

# MIDNIGHT

Written By

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CHYRON

"SCHIZOPHRENIA (skit' suh free' nee uh) n. A mental disorder characterized by separation between thought and emotions, by delusions, bizarre behavior, etc."

FADE OUT.

EXT./ESTAB. NEW YORK CITY SKYLINE - NIGHT (1994 STOCK FOOTAGE)

The lights illuminate the inside of the buildings. The World Trade Center stands tall. The stars adorn the sky.

LOCATION, MONTH AND YEAR APPEAR IN THE BOTTOM CENTER OF THE SCREEN: "NEW YORK CITY - SEPTEMBER 1994"

It FADES OUT and then...

TITLE CARD APPEARS ACROSS THE SCREEN, "MIDNIGHT"

BEGIN CREDITS. DRAMATIC MUSIC PLAYS.

EXT./ESTAB. BELLEVUE MEDICAL CENTER - NIGHT

The lights illuminate the inside of the hospital.

LOCATION APPEARS IN THE LOWER CENTER OF THE SCREEN: "BELLEVUE MEDICAL CENTER".

YOUNG BOY (V.O.)

Someone once said "Life is what you make it". Whoever said that, has never lived my life.

INT. A HOSPITAL ROOM - NIGHT

JON MATTHEWS, a 23 year old African American male, who is also a student of Columbia University, lays in his hospital bed. He has been diagnosed with paranoid schizophrenia.

JON (V.O.)

My name is Jon Matthews. I'm twenty-three years old and I'm a student at Columbia University.

(a brief pause)

I also suffer from paranoid schizophrenia.

The NURSE, who seems to be in her late 40s, comes into the room and holds a small tray with two small cups on it. She walks toward Jon's bed.

NURSE

Jon, I have your medication here.

Jon takes the cup with the medication in it off the tray and pops the pills in his mouth, picks up the cup of water off the tray and washes the pills down as he drinks the water.

Finally, he puts the now empty cups back on the tray.

JON

(to the nurse)

Thanks.

NURSE

No problem.

She takes the cups off the tray and tosses them into the wastebasket next to Jon's bed and as she leaves the room with the tray...

Jon continues to lay in his bed.

JON (V.O.)

I'll bet you're wondering how I ended up in Bellevue.

(sighs sadly)

Well, it all started when my illness got me into a really serious situation four months ago.

EXT./ESTAB. A HOUSE IN FLUSHING, QUEENS - NIGHT (FLASHBACK)

A line of parked cars are seen in front of it and the neighborhood is quiet with the exception of a REPETITIVE CRICKET CHIRPS and DOG BARKS.

LOCATION APPEARS IN THE LOWER CENTER OF THE SCREEN: "MAY 1994 - FLUSHING, QUEENS"

INT. THE LIVING ROOM - NIGHT

Jon sits on the couch watching television. His cat, Muffin, sits next to him.

On the television screen, an episode of MARRIED...WITH CHILDREN is seen and heard.

Jon and Muffin are still on the couch together.

The FRONT DOOR OPENS and SHIRLEY MATTHEWS, a 52 year old African American woman, enters the house and CLOSES the door.

She wears blue scrubs and a pair of black sneakers. She is a nurse in the medical wing at Rikers and she walks into the living room.

INT. THE LIVING ROOM - NIGHT

She is in the living room and she sees her son and his pet cat on the couch.

JON (V.O.)

This is my mom, Shirley. She's a nurse in the medical wing at Rikers.

(re: Shirley)

Why she chose to work there is beyond me.

Muffin hops off the couch and Jon looks toward his mother and then, he turns off the television via the remote control. He puts the remote control on the couch and stands up from his seat.

JON

Hi, Mom. How did it go at work?

SHIRLEY

It went pretty well. It was quite tame at Rikers tonight.

(re: Jon)

The inmates were happy to see me when I handed them their meds.

JON

(grins big)

Did they say 'Hello, Miss Shirley' when you gave them their meds?

SHIRLEY

They certainly did. They were really nice to me.

(re: Jon)

Maybe it's because I treated them like people and not criminals.

JON

Wow, that's awesome! You're really a respected nurse down there at Rikers.

SHIRLEY

Yes, I am. They treat me like I'm  
their mother. They look out for me.

JON

That's amazing!

Shirley reaches into the pocket of her scrubs and takes out  
an unfinished pack of cigarettes.

Jon's smile slowly turns into a frown. The reason: He watches  
his mother continue her addiction.

Shirley takes a cigarette out of the pack and puts it in her  
mouth and then, she reaches into her pocket, takes out a  
lighter and lights her cigarette.

JON (CONT'D)

Mom, when are you going to give  
those up?

(re: Shirley)

You said you smoked cigarettes when  
you were nineteen.

(re: Jon)

You're fifty-two now, which means  
you have been smoking for thirty-  
three years.

SHIRLEY

(blows out cigarette smoke)

Don't worry about me. I'll be fine.  
Nothing will happen to me.

JON

Have you forgotten that benign  
tumor you had gotten removed from  
your right breast in 1976?

SHIRLEY

No, I haven't forgotten. Again,  
don't worry about me. I'll be okay.

Jon rolls his eyes because he has heard this load of bullshit  
before. So, instead of going back and forth with his mother,  
he picks up his keys from off the coffee table and he puts  
them in his jeans pocket.

JON

I'm going to the store and buy me a  
soda. I'll be back.

SHIRLEY  
Okay. Be careful.

CREDITS END.

Jon walks toward the front door, OPENS it leaves the house and CLOSES the door behind him.

EXT. THE MATTHEWS' PORCH - NIGHT

Jon stands on the porch and he listens to the CRICKETS CHIRP and when he goes down the porch steps and stands in front of them:

Two WOMEN, who are in jeans, walk past Jon and when he looks in their direction:

The two women's butts are seen and their butt cheeks sway from side to side as they walk.

Jon grins and then, he walks in the direction of the women and goes to the local grocery store to get his soda.

DISSOLVE TO:

EXT./ESTAB. THE GROCERY STORE - NIGHT

Jon walks toward the door, OPENS it and goes inside.

INT. THE GROCERY STORE - NIGHT

Jon walks past the STORE OWNER, a Caucasian woman in her late 40s and a FEMALE CUSTOMER, a Caucasian woman in her mid-30s, and walks over to the area where the sodas are.

The Female Customer's black boots as she stands in front of the counter. She wears a pair of black stockings, a black leather miniskirt and a white wife beater T-shirt.

She also has her nose pierced and she also has black hair and ruby red lips. She might be a hooker then again, she might be an average woman.

FEMALE CUSTOMER  
Can I have a pack of Marlboro,  
please?

The Store Owner takes a pack of Marlboro from out of the packs from the shelf, she puts the pack on the counter...

STORE OWNER

That'll be a dollar seventy-six.

The Female Customer reaches into her cleavage and her bra, which is black, and takes out two dollars and hands it to the Store Owner.

The Store Owner takes the money from the Female Customer, she PRESSES a few buttons on the cash register in front of her and...

...the cash register's screen is seen and price of the cigarettes appears. It reads: \$1.76.

She presses a few more buttons, the TILL OPENS and then, the Store Owner takes the money from the Female Customer.

The open till is seen and the Store Owner puts the dollar bills in the dollar tray and then, she takes out two dimes from the dime tray and four pennies out of the penny tray. When she CLOSES it...

...she hands the change to the Female Customer, who accepts the change and her paid pack of cigarettes.

The Store Owner rips the receipt out of the cash register and extends it toward the Female Customer.

STORE OWNER (CONT'D)

Would you like your receipt?

FEMALE CUSTOMER

No, but thank you for the cigarettes.

STORE OWNER

No problem. Have a good night.

FEMALE CUSTOMER

Likewise.

The Female Customer leaves the store.

Jon has a case of twelve pack of Coca Cola in his hands and he takes it to the counter and the Store Owner.

Jon puts the case of soda on the counter and the Store Owner punches up the price of the soda on the cash register.

The cash register's screen is seen and the price of the case of soda appears. It reads: \$3.99.

STORE OWNER  
That's three ninety-nine.

Jon reaches in his pants pocket, takes out a five dollar bill and extends it toward the Store Owner.

