

He asked me. And I am glad he did.

EMILY

You have protection?

Iris laughs and smiles, playing with her hair.

IRIS

Someone that hot. . .he can do whatever he wants.

EMILY

What're you talking about?

IRIS

Emily. . .I'm a virgin. And I want him to take it.

Surprised, Emily looks at Iris and smiles.

IRIS (CONT'D)

(continuing)

I wanted to tell you to not hurt that little dork. He's a good guy.

Emily looks at Iris and stews.

EMILY

I'm not going to hurt him.

IRIS

(shaking her head)

I know you, M.

(CONTINUED)



CONTINUED:

Iris continues primping her hair.

EXT. COURTYARD

Trevor, Mitchell, and Mercia walk outside. Trevor sits down and looks up at Mitchell. Mercia stands next to Mitchell. In the background, a more up tempo song plays.

MITCHELL

You feeling good, kid?

Trevor nods and smiles. Mitchell looks at Mercia, who sits down next to Trevor and holds his hand.

TREVOR

(confused)

Who are you?

MITCHELL

(concerned)

Trevor, she's not the girl you think. She's going to hurt you badly.

Trevor looks at Mitchell, confused. Mitchell looks at Mercia and opens her eyes wide. Mercia understands.

MERCIA

I don't know you. I don't go to school here.

Trevor nods and looks at Mercia.

MERCIA (CONT'D)

I go to Empire. But we all know about Emily James there. She's got a miserable reputation. She's. . .every boy knows she's easy. Everyone knows she uses people. Trevor, Mitchell told me about you. You're better than Emily James.

Trevor takes a breath and looks away, not meeting her eyes. Mercia stares at him for a moment and smiles a soothing smile to Trevor.

MITCHELL

Listen to Mercia. She isn't trying to hurt you. Neither am I. We're trying to protect you.

(CONTINUED)

CONTINUED:

MERCIA

It gets worse. She tried to seduce my boyfriend and steal him from me when I was a sophomore.

Mercia's eyes fill with fire.

MERCIA (CONT'D)

What's even worse is after she failed, she spread so many rumors about me. It took me six months to. . .

She looks at the ground, shaking her head. Mitchell comes over to console her. Trevor stands up.

TREVOR

Why are so many hot girls interested in me now? None of you cared about me before Emily came into my life.

Mercia looks up at Trevor, hurt but understanding. Mitchell looks at Trevor, shamed.

TREVOR (CONT'D)

And you didn't give a fuck about me until recently. And it's because of her. You want her back, and you want to be her. You're both jealous.

Trevor opens the door to re-enter the dance.

TREVOR (CONT'D)

Just leave me alone. You don't understand.

Mercia walks up to Mitchell as the door closes and hugs him, consoling him in his failure to open Trevor's eyes.

INT. MULTI-PURPOSE ROOM

Trevor walks in and looks around. He spots Emily standing by the refreshment stand and walks over to her.

As he does, Mitchell and Mercia re-enter the dance and see Trevor.

Luis and Iris also watch as Trevor goes over, takes Emily in his arms and kisses her on the lips. Emily is shocked, but accepts the kiss and closes her eyes.

(CONTINUED)

CONTINUED:

MITCHELL  
(to Mercia)  
Unbelievable.

MERCIA  
She has her claws so deep into him  
now.

Mitchell takes Mercia's hand and walks away, shaking his head, upset and disgusted.

As the kiss ends. Emily and Trevor take each other's hand and walk quickly to the exit.

ACROSS THE ROOM

Luis and Iris always watch the kiss. Luis smiles and holds Iris closer to him. She squeezes Luis even harder and smiles contented.

LUIS  
(calm)  
I am smiling, but I'm nervous,  
Iris.

Iris looks at him, confused.

LUIS (CONT'D)  
I think he's in big trouble.

Iris nods.

IRIS  
(concerned)  
You're serious.

Luis shakes his head.

LUIS  
Can we leave please? I don't want  
to be here now.

Iris looks at Luis's concerned look and nods. They walk to the door.

EXT. VAIL HIGH SCHOOL FRONT DOOR

Trevor and Emily leave out the front door, hand in hand. Trevor is smiling, Emily is giggling.

(CONTINUED)

CONTINUED:

As they turn to walk to the parking lot, the door flies open and Phillips walks out.

PHILLIPS  
(calling out)  
Martino!

Trevor freezes and turns around. His mood instantly changes from happy-go-lucky to abject terror. He looks to the ground as Phillips walks up to them.

EMILY  
(angry)  
Can't you leave him alone? He  
didn't do anything.

Phillips looks at Trevor as if a father would look at his son, then slowly extends his arm and offers a handshake.

PHILLIPS  
(sincere)  
I was wrong about you, Martino.  
You do have something inside you.  
Emily sees it. So do I.

Trevor slowly looks up at Phillips.

PHILLIPS (CONT'D)  
I mean, if a young lady like Emily  
here. . .I was wrong about you.

Trevor looks at the hand and then at Emily, who motions for Trevor to shake it. Slowly, Trevor extends his hand and shakes Phillips's hand.

PHILLIPS (CONT'D)  
(jovial)  
I'll see both of you Monday  
morning.

Emily takes Trevor's hand and they walk towards the parking lot, as Phillips walks back into the building.

EXT. PARKING LOT - NIGHT

Emily and Trevor walk to Trevor's car. As they get to the car, Emily jumps and sits on the hood. Emily embraces Trevor as tightly as she can, wraps her legs around Trevor, and they kiss passionately again.

(CONTINUED)

CONTINUED:

As they do, Emily sees, over Trevor's shoulder, Mitchell and Mercia walk to his car. She looks at Trevor, then starts to undo his belt buckle.

Trevor looks down, eyes wide.

TREVOR

(unsure)

Are you sure?

Emily nods, breathing heavily, completely sexually turned on.

EMILY

Get me home. Now.

Trevor lifts Emily off the hood and leads Emily to the passenger side door. Emily gets in.

INT. EMILY'S HOME

It is dark. The door opens and Trevor and Emily walk in. Emily looks at Trevor.