She presses a few more buttons on the cash register and the TILL OPENS.

The Store Owner takes the money from Jon.

The open till is seen and the Store Owner puts the five dollar bill in the proper tray and then, she takes out a dollar from the dollar tray and a penny from the penny tray.

She CLOSES it and:

STORE OWNER (CONT'D)  
(she gives Jon his change)  
One-oh-one is your change.  
(Jon puts the change in his  
pants pocket)  
Would you like your receipt?

JON  
Yes, please.

The Store Owner rips the receipt from out of the cash register and extends it toward Jon, who kindly takes it from her. He puts the receipt in his pants pocket.

STORE OWNER  
Would you like a bag?

JON  
Sure. Two, please.

The Store Owner picks up two plastic bags, OPENS one and Jon picks up the case of soda and puts it in the bag and Jon picks up the bag with the soda in it.

The Store Owner puts the empty bag over the bag with the case of soda in it.

Finally, Jon takes the double bagged case of soda off the counter and leaves the store.

EXT. THE GROCERY STORE - NIGHT

Jon stands in front of the store as he holds his case of soda in his right hand. The lights in the store go out and the Store Owner leaves the store.





JON (CONT'D)

Hello? I'd like to speak the  
police. ...Yes, is this the  
police?...There has been a murder.

(a brief pause)

...It took place in the parking lot  
at Shea Stadium. ...You'll be here  
in fifteen minutes?

(a brief pause)

Okay. I'll be here when you get  
here.

Jon hangs up his phone, puts it back in his pants pocket and  
waits for the police and the coroner's truck to show up.

Until then, he looks at the corpse on the ground in front of  
him.

The corpse on the ground is still motionless and continues to  
lay on its back in a pool of blood.

Jon has a look of disgust on his face as he looks at the  
corpse.

DISSOLVE TO:

EXT./ESTAB. SHEA STADIUM PARKING LOT - NIGHT

Jon continues to wait for the police and the coroner's truck.

TIME CARD APPEARS IN THE LOWER CENTER OF THE SCREEN: "FIFTEEN  
MINUTES LATER"

Jon continues to look at the corpse and then, a group of  
POLICE CAR SIRENS are heard. Jon looks behind him and sees...

...six police cars enter the parking lot and park willy-nilly  
and then, the cops get out of their cars and run over to Jon  
and the corpse.

The cops and Jon look down at the corpse together. COP #1, a  
slim Caucasian male, 45, looks at it with disgust.

COP #1

Holy shit!

COP #2, another slim Caucasian male, 44, also looks at the  
corpse in disgust.

COP #2  
(to Jon with disgust)  
What the fuck happened to this guy?

JON  
(re: the corpse - to Cop  
#2)  
He was shot four times.

COP #1  
(re: Jon)  
Are you saying that you witnessed  
the shooting?

JON  
(re: Cop #1, then Cop #2 -  
to Cop #1)  
No, I didn't witness it, but I do  
know...  
(re: Jon)  
...who shot him.

COP #1  
Yeah? Who was it?

JON  
It was a group of teens; five of  
them.

Cop #1 looks toward Jon in silence because he knows who he is  
talking about.

The group of teens Jon spoke of was really familiar to him,  
Cop #2 and the rest of the police department.

COP #1  
You don't need to go any further.  
We know who's responsible for this.

JON  
Who do you think it is?

COP #2  
(to Jon)  
A kid named Juan Diaz.

JON  
(to Cop #2)  
Who's he?

COP #1

He's the leader of a gang called  
The Turbos. They're responsible for  
three other murders prior to this  
one.

COP #2

They are the most dangerous teens  
in the state of New York.

(a brief pause - re: the  
corpse)

They committed murders in Harlem,  
Bed Stuy and Lower Manhattan.

Minutes later, the coroner's truck parks within the plethora  
of police cars and as they come out of the truck.

They go to the back of it, take out a gurney and a black body  
bag and one of them puts the body bag on the gurney and the  
coroners rush it over to the police, Jon and the corpse.

COP #1

(to Jon)

Well kid, I think you helped us  
capture these punks. We have a  
hunch as to where their hideout is.  
We'll take over from here.

While the cops do their jobs and the coroners do theirs, Jon  
picks up his double bagged case of soda and goes home.

DISSOLVE TO:

EXT./ESTAB. THE MATTHEWS' HOME - NIGHT

Jon walks toward the porch steps as he holds the double  
bagged case of soda and as he walks up the stairs:

INT. THE BATHROOM - NIGHT

Shirley is taking a shower. The glass doors are all foggy  
because of the steam from the running warm water.

Inside, she washes her breasts and her stomach with liquid  
soap on a loofah.

INT. THE LIVING ROOM - NIGHT

Jon enters the room, CLOSES the door, LOCKS it and walks  
toward the entrance of the kitchen with the case of soda in  
his hand.

INT. THE KITCHEN - NIGHT

Jon enters and sets the bag of soda on the floor next to him and then:

INT. THE LIVING ROOM - NIGHT

Jon enters the room. He wonders where his mother is. He hears WATER RUNNING from within the bathroom. He leaves the living room and:

EXT./INT. THE BATHROOM - NIGHT

Jon walks toward the bathroom door and he hears WATER RUNNING in the shower. As he KNOCKS on the door four times:

JON

Mom, are you in there?

SHIRLEY

Yes, I am, Jon. I'm taking a shower. I'll be right out.

JON

Okay.

(the water stops running)

I just wanted you to let you know that I'm home.

Shirley SLIDES the glass partition to the left and she steps out of the shower, grabs the towel off the rack and begins to dry her body with it. Her light blue robe is on the hamper.

SHIRLEY

Okay. Thanks for letting me know.

JON (O.S.)

No problem.

Jon leaves the door and goes back into the living room.

INT. THE LIVING ROOM - NIGHT

Jon walks over to the couch and takes a seat on it and as he looks on the floor across the room...

...Muffin lays on the floor motionless.

JON

Muffin. Come here, girl.

Muffin is still motionless as she lays on the floor.

What's going on? The look on Jon's face as he looks toward Muffin seems to ask that question. This has never happened before.

Jon is concerned right now. So, he gets up and walks over to Muffin.

Muffin is dead! She died with her eyes open. The reason: She was very old. She has been Jon's pet for twenty years.

Jon has a look of extreme silence and shock on his face. His animal friend of twenty years has passed away.

Shirley, who now wears her light blue robe with the belt tied around her waist and slippers on her feet, enters the living room. She also has her hair done up in a towel.

SHIRLEY

Jon, what are you doing?

JON

I'm mourning.

SHIRLEY

Mourning? What are you talking about?

Jon looks down at Muffin with a sad look on his face and Shirley looks down at Muffin and lets out a gasp of shock.

JON

Muffin's dead.

SHIRLEY

Oh shit! When did she die?

JON

My guess is she died when you were in the shower and I went to get my soda.

Jon and Shirley look at each other as they talk to each other.

SHIRLEY

Speaking of which, how come you're home so late?

JON

I bought a case of soda and took  
the long way home.

SHIRLEY

Well, as long as you got home  
safely.

JON

I'll get a shoe box and bury Muffin  
in the backyard.

Jon leaves the living room and goes into his bedroom and  
then, Shirley turns on the television with the remote  
control.

On the screen, ERNIE ANASTOS reports the news.

ERNIE

In other news, a man, who went by  
the name of Paul Raymond, was shot  
earlier tonight.

Shirley looks at the television in shocked silence.

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

Police and the coroners say that  
Raymond was shot four times in the  
chest and the bullets had entered  
the heart and he died instantly.

(a brief pause - re:  
Shirley)

Police also said that the person  
responsible was a teen named Juan  
Diaz, a resident who hails from the  
Bronx and is the leader of a Latin  
gang known as The Turbos.

Ernie continues to report the news.

ERNIE (CONT'D)

It has also been reported that Juan  
was also responsible for three  
prior murders in Harlem, Bedford  
Stuyvesant and Manhattan.

(a brief pause)

Police have gotten the tip from an  
anonymous source who didn't want to  
be identified and the police have  
made it their sworn duties to bring  
Juan Diaz and the members of his  
gang to justice.

(another brief pause)

In other news--.

The picture on the television suddenly disappears because Shirley turned it off with the remote control in her hand. She tosses it on the couch and...

SHIRLEY

Jon could you come in here a minute, please?

Jon comes out of his bedroom as he holds a big shoe box in his surgical gloved hands and as he enters the living room and joins his mother...

JON

What is it, Mom?

Shirley looks at her son in a state of calm concern.

SHIRLEY

While you were in your room, I happened to catch a snippet of the news.

(concerned)

Do you know anything about a man who got shot and died in the parking lot at Shea Stadium?

Shirley has a feeling that her son might know something about the murder she saw on the news.

JON

What makes you say that?

SHIRLEY

You did come home late. The grocery store isn't that far from our house.

Uh-oh. Jon has figured out that his mother knows about why he came home late. He doesn't want to keep what he knows about the murder a secret any longer, so he decides to confess.

JON

(sighs sadly)

Yes, I know a lot about the man who died at the parking lot.

(exhales deeply)

The man was shot by a gang of Latino thugs. I heard the shots on my way home.

(re: Jon and Shirley)

I called the police and when they got to the body...

(re: Shirley)

(MORE)



JON (CONT'D)

...they asked me a few questions  
and then, they told me that they  
were going to find the thugs  
responsible and arrest them.

Shirley is shocked at this bit of news. She feels that the  
gang members will plan to seek revenge on her son.

SHIRLEY

Oh shit! Did those thugs see you?

Jon picks up Muffin's dead body and puts it in the shoe box.

JON

No. They were too busy running from  
the scene of the crime they  
committed and ran past me.

(he exhales deeply - re:  
Shirley)

Like I said before: The police said  
that they have an idea where the  
gang's hideout is and they will  
find them and arrest them.

(re: Jon as he puts the lid  
on the shoe box and stands  
up straight)

Now...if you'll excuse me, I have a  
dead cat to bury in the backyard.

Jon leaves his mother in the living room by herself. She is  
really worried at this point and she is also concerned for  
her son.

INT. THE KITCHEN - NIGHT

Jon walks through the kitchen and toward the back door. He  
OPENS it and walks outside into the backyard.

EXT. THE BACKYARD - NIGHT

He walks toward the tool shed, OPENS the door and goes inside  
and comes out with a shovel with one hand and the shoe box in  
the other.

He walks toward the chain link fence and sets the shoe box on  
the ground near him. A SERIES OF SHOTS of him as he digs a  
three foot hole with the shovel.

After that, he leans the shovel on the fence, picks up the  
shoe box and puts it in the expedient grave.

After that, he fills the grave with the dirt he dug up only minutes before. It looks as though the earth was never dug up.

Jon lets out a deep sigh and puts the shovel back in the tool shed comes out, CLOSES the door and he goes back into the house via the back door.

INT. THE KITCHEN - NIGHT

Jon walks into the kitchen, CLOSES the door and stands in place. He lets out yet another deep sigh. He has thoughts of the dead bodies he has seen.

SERIES OF SHOTS - JON'S MEMORIES OF DEAD BODIES

- The dead man on the ground in a pool of blood in the parking lot at Shea Stadium.

- Muffin's dead body on the floor in the living room.

Jon shakes his head to clear his mind of the memories that seems to be haunting him a little bit. Then, he walks out of the kitchen.

INT. THE LIVING ROOM - NIGHT

Jon enters the living room and he walks over to the side of the couch and sees...

...Shirley on the couch as she smokes a cigarette.

Jon walks over to her and he looks in the ashtray next to the couch.

In the ashtray, there are three cigarette butts and lots of cigarette ashes are in it. It looks as though Shirley was chain smoking because of what Jon told her earlier.

She takes another puff of her cigarette.

Jon has a silent frown on his face and then:

JON  
 Mom, I told you to give up those  
 cigarettes. You are going to die of  
 cancer if you don't.

She is still worried about Jon and his involvement in the situation at Shea Stadium.

She ignores Jon's plea and still thinks the thugs he spoke about earlier will definitely seek revenge.

SHIRLEY

Jon, I'm afraid that those punks that shot that man in the parking lot at Shea Stadium will come and kill you.

JON

Mom, don't worry. I didn't give the police my name or our address.

(re: Shirley)

They said that they knew who those boys were and they were gonna arrest them.

(she takes another puff of her cigarette and blows the smoke out of her mouth)

According to the police, those thugs, called The Turbos, committed the murders in three other places in New York.

(re: Jon)

I came straight home when they looked into the victim's death.

Shirley is still worried about her son. As she smokes the last of her fourth cigarette, she puts it out in the ashtray.

SHIRLEY

Did you take your medication?

JON

Yes. I took it this morning.

SHIRLEY

Good. I want you to take it regularly as prescribed. Schizophrenia is not a mental illness to be taken lightly.

JON

I wish I wasn't diagnosed with schizophrenia...especially paranoid schizophrenia.

SHIRLEY

You have no control over it. Your father had it and unfortunately, you inherited it from him.

(sighs sadly)

(MORE)

SHIRLEY (CONT'D)

He never sought therapy and was never prescribed any medications to control his illness.

(re: Jon listens to his mother in silence)

Thank God you have.

(re: Shirley as she smiles at Jon)

Even though I was worried about you, I'm proud of you for recognizing that you needed help to keep your paranoid schizophrenia under control.

JON

Yeah...

(he is deep in thought)

...me too.

He now has a memory about his father and how he died.

EXT. STREET ON A NEW YORK CITY HIGHWAY - DAY (FLASHBACK 1986)

Jon's father, GROVER MATTHEWS, an African American male, 48, rides down the highway on a motorcycle. He rides behind a gasoline truck. He does not have a helmet on his head.

He rides the motorcycle at a swift pace. The gasoline truck stops at a red light and Grover slams on his brakes and finds out that they don't work!

He slams on the breaks repeatedly to no success!

GROVER

OH SHIT!!!

His motorcycle runs into the gasoline truck and Grover HITS his head on the back of it and he lies in the street along with his now beat up motorcycle.

Grover is unconscious and blood starts to ooze out of his head. People start coming out of their cars and run to the accident.

The GASOLINE TRUCK DRIVER, a slim man in his early 50s, gets out of the truck and walks to the back of it and he is shocked at what he sees.

He looks at MAN #1, a slim Caucasian man in his late 40s.

GASOLINE TRUCK DRIVER

What the fuck happened to this guy?

## MAN FROM CAR

He crashed into the back of your truck and he hit his head on the back of it. This guy's losing a lot of blood.

A few police cars come to the scene of the accident. The cops get out of their vehicles and go to the scene. Two COPS run ahead and direct traffic.

## 1986 COP #1

Holy shit! This man has lost a lot of blood!

(re: Grover's dead body)

It's coming out of his head! It's split open!

## 1986 COP #2

Thank God his brain is still attached to the stem. He's gone. He's dead. Call the coroner.

(to another cop)

Check his I.D. and find out more about him.

The police and their vehicles, as well as the vehicles on the highway are still parked one behind the other.

## INT. THE LIVING ROOM - NIGHT (1994)

Jon frowns and is still in thought about how his father died.

## SHIRLEY (O.S.)

Jon. Jon, are you okay?

Jon comes back to Earth and looks toward his mother.

## JON

I'm sorry. What did you say?

## SHIRLEY

I asked you if you were okay. You were staring into space.

## JON

Oh. Yeah. Yeah. I'm fine. I was just thinking about Dad and the way he died. I wish he hadn't ridden that motorcycle without a helmet.

SHIRLEY

Yeah. Your father never was a person who listened to authority or followed the rules or listened to what anyone said to him.

JON

Yeah. I know what you mean.

EXT./ESTAB. COLUMBIA UNIVERSITY - MORNING (STOCK FOOTAGE)

People walk past the college and vehicles drive past the college on the street.

LOCATION AND TIME OF DAY APPEARS IN THE LOWER CENTER OF THE SCREEN: "COLUMBIA UNIVERSITY - THE NEXT MORNING"

Jon walks toward the college and three girls walk past him.

ROSE MCPHEE, a slim Caucasian girl, 23, PAULA ROLLINS, a slim Caucasian girl, 23 and ROXANNE HERNANDEZ, 23, better known as ROXY, a slim, tall Latina with Brunette hair and long legs, is in the middle.