EMILY

(whispering)

My parents sleep like the dead.

SERIES OF SHOTS

1: Living room: Emily and Trevor kiss. Emily runs her hands over Trevor's thighs while Trevor squeezes Emily's butt and lifts her on to her tippy toes.

2: Hallway: Emily takes off Trevor's shirt and kisses his chest and stomach.

3: Emily's bedroom: Emily pushes Trevor onto the bed. She slowly takes off her red dress, unveiling her flawless body in her black bra and panties.

INT. EMILY'S BEDROOM

Emily crawls onto the bed and crawls on top of Trevor's body. They kiss again.

EMILY

Don't be shy. Take me, baby.

Trevor rolls on top of her. She giggles at his aggressiveness.

(CONTINUED)

CONTINUED:

They make love. It is passionate and intimate.

INT. BED

The two lay in bed, spooning. Trevor kisses Emily's shoulders as Emily has a very contented look on her face. Both are naked. Trevor's arm is wrapped around Emily's perfect, petite frame.

Trevor kisses Emily's shoulder as she massages his head.

TREVOR

(content)

Wow.

Emily smiles and looks over his shoulder at him. As she turns back, the unsatisfied, bored true feeling comes over her face. Trevor was completely under-whelming.

TREVOR (CONT'D)

(whispers)

I love you, Emily James.

EMILY

(flat)

I know.

Emily smiles and holds Trevor's hand. The two start to fall asleep.

INT. VAIL HIGH SCHOOL HALLWAY

Emily and Trevor walk hand and hand into school. Everyone looks at Trevor and smiles. He's done it. It's part of the in crowd.

SERIES OF SHOTS

1: Trevor tries to talk to one of the other students, but Emily comes in, breaks up the conversation and admonishes Trevor to not speak to anyone who may hurt him. He looks at the ground.

2: Mitchell works with Trevor in science class, but Emily watches from a distance. Any time Mitchell tries to talk to Trevor, Emily gets Trevor's attention and tells him no. Trevor, again, obeys.

3: Vanessa and Trevor speak and walk together in the hallway.

(CONTINUED)

CONTINUED:

Emily sees this, pulls Trevor away, yells at Trevor and then forces Vanessa to leave. Trevor, yet again, does nothing.

4: Now, Trevor is part of the in crowd, but everyone shies away from him as he walks down the hallway, afraid to speak, or even look at him.

5: In the cafeteria, Trevor stares blankly into space, ignored yet again in school, and back to being a pariah. The only difference is, now, Emily is on his arm.

Act Three

1. Trevor sees he has been accepted and begins to come out of his shell, but Emily works to destroy all relationships so Trevor can be alone. Soon, everyone turns on him because of Emily's lies. Trevor runs to Emily, despondent, betrayed and suicidal.

INT. TREVOR'S LIVING ROOM

Robert sits reading the paper when his phone rings. He doesn't recognize the number, but presses accept anyway.

ROBERT

Hello?

As Robert listens, his face gets angrier and angrier. He hangs up the phone and looks in the direction of Trevor's bedroom.

EXT. PUBLIC PARK.

Emily looks at the sky and smiles. She holds an old phone in her hand, one that is not her normal phone. She smiles again, then breaks the flip phone in half and throws it into the trash.

EXT. TREVOR'S HOME

As Robert screams at Trevor for being a punk and a thug, he beat Trevor mercilessly. Trevor screams for mercy and doesn't understand what is happening, but the more Trevor begs, the worse it gets for him.

Robert actually screams he is going to kill Trevor because his "bitch mother isn't here to protect you."

INT. EMILY'S BEDROOM

Emily taps on her computer when there is a tapping at her window. She looks over and sees Trevor looking at her. She stands up and slides the window open.

EMILY

Trevor. What the hell?

As Emily tries to help Trevor in, he slips, falls and collapses into a heap. He holds his stomach in pain and lays in the fetal position.

EMILY (CONT'D)

What the. . .

Emily lifts up his shirt and is horrified to see what she sees: massive fist sized bruises and all over his chest and back. Trevor's stomach shows signs of mild internal bleeding. Trevor actually coughs up a little blood.

EMILY (CONT'D)

What did he do. . .don't tell me.  
I don't want to know. How did you  
get here?

TREVOR

Uber after I ran out.

Emily leaves her room. Trevor struggles to pull himself up onto Emily's desk chair. When he finally does, Emily brings William into the room to look at Trevor.

EMILY

My father's a doctor. Let him  
look.

William bends down and lifts up Trevor's shirt.

WILLIAM

(soothing)  
Relax, son. I won't hurt you.

William feels around.

WILLIAM (CONT'D)

At least one broken rib. Internal  
bleeding, but. . .

William presses in. Trevor hisses, but doesn't jerk much.

(CONTINUED)



CONTINUED:

WILLIAM (CONT'D)

It's not too serious. Who did this to you?

TREVOR

My father.

William looks at Trevor and stands up. He pulls out his phone. Trevor grabs it and stops him.

TREVOR (CONT'D)

He's a sheriff. That will go no where.

Emily looks at William and tugs his arm.

EMILY

We have two spare rooms. Let him stay the night.

William nods. William helps Trevor to his feet.

WILLIAM

Come on, son. I'll take you into bed.

Emily grabs her keys. William looks at her, confused.

EMILY

I'll go out and get something for Trevor. Text me what you want me to get.

William smiles, proud of his little girl, as she leaves her bedroom and walks out the door. William helps Trevor walk out of Emily's bedroom.

INT. EMILY'S CAR

Emily drives. Her phone goes off and she sees the list of things William wants her to get. She chuckles and throws the phone into the back.

EXT. TREVOR'S FRONT YARD

Emily pulls up to Trevor's house. She gets out of her car and storms up to Trevor's front door. She bangs on the front door. After a couple of seconds, the door unlocks and Robert looks at her.

(CONTINUED)

CONTINUED:

ROBERT  
Emily. Come in.

EMILY  
Is your wife here?

Robert shakes her head.

ROBERT  
She's playing cards at church  
tonight.

Emily walks in and Robert closes the door.