Jon walks behind the girls and he, as well as the girls walk toward the college doors.

ROSE

Roxy, what do you think about the hunk in our psychology class?

PAULA

Yeah. What's his name? Uh...Ray Caldwell?

ROXY

That's right. He's a handsome guy and he's a hunk and a half.

The girls giggle and Jon makes a face of disgust because he dislikes this Ray Caldwell for unknown reasons.

ROSE (O.S.)

Are you thinking about asking him out?

ROXY (O.S.)

I would, but I'm a little too shy.

PAULA

I know he makes me a little wet when I see him.

JON (V.O.)  
 (he rolls his eyes as he  
 continues walking behind  
 the girls)  
 Jesus Christ. I always wondered why  
 girls say that they get wet when  
 they see a guy they like.  
 (lets out a disgruntled  
 "Hmph")  
 I'll never understand that. I mean,  
 I'm likable, but no girl ever gets  
 wet when they see me.

The girls and Jon walk into the college.

INT. THE HALL - DAY

The girls stand together and Jon stands a few feet away from them. He continues to listen to the girls speak.

ROSE  
 Roxy, Ray is a hunk. You really  
 should go out with him.

PAULA  
 Yeah, Roxy. I totally agree.

ROXY  
 All right, girls. I'll get him to  
 ask me out right after Psych 101.

Rose and Paula are happy to hear that Roxy had agreed to what they had asked of her and they squeal in happiness.

Jon looks at them in disgust and rolls his eyes and finally, he looks back at the girls as they continue to talk to each other.

ROSE  
 Did you girls hear about the man  
 who got shot last night in the  
 parking lot at Shea Stadium?

PAULA  
 It was all over the news. The  
 victim was shot four times in the  
 chest.

ROXY  
 I wonder how they knew about the  
 murder.

Jon overheard that and he smirks as he looks at the girls.

JON (V.O.)  
Oh Roxy. If you only knew.

The girls continue to talk to each other.

ROSE  
I sure hope they get the people  
responsible.

PAULA/ROXY  
Me too.

ROSE  
Let's go to class.

Jon watches the girls leave. It seems that he has a crush on one of them...namely Roxy.

INT. PSYCHOLOGY CLASS - DAY

Students enter the class and walk over to the seats in the classroom and sit down in them.

Rose, Paula and Roxy enter the classroom and take their seats one next to the other.

Seconds later, Jon enters the classroom and walks up the steps and sits in the first seat in the third row going up.

The last student enters the room and then...

...PROFESSOR RALPH COLLINS, a Caucasian man in his mid-50s, who wears a three-piece suit and has graying hair, is at the blackboard behind his desk.

He picks up a piece of chalk and writes the word "schizophrenia" on the blackboard in capital letters and underlines the word.

He puts the piece of chalk back on the ledge and:

The seated students are seen and as the last student takes his seat, he and the rest of the students take out their notebooks and begin to take notes on the topic that Collins will discuss.

Collins faces the students and begins to speak.

COLLINS  
Okay, students. Welcome back to  
Psychology 101. Today's lecture is  
all about schizophrenia.



Jon is silent and shocked at this point, because he can totally relate to the contents of Collins' lecture.

COLLINS (O.S.) (CONT'D)  
Schizophrenia is a serious mental disorder that affects how a person thinks, feels and behaves.

Collins walks from behind his desk and stands in front of it.

COLLINS (CONT'D)  
People with schizophrenia may seem like they have lost touch with reality. They may hear voices that other people don't hear.

The students listen to Collins in silence as they take notes...including Rose, Paula, Roxy and Jon.

COLLINS (O.S.) (CONT'D)  
They may think other people are trying to hurt them. Sometimes they don't make any sense when they talk.

Collins takes a few steps forward as he continues to speak.

COLLINS (CONT'D)  
Symptoms can make it hard for a person to interact with other people, go to school, keep a job or take care of day-to-day tasks.  
(re: Rose, Paula and Roxy)  
The symptoms can be very disabling, but with effective treatment many people with schizophrenia experience recovery.  
(re: Jon writes with an unhappy look on his face)  
Schizophrenia occurs in slightly more men than women and affects all ethnic groups.  
(re: Collins)  
Symptoms usually starts between the ages of sixteen and thirty. In rare cases, children have schizophrenia, as well. Are there any questions so far?

A MALE STUDENT, 23, tall and handsome, stops writing and raises his hand.

Collins sees the Male Student.

COLLINS (CONT'D)

Yes? What's your question?

The Male Student puts his raised hand down and asks his question.

MALE STUDENT

What are the symptoms of schizophrenia?

Collins answers the question as he walks back to the blackboard.

COLLINS

Good question. There are three major symptoms.

(he picks up a piece of chalk as he explains)

People with this illness can go through one or all three. The first symptom is...

(he writes the word "positive" in capital letters on the board underneath the word "schizophrenia)

..."positive". One of these is...

(he writes the word "hallucinations under the word "positive" and goes into an explanation of this)

...hallucinations. This is when a person with schizophrenia sees, hears, smells, tastes or feels things that are not real. The next is...

(he writes the words "hearing voices" under the word "hallucinations")

...hearing voices. This common for people who suffer from this illness.

(re: the students)

People who hear voices may hear them for a long period of time before family or friends notice a problem.

The students listen in deep silence as they continue to take notes.

COLLINS (O.S.) (CONT'D)  
The next is...

The sound of WRITING ON THE BLACKBOARD is heard.

Collins is still near the blackboard and now the word "delusions" is seen under the words "hearing voices".

COLLINS (CONT'D)  
...delusions. This happens when a person with schizophrenia believes things that are not true.  
(clears throat)  
For example, a person may believe that people on the radio and on television are talking directly to him or her.  
(a brief pause)  
Sometimes people believe that they are in danger and others are trying to hurt them.

Jon listens to the explanation with a silent frown on his face.

COLLINS (CONT'D)  
And the final symptom in this category are...

The sound of WRITING ON THE BLACKBOARD is heard again, but it goes on for a bit longer than before and as it stops...

...Collins stands near the blackboard and now, the words "thought disorders" is seen under the word "delusions".

COLLINS (CONT'D)  
...thought disorders.  
(another brief pause)  
When a person with schizophrenia has agitated body movements and certain motions of the body are repeated over and over again.  
(re: the seated students)  
In the other extreme, the person may stop moving or talking for a while, which is a rare condition called catatonia.

A brief pause.

Collins continues his lecture to his students.

COLLINS (CONT'D)

The next set of symptoms are known as...

(he writes the words  
"negative" a few inches  
away from the "positive"  
symptoms)

...negative symptoms. These refer to things like social withdrawal, difficulty showing emotions or difficulty functioning normally.

(re: Roxy)

People with negative symptoms may need help with everyday tasks.

Negative symptoms include...

(re: Collins - he writes  
the symptoms using bullets  
and writes them under the  
"negative heading)

...talking in a dull  
voice...showing no facial  
expressions such as a smile or  
frown...

(re: Jon)

...having trouble experiencing  
happiness...having trouble planning  
and sticking with an activity, such  
as grocery shopping...

(re: Collins)

...and talking very little to other  
people, even when it is important.

Roxy raises her hand as she stops writing in her notebook.

Collins looks over to the students and sees her with her hand raised.

COLLINS (CONT'D)

(to Roxy)

Yes?

Roxy puts her hand down.

ROXY

What is the third symptom and is it  
as important as the other two?

Collins is proud that Roxy asked this question, because he is really eager to explain the final symptom.

COLLINS

Good question. The third symptom is  
just as important as the other two.  
The final symptom is known as...

(MORE)

COLLINS (CONT'D)  
 (he writes the word  
 "cognitive" a few inches  
 away from the negative  
 symptoms on the  
 blackboard)  
 ...cognitive.  
 (re: Jon listens to Collins  
 attentively)  
 Now, these are not easy to see, but  
 they can make it hard for people  
 who have schizophrenia to have a  
 job or take care of themselves.  
 Often...  
 (re: the students as they  
 continue to take notes)  
 ...these symptoms are detected only  
 when specific tests are performed.  
 (re: Collins)  
 Cognitive symptoms include...  
 (he writes the symptoms  
 under the word "cognitive"  
 using bullets)  
 ...difficulty using information to  
 make decisions...and having  
 problems using information  
 immediately after learning it...  
 (re: the students)  
 ...and they also have trouble  
 paying attention.

Collins puts the piece of chalk back on the blackboard's ledge and goes completely silent for a few minutes.

#### SERIES OF SHOTS - THE STUDENTS

- A line of seated students of both genders are seen as they watch Collins in silence and await the lecture's continuance.
- Rose, Paula and Roxy are seated next to each other and they watch Collins in silence and await the lecture's continuance.
- Jon is seated as he watches Collins in silence and awaits the lecture's continuance.

Collins walks away from the blackboard and stands in front of his desk as he looks at his students and continues his lecture.

COLLINS (CONT'D)  
 Now, as I listed the symptoms of  
 this mental illness on the board in  
 great detail, I'm sure many of you  
 are asking: "What causes  
 schizophrenia?"  
 (MORE)

COLLINS (CONT'D)  
 (he clears his throat)  
 One of the causes of this mental illness is...genes...because sometimes it runs in families.  
 (he puts his hand down)  
 However, it's important to know that just because someone in a family has schizophrenia, it does not mean other members of the family will have it, as well.

Rose, Paula and Roxy listen as they write in calm silence. They seem really interested in Collins' lecture.

COLLINS (O.S.) (CONT'D)  
 The second thing that causes schizophrenia is the environment, such as exposure to certain viruses or nutrition problems before birth.

Collins continues to stand in front of his desk as he continues his lecture.

COLLINS (CONT'D)  
 And the third thing that may cause this illness is brain structure and brain chemistry.  
 (a brief pause)  
 Scientists have learned a lot about schizophrenia, but more research is needed to help explain its causes.

A FEMALE STUDENT, 23, stops writing and looks up at Collins and raises her hand.

Collins sees the Female Student with her hand raised.

COLLINS (CONT'D)  
 (to the Female Student)  
 Yes? What's your question?

The Female Student puts her hand down.

FEMALE STUDENT  
 How is schizophrenia treated?

Collins smiles and points to the Female Student.

COLLINS  
 Excellent question.  
 (he puts his hand down)  
 (MORE)

COLLINS (CONT'D)

There are two main types of treatments that can help relieve the symptoms of schizophrenia: antipsychotic medications and psychosocial treatments.

The Female Student goes back to taking notes as Collins continues his explanation.

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

I'll start the explanation with the antipsychotic medications. They help patients with the psychotic symptoms of schizophrenia.

(re: the Female Student)

Some people have side effects when they start taking the medications, but most side effects include...

(re: Collins)

...blurry vision, body movements they can't control, such as shaking, dizziness, drowsiness, fast heartbeats, feeling bouts of restlessness, sensitivity to the sun, skin rashes and stiffness in the body.

The students are all taking notes as Collins speaks.

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

Some types of antipsychotic medications can cause a lot of weight gain and other health concerns, which can lead to diabetes, high cholesterol or other conditions.

(re: Collins)

Other types of antipsychotic medications can cause side effects related to physical movements where a person can't control muscle movements, especially around the mouth.

He paces from left to right in front of his desk as he continues speaking.

COLLINS (CONT'D)

People respond to antipsychotic medications differently, so it's important to report any of these side effects to a doctor.

(re: the students)

(MORE)

COLLINS (CONT'D)

Sometimes a person needs to try several medications before finding the right one.

(re: Jon takes notes and can relate to what he hears)

People who have schizophrenia should not stop taking their medication without talking to a doctor first.

(re: Collins as he paces from left to right in front of his desk)

Stopping medication suddenly can be dangerous and can make the symptoms of schizophrenia much worse.

A deafening silence permeates the classroom and then, Collins continues to pace from left to right in front of his desk.

COLLINS (CONT'D)

The other main treatment is psychosocial treatments. They help patients deal with everyday challenges of schizophrenia.

(re: the students)

These treatments are often most helpful after patients find a medication that works.

(clears throat)

The treatments include: Family education, illness management skills, cognitive behavioral therapy, or CBT, rehabilitation, self-help groups and treatment for drug and alcohol misuse.

Rose stops writing, looks up at Collins and raises her hand.

Collins stops pacing, looks across the room and sees Rose with her hand raised.

COLLINS (CONT'D)

(to Rose)

Yes? What's your question?

Rose puts her hand down.

ROSE

Are people who have schizophrenia violent?



Collins smiles and he CLAPS his hands once. He is happy that his students are interested in the class and the topic he is discussing.

COLLINS

That's another great question. Most people with schizophrenia are not violent; however the risk of violence is greatest...

(re: Rose as she continues taking notes as Collins speaks)

...when the illness goes untreated. It is important to help a person...

(re: Collins as he stands in front of his desk)

...with schizophrenia symptoms get treatment as quickly as possible. People with schizophrenia are much more likely to harm themselves than others.

Paula stops writing and raises her hand.

COLLINS (CONT'D)

(to Paula)

Yes?

Paula puts her hand down.

PAULA

How does drug and alcohol affect people with schizophrenia?

COLLINS

Another good question. It is common for people with schizophrenia to have problems with drugs and alcohol.

(re: Paula continues to take notes as Collins speaks)

A treatment program that includes treatment for both illnesses is critical for recovery because drug and alcohol abuse can interfere with treatment for schizophrenia.

(a brief pause - re: Collins)

Drug abuse can increase the risk of suicide, trauma and homelessness in people with schizophrenia as well as the risk of developing other mental illnesses.

## INTERCUT - THE STUDENTS

They continue to take notes as Collins speaks.

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

Now, there are ways you can help someone you know who has schizophrenia.

(explains calmly)

Family and friends can help their loved ones who are suffering from this illness by helping them get treatment and encouraging them to stay in treatment.

COLLINS (CONT'D)

Supporting a loved one with schizophrenia can be difficult.

(clears throat)

Being respectful, supportive and kind without tolerating dangerous behavior is the best way to help someone with schizophrenia.

(he holds up his pointer finger on his right hand)

What you can do is check to see if there are any support groups in your area.

Jon is also taking notes and continues to relate to everything Collins is saying.

Deep down, he wishes he didn't have this illness because he feels that if anyone found out that he has it, he would get judged and ridiculed badly...big time.

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

Talking to others who support people with schizophrenia may help your whole family.

Collins paces from left to right as he continues his lecture.

COLLINS (CONT'D)

The lookout for people with schizophrenia continues to improve.

(re: Roxy)

Treatments that work well are available and new ones are being developed. Many people with schizophrenia experience recovery and lead independent, satisfying lives.

Jon stops writing because he doesn't believe the last part of the lecture, considering what he had gone through the night before. He looks toward Roxy.

She finishes her notes and she puts the fingers of her right hand through her long, brunette hair and puts it behind her right ear.

Jon looks at her in silence. It looks like he is smitten with her, but he is afraid to tell her for fear she might reject him, so he remains silent and looks toward Collins.

Collins faces his students.

COLLINS (CONT'D)  
Now, are there any other questions?

The students are silent as they are still seated within the classroom. It is so silent, you could hear a pin drop.

Collins CLAPS his hands again.

COLLINS (CONT'D)  
Awesome. Now, take out your textbooks and read more about schizophrenia.

He walks back behind his desk, he takes his seat behind it. On the other hand, the students take out their textbooks and do what Collins had asked them to do.

Jon does the same.

JON (V.O.)  
(lets out a sad sigh)  
Oh boy. This is really crazy. I really wish I didn't have this illness.

JON (V.O.) (CONT'D)  
(scoffs in disgust)  
It's not doing me any good.  
(lets out a disgruntled "Hmmp")  
And after the deaths I had witnessed last night, I don't know if I can handle my feelings toward them.  
(sucks his teeth)  
I mean, what else can go wrong?

INT. THE HALLWAY - LATER

The students leave their classes and enter the hall. Now, the hall is filled to capacity.

Among the students, Rose, Paula and Roxy, with their books in their hands, stand in the hall and they talk about their experience in their psychology class.

ROSE

That class was amazing, wasn't it?

PAULA

It sure was. Schizophrenia is a powerful mental illness. I can't believe that a lot of people suffer from it.