INT. TREVOR'S LIVING ROOM

Emily looks at Robert with anger. But with Robert dressed in his gym gear, Emily forgets why she is angry. Her face changes and Robert notices it.

ROBERT  
Are you here because of my son?

EMILY  
(voice trailing)  
You hit. . .uh. You. . .he's  
spending the night at my house.

Robert nods.

ROBERT  
So why are you here?

Emily is becoming sexually overwhelmed. She has never seen a man as built as Robert. Edward is muscular, but thin, as is Mitchell, but Robert is human truck.

EMILY  
(breathing heavy)  
Maybe you shouldn't hit your son.

Robert looks at Emily and reads her body language perfectly. He walks towards her. He towers over her by at least 12 inches and over 150 lbs heavier. Emily looks to the ground, but Robert forces her head up to look at him.

ROBERT  
(direct)  
Why are you here?

Emily can't control herself.

(CONTINUED)

CONTINUED:

EMILY

Oh, screw Trevor.

She jumps into Robert's arms and starts kissing him. He pulls her back by her hair and looks in her eyes. She moans loud, completely turned on by the physicality of it all.

ROBERT

I'm going to rip your little high school ass apart.

EMILY

(seductive)  
Make it hurt, big man.

Robert picks her up and throws her onto the sofa. He rips her shirt off and tears her shorts in half.

Emily smiles and pulls his head down to kiss him.

INT. GARAGE

Jane's car pulls into the garage. As she leaves, she presses the automatic garage door to close it, then turns off the lights.

INT. KITCHEN

Jane walks into the kitchen and puts down her purse. She looks around.

JANE

(calling out)  
Robert?

She hears a noise from her bedroom. She walks over, and opens the door.

She sees Emily tied to the bed, being absolutely taken apart sexually by Robert. Emily is screaming for her life, but she is loving every minute.

ROBERT

(screaming)  
Am I the biggest you've fucked?

EMILY

(squealing)  
Biggest. Strongest. Best. Fuck me, daddy. Don't stop.

(CONTINUED)

CONTINUED:

Robert looks over his shoulder and sees his wife, who stands broken hearted. He looks at her and smiles.

ROBERT

Close the door and watch me break  
this bitch in half, Jane.

As Jane closes the door to obey, Robert gets more powerful and merciless in bed. Emily fights but Robert has tied and overpowered her. She squeals louder as Robert tries to break her.

The door closes.

INT. TREVOR'S LIVING ROOM

It is later that night. The bedroom door open and Emily comes limping out.

ROBERT

(snarling)  
You remember that the next time  
you want more!

Emily looks back and sees Robert reading a book as if nothing happened. She looks at Jane who stares at her, shaking her head.

Emily closes the bedroom door, holding her clothing. She is in her bra and panties, her hair messed up and holding her thighs and stomach.

She limps into the living room and sits on the couch. She looks at her clothing, and shakes her head. She grabs her shorts and slides them on over the pain. She hisses, then gets them on and sits back down.

She looks at her shirt and then sniffs as if she is holding back tears. She grabs her shirt and buries her face in it.

After a couple of seconds, she recomposes herself and puts her shirt on. She stands up and does her walk of shame to the door.

INT. EMILY'S CAR

Emily gets into the driver's seat and closes the door. She looks at the steering wheel and starts hitting it with the palm of her hand, each slap more and more violent.

(CONTINUED)

CONTINUED:

EMILY

(melt down)

Whore! Slut! Worthless!  
Worthless!

Her phone vibrates. She looks behind her and picks up her phone.

INSERT - CELL PHONE

From Daddy: "Where are you? It's been a few hours. Are you okay?"

BACK TO SCENE

Emily composes herself and starts tapping on the phone.

EMILY (V.O.)

I'm fine. Flat tire. Got something to eat while waiting for fix. Going to pharmacy now. Be back in a few. Everything's good.

Emily puts the phone down and leans back in her seat. She sighs.

Her phone vibrates. She looks at it.

INSERT - CELL PHONE

From Daddy: "Okay. Thank you. Be careful, princess."

BACK TO SCENE

Emily sighs, turns the car on, and drives away.

INT. PHILLIPS OFFICE - DAY

Phillips looks over papers in a manila folder. He looks up and sees Trevor looking at him.

PHILLIPS

Come in, Mr. Martino.

Trevor sits down and looks at Phillips.

(CONTINUED)

CONTINUED:

PHILLIPS (CONT'D)

I have evidence given to me that you have pretty much cheated on everything all year.

Trevor looks at Phillips, confused.

TREVOR

Who gave you this. . .

PHILLIPS

(booming)  
Never you mind that! I'll ask the questions!

Trevor looks at the ground.

PHILLIPS (CONT'D)

Do you deny this?

Trevor does nothing. He sits and looks at the ground.

PHILLIPS (CONT'D)

(understanding)  
Silence means guilt. Fine. I am suspending you for ten days. I have already called the Superintendent's office to schedule an expulsion hearing.

Trevor doesn't move. Phillips stands up and sits at his edge of his desk.

PHILLIPS (CONT'D)

You SPED kids are a drain on the school. The faster we get rid of all of you, the better.

Phillips leans in to whisper in Trevor's ear.

PHILLIPS (CONT'D)

(evil)  
And I will call Columbia about this. You can kiss the Ivy League goodbye, you retarded little punk.

Phillips starts to chuckle, but Trevor looks up at him. He loses it and pushes Phillips to the ground.

TREVOR

Why can't all of you just leave me alone for once?

(CONTINUED)

CONTINUED: (2)

Trevor kicks Phillips as hard as he can, and then runs out of the office.

INT. VAIL HIGH SCHOOL FRONT HALLWAY

After knocking down Phillips, Trevor runs out of Phillips's office and into the hall. He is beside himself.

PHILLIPS (O.S.)  
(screaming)  
Call 911. I want that son of a  
bitch in jail!

Celine walks into the hall and Trevor knocks her down, her papers fly everywhere. Trevor looks at her, terrified.

TREVOR  
(scared)  
I'm sorry, Miss T.

Trevor runs to the front door and flies through it. Phillips comes out into the hallway and sees Celine on the ground.

PHILLIPS  
Now that punk attacked a teacher  
too.

Celine gets up.

CELINE  
He didn't attack me. What did you  
do to him?

PHILLIPS  
Stay out of it!

CELINE  
I'm his SPED facilitator. If  
there was an issue, I needed to be  
contacted immediately, "doctor."

Phillips looks at Celine with anger in his eyes.

PHILLIPS  
I told you to stay out of it.

Celine finally realizes.

(CONTINUED)

CONTINUED:

CELINE

(shocked)

You wanted him to meltdown so you could get rid of him. You made this happen! Jesus Christ, I trusted the wrong person.

Celine turns and runs away from Phillips.

CELINE (CONT'D)

(calling out)

Don't you dare call the police!  
Emily! Emily!

Celine runs through the hallway, looking for Emily.

EXT. PARKING LOT

Trevor looks around and sees his dirt bike. He gets on it, turns the key and flies out of the parking lot down the street.

INT. HALLWAY

Celine and Emily walk down the hallway with a purpose. Phillips comes up to both and stops them.

PHILLIPS

This is a police matter. Emily,  
go back to class.

Emily looks at Phillips and flips him off.

EMILY

Fuck you, dipshit! That's my  
boyfriend you fucked with. No one  
fucks with his head.

Emily walks out the front door as Celine stares at Phillips.

CELINE

You are a worthless human being.  
I have documented all of this and  
will go to the Superintendent  
about this. I won't stop until  
your license is revoked.

(CONTINUED)



CONTINUED:

PHILLIPS

(arrogant)

It's just one SPED punk. Who gives a shit about him?

Celine looks at Phillips and slaps his face.

CELINE

You jackass. I do! Fire me if you must for slapping you. You earned it.

Celine gets on her phone and starts dialing.

CELINE (CONT'D)

(on phone)

Yes. CPS. It's Tanowitz. I need Mr. Franklin please. Well find him!

INT. EMILY'S CAR

Emily keeps dialing Trevor's number, but Trevor doesn't answer.

EMILY

Come on. Pick up. Pick up. Don't do anything stupid yet.

Emily dials again.

TREVOR

(on phone)

Hello.

EMILY

Jesus Christ. Trevor. It's Emily. Where are you?

Pause.

EMILY (CONT'D)

Answer me.

TREVOR

(slowly)

I'm safe.

EMILY

Where's safe?

Silence.

(CONTINUED)

CONTINUED:

EMILY (CONT'D)  
(desperate)  
Answer me, dammit!

TREVOR  
(slowly)  
Ratty Barn near the cafe. Old  
Spanish Trail.

EMILY  
Don't you dare hang up until I get  
there.

Emily puts her car into high gear and speeds down a flat straight road with no curves. She slows down for nothing.

EXT. DIRT DRIVEWAY - AFTERNOON

Emily pulls her car into a dirt driveway. She pulls up close to the barn Trevor said he was in and stops her car. She turns it off and stands up in the driver's seat.

EMILY  
(calling out)  
Trevor!

No answer.

EMILY (CONT'D)  
(calling out)  
Trevor!

Again, no answer.

EMILY (CONT'D)  
I'm not leaving until you answer  
me.

Emily gets out of her car and leans against the hood. She pulls out a cigarette and lights it.

EMILY (CONT'D)  
(calling out)  
I told you that I was the only one  
that care about you. No one else  
does. Even my friends don't care  
about you. You saw what they did.

Emily looks around and only hears the wind.

(CONTINUED)

CONTINUED:

EMILY (CONT'D)

I'll make sure they suffer for the way they hurt you. No one will ever hurt you again, so long as I am around. You don't deserve that.

Emily pulls out her phone.

EMILY (CONT'D)

Dr. Phillips is an asshole. We both know that. But I'm sure you can get into another university. Columbia isn't the only one. Besides, why do you want to go to New York City? It's cold, it's loud, it's dirty, and their sports teams suck. Stanford or USC are better and they are closer, since I'm going to UCLA. We can be together.

TREVOR (O.S.)

(calling out)

Do you want to be together?

Emily smiles and looks in the direction of the voice.

EMILY

(soothing)

Of course I want to be together. Why wouldn't I want to be with you? You are a wonderful guy. I wish I knew that four years ago.

Emily shakes her head.

TREVOR (O.S.)

I have nothing. My family doesn't want me. The school hates me. I don't know what to do anymore.

Emily smiles and walks towards the voice

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

(terror)

Don't come any closer. Please.

Emily stops in her tracks.

EMILY

(sincere)

What do you want?

(CONTINUED)

CONTINUED: (2)

TREVOR (O.S.)

Everyone is killing me. I just want a week. A day. An hour. Time where I can not feel pain anymore. I've thought about it so much, and I feel I'm worth more dead than alive.

EMILY

You don't mean that.

TREVOR (O.S.)

I do. I don't want to keep this on. Eighteen years of this. I don't want to do this anymore.

Instantly, Trevor starts sobbing.

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

I want the pain to go away.

Emily, for a second, actually feels some empathy towards Trevor, but as she hears the tears, she hardens up.

EMILY

You know what you need to do. Get even.

TREVOR (O.S.)

How!

EMILY

Make them pay for all the things they did to you. Make them all, for the rest of their lives, remember how much they destroyed a delicate flower

Trevor stops sobbing. There is silence. Emily looks around, nervous.

EMILY (CONT'D)

Trevor? Trevor!

Trevor comes out from the barn, haggard and defeated. He looks at Emily and nods.

TREVOR

You're right. You've always been right.

INT. CAR

Emily drives as Trevor writes on a pad of paper. Emily looks over.

EMILY

Are you ready to do this?

Trevor nods.

INT. TREVOR'S BEDROOM

Trevor turns his computer on. He turns on Facebook Live and invites Emily.

EMILY (V.O.)

Are you ready?

TREVOR (V.O.)

Yes.

EMILY (V.O.)

Who do you want to see this?

MONTAGE

1: Trevor puts the note into an envelope and puts the envelope under his pillow.