ROXY

Yeah. Worldwide about one percent of the population is diagnosed with it and approximately one point two percent of Americans or three point two million people have that particular disorder.

Seconds later, the girls' conversation is stalled when RAY CALDWELL, 23, a tall, handsome male with his backpack strapped on his back and who is also Roxy's crush, comes toward them.

Roxy looks at him with a look of sheer lust. She thinks he is so goddamned handsome.

ROXY (CONT'D)

(smiles)

Hello, Ray.

Ray looks at Roxy and sports a smile that seems to have touched Roxy's heart...as well as Rose and Paula.

RAY

Hello, Roxy. What did you think of Collins' class?

ROXY

It was pretty good...and quite interesting, I might add.

RAY

I agree. Today's class was really something.

While they talk, Jon comes out of the classroom with his backpack strapped to his back and...

Oh shit! He sees Ray with Roxy and her girlfriends. He is not happy about this. In fact, he is really pissed, but again, he doesn't say or do anything about it.

He just watches them in silence.

Ray, Rose, Paula and Roxy continue to talk to each other and Jon watches them a few inches down the hall in absolute unhappiness.

RAY (CONT'D)

So, what are you girls gonna do later tonight?

PAULA

(to Ray)

Rose and I are gonna hang out after classes are over.

ROSE

We're gonna hang out and watch a movie together.

RAY

Cool.

(to Roxy)

How would you like me to call you tonight?

Roxy is excited at this point. She is amazed that her crush asked her the question she was waiting to hear. She looks toward Paula and Rose with a silent grin.

Paula and Rose respond with the same facial expression. Finally, Roxy looks back toward Ray and answers his question in her happiest voice.

ROXY

Sure. I'd love that.

(she corrects herself)

I mean...I'd like that.

Ray looks at Roxy and wonders in silence why she corrected herself.

Roxy, Rose and Paula, on the other hand, let out simultaneous giggles because they know that Ray is unaware that Roxy has a crush on him.

RAY  
Cool. I'll definitely call you  
tonight.

ROXY  
I'll be looking forward to your  
call.

Ray smiles.

RAY  
Awesome.  
(he waves to the girls as  
he walks ahead)  
So long, girls.

The girls wave as they watch Ray walk ahead.

ROSE/PAULA/ROXY  
'Bye, Ray.

The girls stop waving and then, they let out girlish squeals  
of happiness.

ROSE (CONT'D)  
Congratulations, Roxy! You have  
scored major points with Ray. He's  
as good as yours.

PAULA  
Yeah. Rox. He certainly is.

Roxy blushes because she agrees with what the girls have  
said. She knows that this is the first step in becoming Ray's  
girlfriend.

ROXY  
You girls might be right.

PAULA  
Might be? Rox, we are definitely  
right.

The girls giggle and then...

PAULA (CONT'D)  
Let's get together after classes  
end and go to the local pizzeria  
and pick up a slice.  
(a brief pause)  
What do you say, girls? Are you  
game?

Rose and Roxy look at each other in silence and then, they look back at Paula.

ROSE/ROXY  
Yes, we are.

The girls face front and then:

PAULA  
Cool. Let's go.

The girls walk ahead and...

Jon, who heard the entire conversation between the girls and Ray, feels a little heartbroken.

He was hoping to ask Roxy out, but he was too afraid to approach her for fear of rejection. Now, he regrets not doing that.

He stands in the crowded hall with a big pout on his face and he lets out a deep sigh and he walks ahead to *his* next class.

EXT./ESTAB. THE MATTHEWS' HOME - LATER

The neighborhood is somewhat quiet with the exception of the BIRDS SINGING. A car drives down the street. Seconds later, Jon walks toward the house and as he walks up the steps...

INT. THE LIVING ROOM - DAY

Shirley is on the couch watching television and of course, she has a lit cigarette in her hand.

On the television screen, an episode of MOONLIGHTING is seen and heard.

Shirley takes a puff of her cigarette and then...

The FRONT DOOR OPENS and it CLOSES and Jon enters the room and sees that his mother has still given in to her addiction.

He is upset about this, but he chooses to ignore it and his true feelings about what he sees.

JON  
Mom, I'm home.

Shirley looks toward her son and she is quite happy to see him.

SHIRLEY

How did it go at college?

JON

It went all right. In my psychology class, we were learning all about schizophrenia.

(he lets out a small,  
nervous chuckle)

Can you believe that? I suffer from it and Professor Collins chose to talk about it in class. Weird, huh?

SHIRLEY

Yes, it sure is...but think about it this way. You'll learn a lot more about it than the rest of the students in your class.

Jon thinks about that for a few seconds and then...

JON

I guess you're right.

(concerned)

What are you doing home so early?

SHIRLEY

I had the day off today and I slept late. I got up around ten this morning and I have been awake ever since.

(she takes a puff of her  
cigarette and blows out  
the smoke)

Oh, I'm watching our favorite show MOONLIGHTING. Wanna watch with me?

JON

That depends. What episode are you watching?

SHIRLEY

The episode titled "Witness For The Execution".

Jon remembers what that particular episode was about and after what he witnessed the night before, he didn't want to entertain the notion of witnessing another death; even if it was one that was pure fiction.

JON

Nah, I'm gonna pass.



Shirley looks at Jon with silent shock. She is also concerned because her son has refused to watch the show that they both love. She takes a final puff of her cigarette and puts it out in the ashtray near the couch.

SHIRLEY

Jon...are you okay?

Jon represses his true feelings, so he tells his mother a lie.

JON

I'm fine. Why ask?

SHIRLEY

Well...I'm kinda concerned. You and I always watch MOONLIGHTING together. How come you don't want to watch the show this time around?

Jon really doesn't want to tell his mother the real reason why he doesn't want to watch the show with her. So, he continues with the lying.

JON

I'm kinda tired. It was really tough today at Columbia University. The classes, the lectures, the note taking. Doing all that has really worn me out. If it's okay with you, I'm gonna go and take a nap.

Shirley is now more concerned than before and at the same time, she is also quite confused. Instead of bogging her son down with questions about how he feels, she accepts his answer.

SHIRLEY

Okay. No problem. Sleep tight.

JON

Thanks. I will.

Jon leaves the room and Shirley watches him with more concern and even more confusion and then, she goes back to watching the show.

INT. JON'S BEDROOM - DAY

Jon enters his bedroom and he sets his backpack on the floor near his bed. The bedroom is neat and it is adorned with furniture. On the bed is a Star Wars bed sheet.

A couple of books are also on the bed. Among them is a book of the complete works of Edgar Allan Poe and a few Stephen King novels.

Jon stands next to his bed in complete silence and then, he takes the books off his bed and stacks them on his desk next to his computer.

Finally, he takes off his sneakers and lays on top of his bed with his head on the pillow.

Jon looks up at the ceiling. He is deep in thought and he has a frown on his face.

Jon continues to look up at the ceiling as he lays on his bed.

This young man has been through a lot of hellish moments.

He has witnessed two deaths the night before and he lost an opportunity to ask Roxy out on a date after his psychology class ended.

He has a look on his face that seems to ask the age old question "Why me?"

JON (V.O.)

Fuck! I swear my life is slowly coming apart. It's like something bad happens everywhere I go.

(sighs sadly)

I can't believe that Roxy has agreed to be with Ray.

(lets out a low grunt)

I guess, when you think about it, that was *my* fault for not asking her first.

(feeling a little disdain)

This damn schizophrenia is ruining life. I wish I never had inherited it.

(exhales in relief)

Thank God the only people that know about me having it is my mother and my therapist...but as the old saying goes: Life goes on.

Jon turns to one side and he drifts off to sleep.

EXT./ESTAB. THE HERNANDEZ'S HOUSE - CONTINUOUS

The sound of REPETITIVE BIRD CHIRPS are heard in the quiet of the neighborhood. It is a bright, sunny day.



INT. RAY'S BEDROOM - DAY

He stands on the left side of his bed that looks neatly made. He is on his cell phone talking to Roxy. He feels just as happy as Roxy to be hearing her voice.

RAY

(he walks around his bed  
and stops on the right  
side)

I would have called you earlier,  
but I had some errands to run. It's  
good to finally hear your voice.