2: People start coming into a Facebook Live room called "Trevor Martino has something to say."

3: Trevor's phone goes off with a text. He looks at it "I'm so proud of you for taking a stance. M."

4: Trevor sits down at his computer.

INT. FACEBOOK LIVE

Trevor looks at the camera. He is flat and he is normal.

TREVOR

I see everyone is here. I am Trevor Martino. I am an outcast at Vail High School in Tucson, Arizona. Ever since I can remember, I was bullied and attacked.

Trevor's phone goes off. He looks.

(CONTINUED)

CONTINUED:

EMILY (V.O.)

Don't talk too long. Do it and ruin these people's lives. Don't think about it. Do it.

Trevor sighs.

TREVOR

I am in a very bad place now. Most of you put me there. My father for beating me. My mother for telling me I ruined her life. My classmates for bullying me. My principal for ruining my future.

On Facebook Live, people start sending messages of apology to Trevor, begging him to understand and reconcile.

TREVOR (CONT'D)

No one has ever shown me any true love except for a teacher that is supposed to because it's her job, and my girlfriend Emily.

On Facebook Live, people start sending in messages telling Trevor that she's manipulated him and to stop thinking so dark.

TREVOR (CONT'D)

My life is over. I see no way out. You all led me to this.

Trevor's phone goes off. He looks.

EMILY (V.O.)

I am so proud of you. I love you. I won't leave until you've done what you are committed to do.

Trevor sighs.

TREVOR

I hope all of you amoral people live with what I am about to do for the rest of your lives.

Trevor stands up and walks to his desk. He stands on it.

On Facebook Live, people start sending in messages telling Trevor to stop and demanding people call 911 to stop this.

(CONTINUED)

CONTINUED: (2)

After a couple of seconds, Trevor jumps and begins hanging. He struggles for air as his feet dangle inches from the floor.

On Facebook Live, people start sending in messages telling Trevor to stop and begging someone to call the police or anyone nearby to stop this suicide.

DISPATCH (V.O.)

911. What's your emergency?

FEMALE VOICE (V.O.)

(screaming)

Oh my God. There is a guy on Facebook Live killing himself on live internet. He is in his bedroom hanging himself.

DISPATCH (V.O.)

Do you know who this person is?

FEMALE VOICE (V.O.)

I think his name is Trevor Martino. He lives in Vail. Oh God, hurry up, his legs are kicking. I think this is real. I think he's killing himself.

On Facebook Live, people start sending in messages telling Trevor to fight and not give in.

DISPATCH (V.O.)

We have units in transit to his known address.

FEMALE VOICE (V.O.)

(terrified)

Please get there in time

EXT. TREVOR'S FRONT YARD - NIGHT

The cars arrive. The police hop out of the car and run to the front door. They turn the handle. It is unlocked.

INT. TREVOR'S LIVING ROOM

The police run into the house. They pour through the house and then find a locked door. They knock on it.

(CONTINUED)

CONTINUED:

COP  
(forceful)  
Trevor! Trevor Martino.

No answer.

The cop looks at the others, then turn and puts his shoulder into the door, breaking it in.

INT. TREVOR'S BEDROOM

The police break in the door to Trevor's bedroom. But it's too late.

Trevor is hanging from the ceiling fan fixture, his body limp, his lips blue, and his eyes blank and open. Trevor Martino's last breathe has escaped his body.

The police shake their heads and look around the room. One COP looks and sees the Facebook Live is still on and people are watching the police in the room.

He walks over to the computer and looks at it.

INSERT - COMPUTER SCREEN

On it are messages from people watching.

\*Thank God the police are there. Someone stop him.

\*Is he alive? Please tell me this was fake.

\*Jesus Christ, someone pull him down and get him to the a hospital.

\*Do something, police officer. Save that poor boy.

\*WWJD? Obviously, this weak boy will burn in hell.

\*WTF!?! GTFO, you asshole. He just killed himself.

\*Fuck you, asshole. Jesus had mercy. Where is yours?

BACK TO SCENE

The messages keep coming.

COP  
Serge?

(CONTINUED)



CONTINUED:

A large, uniformed SERGEANT comes into the room and looks at Trevor.

SERGE

Yes?

COP

This all went out on the internet.  
People are still watching. What  
do you want me to do?

Serge looks at Trevor's dead body, then at the Cop looking at the computer camera. He shakes his head.

SERGE

Tell them the truth, then turn it  
off.

Cop nods and looks in the camera.

COP

(sincere)  
I'm sorry. We were too late. He  
was successful. I'm sorry.

SERGE

Did anyone find the note?

OFFICER (O.S.)

Yes, Serge. It's already sealed  
and cataloged.

Serge nods then looks at Trevor again.

SERGE

Okay. Cut him down.

The Cop turns back to the computer.

INSERT - COMPUTER SCREEN

Cop looks at the computer screen.

\*No. Don't turn this off. Tell me this isn't happening.

\*Tell his parents. Where are his parents?

\*Don't do this. Please. This has to be fake.

\*My God. He can't be dead.

(CONTINUED)

CONTINUED:

The Cop sighs, shakes his head, then puts the laptop down and shuts it off.

DARKNESS

INT. MEDICAL EXAMINER'S OFFICE

In a sterile medical examiner's office, Trevor's body is being examined by two EXAMINERS in white coats. As they do, a middle aged DETECTIVE CARL SPRINGER watches from the outside with the cop from the hallway through the window.

CARL

Have we found Lt. Martino yet?

COP

No sir. He's off duty today and normally keeps his phone off when he's off duty.

CARL

Find him. He and Jane need to know.

The Cop nods as Carl looks at Trevor's body while it is examined.

CARL (CONT'D)

I have a son his age. If I thought my son . . .

Cop nods.

COP

I know, sir. My daughter is my life.

Carl looks at cop as one of the Examiners comes out of the room. He looks at Carl and Cop.

CARL

You found something?

EXAMINER

You need to see this. Both of you.

Cop and Carl follow Examiner into the room as the other Examiner starts pointing at Trevor's body.

EXT. TREVOR'S FRONT YARD

Robert comes out of his house in his uniform ready for work. He walks to the squad car in his driveway and opens the driver's side door. As he does, a black Ford Crown Victoria pulls up. Carl gets out and looks at Robert.

CARL  
(calling out)  
Bob!

Robert turns, annoyed, and sees Carl walking toward him.

ROBERT  
Carl.

Carl shakes Robert's hand and puts his other hand on Robert's shoulder.

CARL  
(sincere)  
We tried contacting you but  
couldn't find you.

Robert shrugs his shoulders, half indifferent and half annoyed.

ROBERT  
(matter of fact)  
Jane and I went up to Sedona. We  
just wanted to get away so we left  
everything and turned off the  
phones.

CARL  
(concerned)  
How are you two holding up?

ROBERT  
(fake)  
As best as two parents can.

Carl looks at Robert and then at the front door.

CARL  
You know and I know it's a  
suicide, but I still need to  
complete my investigation. Do you  
mind if we go inside?

ROBERT  
I'm on duty in thirty.

(CONTINUED)

CONTINUED:

CARL

(calm)  
It's just a formality. You know  
how these investigations go.

Robert nods and the two enter the house.

INT. TREVOR'S LIVING ROOM

The two men walk in. Carl watches as Robert takes off his duty belt and places it on the coat rack. As Robert walks away from it, Carl puts himself between Robert and the duty belt and sits down on an easy chair. He pulls out a note pad from his inside suit pocket.

Robert unbuttons his top button to his uniform and walks into the kitchen.

ROBERT

Beer?

CARL

(quiet)  
Uh, no thanks. Still on the job.

Robert walks back in with an open bottle of beer in his hand. He sits down on the recliner and lifts his back, getting in a new prone position. Carl puts on his glasses and looks over them.

ROBERT

What do you need?

CARL

Did your son seem upset?  
Despondent?

Robert shakes his head with an ignorant look on his face.

ROBERT

The shrinks said he was bi-polar,  
but you and I both know that's  
just a liberal defense lawyer's  
trick to keep the guilty out of  
prison.

Carl nods his head and writes.

CARL

Did he act differently?

Robert, again, shakes his head.

(CONTINUED)

CONTINUED:

ROBERT

I don't get why he did what he did  
He just found a beautiful  
girlfriend that seemed to make him  
happy.

Carl looks up at Robert.

CARL

Girlfriend?

ROBERT

Some girl from his school. Emily  
James. A real knockout.

CARL

Could they have broken up?

Robert, a third time, shakes his head. Carl taps his pad  
on his hand and puts it away. He stands up.

CARL (CONT'D)

Thanks Bob. I appreciate it. I  
guess this is just open and shut.

Carl gets up to leave, but then stops, turns, looks at  
the duty belt, and steps in front of it. He turns to  
look at Robert.

CARL (CONT'D)

You know your son had injuries?

ROBERT

(nodding)  
I'm sure the noose caused a lot of  
injuries.

Carl pulls out a piece of paper and read it out loud.

CARL

Two broken ribs. Bones appear to  
be have been broken and never set.  
Signs of internal scarring of  
abdominal wall showing repeated  
trauma, muscular damage indicating  
prolonged and repeated trauma from  
blunt objects.

Carl looks at Robert. Robert stares at Carl and slowly  
stands up.

ROBERT

Are you accusing me of. . .

(CONTINUED)

CONTINUED: (2)

CARL

(anger)

You beat the shit out of him, Bob. We all knew, but we protected you because you're one of us. But, the medical reports can't protect you. His blood is on my hands. And you're under arrest. We already have Jane.

Robert looks at Carl, furiously. Carl pulls out his handcuffs and looks at Robert.

CARL (CONT'D)

Either you put them on yourself, or I put them on you. There are three cruisers ten seconds from here.

Robert sighs, and resigns himself to the fact that it's over. He bends over and picks up the handcuffs.

EXT. TREVOR'S FRONT YARD

Robert comes out with his hands behind his back. As he does, Ralph comes out of his house and see Carl's handcuffs on Robert.

RALPH

(calling out)

Hey, Robert.

Carl stops and so does Robert. Both look at Ralph.

RALPH (CONT'D)

I really loved your son.

Ralph looks at Carl and smiles.

RALPH (CONT'D)

Ralph Williamson. If you need a witness, you have one.

Carl looks at Robert and at his uniform. He sees the PCSO badge, and slowly takes it off the uniform. He looks at it.

CARL

You don't deserve to wear this.

(CONTINUED)

CONTINUED:

Carl escorts Robert to the back of his car, opens the door, and shoves him in. He slams the door angrily behind Robert and looks at Ralph.

CARL (CONT'D)

(calling out)

Mr. Williamson. If you knew, why didn't you say anything?

RALPH

(depressed)

I did. Check your records. No one on the police believed me.

Ralph gets into his car. He lowers his window and looks at Carl and Robert.

RALPH (CONT'D)

(meant to attack)

That badge seems to give the bearer special rights and privileges. And because of it, an abused kid is dead. Hooray for the Blue Wall of Silence.

Ralph raises his window and pulls out of the driveway. Carl shakes his head, then goes to the driver's side, opens the door, gets in, and drives away.

INT. VAIL HIGH SCHOOL FRONT HALLWAY

The students walk through the hall, making the usual noise. All of a sudden, there is silence. Everyone turns and sees Emily walk into the building.

The tension cannot be understated. Everyone stares at Emily, who appears to be shaken by the attention. While most are dressed somber because of Trevor's death, Emily wears "look at me" clothing in stark contrast.

EMILY

(upset)

What? My boyfriend just died.  
Have some respect.

She walks through the hallway, and people whisper behind her back. She hears certain words like "killer," "murderer," and "whore." She looks around to see who is saying these things, but cannot find the culprit.

EMILY (CONT'D)

Isn't anyone going to console me?

(CONTINUED)

CONTINUED:

Instead, most turn their backs while the ones that do not ignore her completely.

Emily looks visibly shaken by the students' reactions to her arrival. She walks through the hall and sees her three friends. She smiles and walks up to them.

EMILY (CONT'D)

Ladies.