ROXY (PRE-LAP)

Same here.

INTERCUT TELEPHONE CONVERSATION - ROXY AND RAY

ROXY (CONT'D)

Forgive me for being so curious,  
but what are you up to now?

RAY

Other than talking to you on the  
phone, I'm not doin' much.

ROXY (PRE-LAP)

Same here. Rose and Paula are  
hanging out together.

Ray smiles at what Roxy had said.

RAY

Is that so?

Roxy lays on the length of her bed on her front with her bare feet near the headboard.

ROXY

Yeah. Hey, maybe we can go out on a  
date sometime.

RAY (PRE-LAP)

Cool. I'd like that. How does  
tomorrow sound?

ROXY

Sounds all right with me.

RAY

Cool. Tomorrow it shall be. I'll  
see you then.

ROXY

Likewise.

RAY

I'll talk to you soon. In the meantime, take care of yourself.

ROXY

You too.

RAY (PRE-LAP)

'Bye.

ROXY

'Bye.

She hangs up her cell phone and then, she lets out a squeal of happiness. She is so happy right now.

She has made plans to go out on a date with the boy of her dreams. She leaps off her bed and walks toward the foot of it and stands in front of it in absolute happiness.

She falls backward and lands on her bed in happiness.

A series of KNOCKS are heard on the bedroom door.

REBECCA (O.S.)

Roxy? It's Mom. May I come in?

Roxy continues to lay on her bed in blissful happiness.

ROXY

Sure. Door's unlocked.

The DOOR OPENS and Rebecca enters the room and sees her daughter laying on her bed with a smile on her face.

Rebecca acknowledges her daughter's happiness and she smiles, as well.

REBECCA

Wow. Someone's really happy.

Roxy sits up and turns her head and faces her mother.

ROXY

Yes, Mom. I *am* really happy. Ray Caldwell, the boy in my psychology class, called me and asked me out.

Rebecca is happy for her daughter and so is Roxy herself.

REBECCA

That's wonderful! I'm really happy  
to hear that.

(interested)

Tell me: What's he like?

Roxy stands up and she walks toward Rebecca and then, she  
stops and stands in front of her as she answers her question.

ROXY

Mom, Ray Caldwell is a major hunk.

(squeals)

He is so handsome and...oh, let's  
face it. There aren't enough  
adjectives to describe how awesome  
he is.

REBECCA

Oh, Roxy. I'm so proud of you.

(she gives her daughter a  
loving hug and Roxy  
returns the gesture)

My daughter has found the man of  
her dreams!

(the double embrace ends)

What time is he coming to pick you  
up for your date?

ROXY

He said that we would go out  
sometime tomorrow.

REBECCA

That's wonderful!

(she walks toward the door)

Well, I'm gonna leave and let you  
revel in your happiness.

ROXY

I will revel in my happiness...big  
time. Thanks for caring about me.

Rebecca stops near the open door and she faces her daughter.

REBECCA

You're welcome...and I hope your  
date goes well.

Roxy smiles.

ROXY

Me too.

Rebecca smiles at Roxy and then, she grabs the doorknob and CLOSES the door as she leaves the room.

Roxy stands in place and lets out a sigh of happiness as she takes a seat on her bed and thinks about her date with Ray.

EXT./ESTAB. THE MATTHEWS' HOME - MOMENTS LATER

A car drives past the house.

INT. JON'S BEDROOM - DAY

He is still on his back on his bed and he is still deep in thought about his failure with Roxy and then, he sits up and he is deeper in thought.

It seems that the thought is on his mind big time. He sports a slow but silent evil grin, because he might have found a solution to his situation.

Jon gets up off his bed.

INT. THE LIVING ROOM - DAY

Shirley is still on the couch as she smokes another cigarette. The ashtray near the couch on her left is filled with cigarette butts and ashes.

There are at least six butts in the pile of ashes.

Meanwhile, Jon enters, sees his mother smoking and the filled ashtray as he puts his house keys in his pants pocket.

He is not happy, but deep, deep down, he kind of expected this. So, he ignores the filled ashtray in silence and then...

JON

Mom, I'm going to my appointment to see my therapist at two p.m.

Shirley takes a puff of her cigarette and blows out the smoke.

SHIRLEY

Okay. Be careful getting there and coming home.

(clears her throat)

I don't want to turn on the news and hear that you have been attacked...or worse yet, murdered.

Jon looks at his mother and realizes in silence that she could be just as paranoid as he is just by what she had said. Who knows? She just might be.

JON  
 (reassuring)  
 Don't worry, Mom. I'll be okay. I'm just going to see my therapist.

He walks over to her and gives her a loving kiss on her left cheek and Shirley smiles in silence as she holds her lit cigarette in her right hand.

JON (CONT'D)  
 I'll be back soon.

SHIRLEY  
 Oh, before you leave, I want you to know that your aunt will be coming over to visit.

JON  
 All right. It would be great to see her and ask how she's doing.  
 (he begins to walk toward the front door)  
 Like I said earlier: I will be right back. 'Bye, Mom.

SHIRLEY  
 Likewise. I'll see you when you get back home.

Jon OPENS the front door, exits the house and CLOSES the door behind him.

EXT./ESATAB. A HOUSE-LIKE BUILDING - DAY

It looks like a house on the outside, but inside...

INT. THE WAITING ROOM - DAY

It is a waiting room complete with chairs and magazines in the magazine rack on the side of the wall.

Jon sits in the chair next to the magazine rack on the wall. He waits for his therapist.

He looks across the room at another wall in the room.

On the wall, a clock on it has the time "1:57".



Jon continues to sit and wait for his therapist and then...

...the DOOR OPENS and out comes a FEMALE PATIENT, 50, a plus-sized woman whose hair is peppered and she holds her prescriptions in her hand and DOCTOR LAUREN RUSH, 52, a tall, curvy woman, is a licensed therapist.

FEMALE PATIENT

Thank you for seeing me, Dr. Rush.  
I'm so happy that you and I had a  
talk about my mental health relapse  
and my stay in Bellevue.

DR. RUSH

No problem. I just wrote your  
prescriptions and just increased  
the dosages of your medications.  
Make sure you take them as  
prescribed.

FEMALE PATIENT

Don't worry. I will do just that.  
Take care. I'll see you same time  
next week.

DR. RUSH

Likewise. Be careful out there.

FEMALE PATIENT

I will.

The Female Patient walks over to the window where a  
SECRETARY, 38, a cute plus-sized woman, sits in a chair  
behind the window at a desk with a computer on it.

Rush happens to look across the room.

RUSH'S POV -- JON READING A MAGAZINE IN SILENCE

Rush looks toward Jon in silence and then:

DR. RUSH

Jon?

Jon looks up from the magazine he was reading.

JON

Yes?

DR. RUSH

Time for your two o' clock  
appointment.

Jon closes the magazine, gets up out of his seat and puts the magazine back in the magazine rack on the wall next to him and then, he walks over to Rush.

The two of them walk toward the door. Rush OPENS it and invites Jon to go in and when he does, she follows right behind him and CLOSES the door behind her.

INT. RUSH'S OFFICE - DAY

The DOOR OPENS and Rush enters the office. Then, Jon follows right behind her.

Jon CLOSES the door behind him and he and Rush take their seats in the office.

DR. RUSH

It's good to see you. How are you doing today?

JON

(lets out a sigh)  
I'm doing all right...I guess.

DR. RUSH

What do you mean?

JON

I've gone through a lot of hell last night.

DR. RUSH

Like what?

JON

Did you watch the news about a guy who got shot in the parking lot at Shea Stadium?

DR. RUSH

As a matter of fact, I did. That story was all over the news.

JON

Yes, it was...and it was reported that an anonymous person gave the police information on the people who were responsible for the murder.

DR. RUSH

Yes, I remember that, as well. It was a group of Latino teens known as The Turbos...

(concerned but calm)

...but what does that have to do with you?

Jon looks at Rush with a silent frown and then:

JON

Well...I was the anonymous person the police spoke to that night.

Rush is shocked at this.

DR. RUSH

Really?

JON

(nods his head in agreement)

Yep. I didn't necessarily witness the murder, but I saw the gang members who were responsible for it.