All three ignore her. Emily looks at them and scowls

EMILY (CONT'D)

Vanessa! Talk to me.

Vanessa ignores her while going through her locker.

EMILY (CONT'D)

Alice. Are we going to Park Place after school?

ALICE

(shaking her head)

I don't think so, M.

Alice grabs her purse and walks away, joined by Vanessa. Emily looks at Iris.

EMILY

Iris!

Iris shakes her head furiously.

IRIS

No, M. Not this time. Not any more. We all listened to you because you were Miss Thing and we all wanted to be you. But, we all know what you did. We all know who you are now. And no one wants anything to do with you.

EMILY

(hurt)

I did nothing. I tried to stop him.

IRIS

You destroyed him. And I'm positive, when everything is said and done, the entire world will know.

(MORE)

(CONTINUED)



CONTINUED: (2)

IRIS (CONT'D)

I just hope Hell is hot enough for you to keep your fake tan, you disgusting, selfish, conceited, rich little bitch.

Iris turns and walks away. Emily is infuriated.

EMILY

(shouting out)

And who the fuck are you, Iris? Some worthless little chink who couldn't get any boy without me around? Fine. You and those two other skanks do whatever you want. You'll never be able to be half as good as me.

PHILLIPS (O.S.)

(stern)

Miss James.

Emily turns around and sees Phillips. She pulls out the cute.

EMILY

(coy)

Yes, Dr. Phillips.

PHILLIPS

(angry)

Class. Now! Or I'll suspend you for cutting class.

Emily stares at him, shocked. She rolls her eyes and storms away from Phillips.

INT. CAFETERIA

Emily sits alone in the cafeteria, hating life and everything in it. She is a pariah, hated, and ignored. She stabs at her food.

Mitchell comes up to her and sits down. He has a tray in his hands.

EMILY

(upset)

If you are coming to insult me, don't. I don't want to hear your bullshit.

(CONTINUED)

CONTINUED:

MITCHELL

Actually, I came over to see how you are doing.

Emily looks up at Mitchell and smiles. As Mitchell sits, Emily takes his hand and kisses his knuckle.

EMILY

I really need you here now. I'm so alone.

Mitchell starts eating.

MITCHELL

You miss Trevor that much?

Emily laughs.

EMILY

Trevor was a toy. I miss you.

MITCHELL

(confused)

Me?

Emily looks at him.

EMILY

I dated Trevor to make you jealous, so you would come back to me. I didn't think he would kill himself when he found out.

MITCHELL

You had nothing to do with it? He made up his own mind? He didn't seem suicidal.

Emily laughs and takes a french fry off Mitchell's plate.

EMILY

No. I made him that way. I knew what buttons to push and what to say and do.

MITCHELL

(amazing)

You know, this is oddly making me really want to be with you. You and I could really own anything we set out minds too.

(CONTINUED)

CONTINUED: (2)

EMILY

And to think, because of Mrs. Tanowitz, I never would have been able to do it.

Mitchell takes a bite of his lunch.

EMILY (CONT'D)

If that trusting bitch didn't tell me about those two kikes in Chicago, I never would have. . .Face it, Mitchell. I am the queen of the world.

MITCHELL

You made him kill himself?

EMILY

(chuckling)  
Made him? I all but gave him the rope. But there is no proof. Because I am pretty and rich, I can get away with anything.

MITCHELL

What did you do?

EMILY

(chuckling)  
I planted the cheating evidence. I made his father beat him. I turned the school against him. I did it because I could. Because it was fun.

Emily's face gets serious.

EMILY (CONT'D)

Because I was bored and needed a thrill.

MITCHELL

Just like Leopold and Loeb?

Emily nods, satisfied.

MITCHELL (CONT'D)

You didn't kill him.

Emily shakes his head.

(CONTINUED)

CONTINUED: (3)

EMILY

I just made sure he did it to himself.

Mitchell nods. As he does, a large figure and a slight figure start walking towards Emily and Mitchell.

MITCHELL

Are you sure you made him do it and he didn't decide on his own?

EMILY

(satisfied)  
It was all because of me.

MITCHELL

(sincere)  
Why though? For a thrill?

EMILY

(chuckling)  
Because I could.

Mitchell looks up at the two figures that have come up behind Emily. He smiles.

MITCHELL

(direct)  
You get that all, Detective Williamson?

Carl nods. Emily looks up and sees Celine and Carl looking down at her. She stares at Mitchell. Mitchell lifts up shirt and takes off the wireless microphone and transmitter that was hidden out of Emily's view.

CARL

All on tape, kid. Thank you.

Emily stares daggers at Mitchell.

EMILY

You sold me out!

Mitchell starts eating and ignores Emily. Celine puts her hands on Emily's shoulders.

CELINE

I hope prison feels good, Emily. You've earned every day of it.

(CONTINUED)

CONTINUED: (4)

CARL

Emily James, you're under arrest for involuntary manslaughter. Please allow Miss Tanowitz to stand you up to prevent any accusation of impropriety during this arrest.

Carl pulls out his handcuffs. Emily stands as Carl puts on the cuffs and reads Emily her Miranda rights. Carl begins to take Emily away.

EMILY

(helpless)  
Mitchell, please. Help me!

Mitchell stands up and looks at Carl.

MITCHELL

(desperate)  
Wait. Wait. Officer. May I say something before you take her?

CARL

(impatient)  
Fast, son.

Mitchell walks over to a crying Emily and lifts her head up. He looks in her teary eyes.

EMILY

(wit's end)  
Help me.

Mitchell's concern turns to instant evil and he smiles at Emily with evil in his heart.

MITCHELL

(whispering)  
We'll never get back together.  
I'm dating Mercia at Empire.

Emily looks at him with murder in her eyes through the tears.

MITCHELL (CONT'D)

(heartfelt)  
Sucks when someone manipulates your heart.

EMILY

(pained)  
Why lie to me like that?

(CONTINUED)

CONTINUED: (5)

MITCHELL

(poisonous)  
Because I could. Rot in Hell, you  
worthless cunt.

Mitchell turns and walks away.

EMILY

(calling out)  
Mitchell!

No response.

EMILY (CONT'D)

Mitchell!

CARL

(forceful)  
Let's go. Get her out of here.

The cops turn Emily away from Mitchell. She struggles, but it all for naught. The entire school and business complex turns and watches Emily being taken away.

EMILY

(screaming)  
Mitchell. Please! I love you!  
Please. Don't do this to me. I  
need you!

But there is no response. She continues screaming his name, but no one cares and no one helps.

EXT. VAIL HIGH SCHOOL COURTYARD

As Emily is being escorted off campus in handcuffs, kicking, struggling, and screaming all the way, Phillips comes out of the business to see what the commotion is. He see Emily in handcuffs and starts to walk over, but is cut off by Celine.

PHILLIPS

(angry)  
Miss Tanowitz, get out of my way.

Celine shakes her head no, staring daggers at Phillips.

PHILLIPS (CONT'D)

If you do not get out of my way. .

.

(CONTINUED)

CONTINUED:

CELINE

Screw you, Arnold. You pushed Trevor just as hard to do that as she did.

Celine points her finger at his chest.

CELINE (CONT'D)

You've got blood on your hands too. If you have the conscience to know it. You pushed him until he cracked.

PHILLIPS

(full denial)

I did nothing!

Celine pulls out a piece of paper. She looks at it.

CELINE

(reading)

"The final straw is Dr. Phillips taking away Columbia based on a lie. He won't listen. He doesn't care. Because I am SPED, I am trash in his eyes."

Celine looks up at Phillips, who simply stares at Celine.

CELINE (CONT'D)

(reading)

"When I am gone, I hope his school improves immediately. I kept everyone done."

Celine slams it into Phillips's chest and walks away. Phillips grabs the note and looks at it.

CELINE (CONT'D)

Fuck off and die, you worthless, two faced asshole. I resign, effective immediately.

Celine walks away, as Phillips stands alone. He looks at the suicide note and it finally dawns on him that he was wrong. Phillips is alone. . .completely.

EXT. EDWARD'S FRONT YARD - NIGHT

ESTABLISHING Edward's house at night.

INT. EDWARD'S DINING ROOM - NIGHT

The house is empty. Only one light is on; a small desk lamp on an end table next to the three seater sofa in the living room.

The house is silent, save the sound of the TV News.

NEWS REPORTER (O.S.)

This is a terrible story out of Vail. A boy dead, and his girlfriend arrested for convincing him to commit suicide, while telling him it was his only way out.

\*Click\* Someone turns off the TV.

INT. EDWARD'S LIVING ROOM

Edward sits with his head in his hands, beside himself. He stares at a revolver on the coffee table. He picks it up and presses a release. He looks at the magazine.

INSERT - EDWARD'S HAND

Full clip.

BACK TO SCENE

Edward reloads and cocks back the hammer. He has tears in his eyes.

EDWARD

(soulful)

I've lost everything.

Edward closes his eyes and begins to lift the revolver to his mouth.

FRANCINE (O.S.)

Is it true?

Edward stops and looks at the ground. He drops the revolver and begins to sob.

EDWARD

(heartfelt)

Is what true?

(CONTINUED)



CONTINUED:

FRANCINE

(gentle)

Everything that happened?

Edward looks at Francine. She looks beautiful and holds the newspaper in her hand. Emily is on the front page.

EDWARD

I always loved you, even though you couldn't have children.

Edward inhales deeply and looks up.

EDWARD (CONT'D)

It's true. She said she would tell the police I raped her if I didn't do it. And then she blackmailed me after we did.

Edward closes his eyes and shakes his head.

EDWARD (CONT'D)

I had no choice.

Francine walks over to Edward and sits down on the coffee table. She kicks the gun away.

FRANCINE

(calm)

You need to be one hundred percent honest with me. And you know I can tell if you're lying.

Edward nods his head.

FRANCINE (CONT'D)

(soft)

Then I'll believe you.

Francine lifts Edward's head and looks him right in the eyes. She smiles.

FRANCINE (CONT'D)

(gentle)

Then, I'll forgive you after you do one thing.

Edward stares into his wife's eyes, his pain visible even to the blind.

(CONTINUED)

CONTINUED: (2)

FRANCINE (CONT'D)

(resolute)

Say the same thing on the stand  
when they call you and put that  
bitch in prison.

Edward falls to his knees and the two embrace as though they just fell in love again. Edward just keeps saying "I love you" and "I'm sorry." Francine just replies "I know" and "it's okay." They hold each other tighter and refuse to let go.

INT. EMILY'S BEDROOM

Carl walks into Emily's room while two OFFICERS stand by the door. He sits down at Emily's desk and turns on her computer.

As Carl looks around, William and Laurie try to push their way in, but the two officers stop them, holding them out of the room.

WILLIAM

(angry)

You have no right to be here.

CARL

You have the search warrant.  
Complain to the judge.

William and Laurie watch as Carl pulls out a plastic bag and puts Emily's iPhone into it. He looks at the computer.

Carl sits down on at the desk and turns on the computer. After booting up, he looks at the desktop. His eyes perk up. He reads:

EMILY (V.O.)

Instead of doing a standard  
research project, I am going to  
run a field test using what  
Leopold and Loeb did to gain  
control. My goal is to see how  
far I can go before I can rid the  
world of a useless worm.

INSERT - COMPUTER SCREEN

ON SCREEN: My lab rat: Trevor Martino.

FADE TO BLACK.

(CONTINUED)

CONTINUED:

**After the screen goes black:**

One in every three American students are bullied at least once a month, mostly due to appearance, sexual orientation, race, or academic ability.

Over 70% of LGBT students are bullied at least once a month.

Less than 20% of all bullying instances are reported. Of those that are reported, less than 15% are punished.

Those who are bullied are 2.5 times more likely to commit suicide than those who are not bullied.

Bullying doesn't stop in school. Workplace bullying is just as common and reported less due to fears of retribution, including termination, by the victim.

Dedicated to bullying victims and their suffering families worldwide.

CLOSING CREDITS

**On screen during the credits:**

"End the silence."

The End