(he explains in great detail)

I was coming home from the grocery store that night and I heard four gunshots and then, The Turbos ran past me but they didn't notice me.

(re: Rush as she listens to Jon)

Then, I went into the parking lot and saw the dead body laying in a pool of blood.

(re: Jon)

So, I called the police and they came to the scene and asked me a few questions.

(re: Jon and Rush)

Based on the answers I gave them, they pretty much knew that The Turbos were behind the murder.

JON (CONT'D)

(re: Jon)

And when I left, the police and the coroners did their jobs.

DR. RUSH

Wow! How did you feel about that on your way home that night?

JON

I won't lie to you. I was scared shitless. When I got home, I found out my cat died.

(re: Jon and Rush)

I can't believe it. Muffin was a good friend to me and she just up and died.

(sadly - re: Jon)

Later, when I went to bury her body out in the backyard and came back into the living room, my mother, who was watching the news about the murder and asked me if I knew anything about it.

(re: Dr. Rush listens to Jon with deep interest)

At first, I told her that I didn't...

(re: Jon rubs his eyes with his hand and lets out a loud grunt)

...but I admitted the fact that I did when she noticed that I came home a little later than usual when I came in from getting a case of soda that night at the local grocery store.

(re: Jon and Rush)

Long story short: She was worried that I might be the victim of a revenge killing if the word got out that I spoke to the police.

Rush is deep in thought about Jon's story and the his situation itself and then:

DR. RUSH

Are you worried about someone, who knows The Turbos, will tell them about this and the gang will seek revenge on you for speaking to the police?

JON

Again, I'll be honest with you.  
It's a damning situation to be in  
and it is also frightening to know  
that that might happen...

(a brief pause)

...but I don't think I have  
anything to worry about.

Jon and Rush look at each other in silence. The room is so quiet, you could hear a pin drop.

INT. THE WAITING ROOM - MOMENTS LATER

Jon and Rush enter the room and continue their conversation.

TIME CARD APPEARS IN THE LOWER CENTER OF THE SCREEN: "FORTY-FIVE MINUTES LATER".

DR. RUSH

It's been good seeing you, Jon.  
Don't forget to continue taking  
your medications.

JON

Same to you, Doctor...and don't  
worry. I will continue to take  
them. See you next week.

DR. RUSH

Likewise. Take care.

JON

Same to you.

Rush leaves Jon and then, he leaves the waiting room and the building itself.

EXT./ESTAB. THE MATTHEWS' HOME - DAY

Jon walks toward the house and walks up the stairs.

INT. THE LIVING ROOM - DAY

Shirley lays on her back on the couch.

The front door OPENS and then, Jon enters and CLOSES it.  
Then, he takes the key out of the doorknob and sees his  
mother on the couch.

He sees that she has a sick look on her face.

JON

Mom? Are you okay?

SHIRLEY

(in a weak voice)

No, I'm afraid not. I had trouble breathing and I was coughing up blood in the toilet and then, I came in here to lay down.

(coughs and then, sniffs)

Jon...do me a favor. Call 9-1-1.

In a state of sheer panic, Jon does what he was told to do without any hesitation.

When he reaches in his pocket and takes out his cell phone, he dials the number and puts the phone to his ear and waits for someone to answer.

JON

Yes, could you please send an ambulance to 4236 158th Street?...

(a brief pause)

My mother has had trouble breathing and she was coughing up blood.

(listens carefully)

...Yes. ...Yes. ...The address is 4236 158th Street. Could you please send an ambulance A.S.A.P.?

(a brief pause)

Okay. Please hurry.

Jon presses a button, a BEEP is heard and then, he puts his cell phone in his front pants pocket and as he turns to his mother:

JON (CONT'D)

Mom, the ambulance will be here in fifteen minutes.

Shirley looks at her son with a small smile and speaks to him in the same weak voice she had spoken in earlier.

SHIRLEY

(in a much weaker voice)

Thank you, Jon. I love you, sweetie.

Jon sports a small smile, but he is worried at this point. At first, he doesn't respond. Seconds later:

JON  
I love you, too, Mom.

Jon looks at his mother as she continues to lay on the couch. He is really worried as Shirley looks even sicker than she did before.

DISSOLVE TO:

EXT./ESTAB. THE MATTHEWS' HOME - DAY

The volume of a SIREN BLARING is heard.

TIME CARD APPEARS IN THE LOWER CENTER OF THE SCREEN: "FIFTEEN MINUTES LATER"

An ambulance drives down the street and then, it stops in front of the house.

INT. THE LIVING ROOM - DAY

Shirley is still on the couch and Jon is on his knees and does his best to comfort his mother.

JON  
Don't worry, Mom. The ambulance will be here soon. Just continue to rest.

SHIRLEY  
(in a much weaker voice)  
Thank you for looking out for me, sweetie...and don't worry...I will.

A slow smile appears on Jon's face. He feels a little reassured about his mother and her positivity in such an adverse time in both of their lives.

Just then, the DOORBELL RINGS and Jon walks toward the door and as he OPENS it:

A couple of EMTs with a stretcher are seen outside on the porch.

The MALE EMT, 40, who is tall and slim, speaks to Jon in a calm manner.

MALE EMT  
 (in a New York accent)  
 Did you call for an ambulance to  
 come to this address?

JON  
 Yes, I did. My mother is not well.  
 She said she isn't breathing very  
 well and she's been coughing up  
 blood.

The FEMALE EMT, 39, who is short and plus-sized, speaks to Jon in the same manner as her colleague.

FEMALE EMT  
 (in a New York accent)  
 Okay. We'll strap her in this  
 stretcher and take her to the E-R.  
 May we come in?

Jon is so upset about his mother's current situation, he has lost the power of speech and doesn't answer. He just looks at the EMTs in silence.

The EMTs, on the other hand, look at Jon, also in silence. They are calm, but they are also concerned. The reason: Jon didn't answer the Female EMT's question.

There is still silence between the EMTs and Jon until...

FEMALE EMT (CONT'D)  
 (clears her throat)  
 Excuse me.

Jon returns to Earth and:

JON  
 I'm sorry. What is it?

FEMALE EMT  
 May we come in and take your mother  
 to the emergency room?

JON  
 Oh yes. Yes. Please...come on in.



Jon opens the door wider and the EMTs enter the house as they bring in the stretcher and go into the living room where Jon's mother is.

Jon, on the other hand, CLOSES the door and as he joins everyone in the living room:

INT. THE LIVING ROOM - DAY

The EMTs and Shirley are in the room. Jon enters and he watches the action and listens to the dialogue that is going on between them.

MALE EMT

(to Shirley)

Ma'am, we're here to take you to the emergency room at the hospital.

(re: Shirley)

Your son told us that you have been having trouble breathing and you have been coughing up blood.

(re: Male EMT)

How long have you been feeling this way?

SHIRLEY

(really weak)

Oh...for about two hours.

FEMALE EMT

Okay, we're gonna strap you in this stretcher, then, we'll put you in the ambulance and take you to the hospital.

Shirley, who is weak at this point, nods her head in agreement and speaks in a slow manner.

SHIRLEY

Okay.

The EMTs walk over to Jon's mother on the couch and stand on opposite ends of it.

The Male EMT gently takes a hold of Shirley's feet and the Female EMT does the same with Shirley's shoulder and arms and they lift Shirley off the couch and walk her over to the stretcher.

MALE EMT  
 (to his colleague)  
 Take it easy.

FEMALE EMT  
 Will do.

Jon watches in saddened silence as the EMTs gently put Shirley on the stretcher and strap her in it.

The EMTs finish with Shirley, the Female EMT looks toward Jon.

FEMALE EMT (CONT'D)  
 (to Jon)  
 Would you like to take a ride with us to the emergency room?

JON  
 Yeah, sure.

FEMALE EMT  
 Okay. Let's go.

The EMTs wheel Shirley out of the living room.

Jon runs in front of them and is the first person toward the door and as he OPENS it, the EMTs carefully push the stretcher with Shirley on it out of the door.

Jon locks the door and CLOSES it.

EXT./ESTAB. FLUSHING HOSPITAL MEDICAL CENTER - DAY

The hospital sits silent within the city. The city itself as well as the action outside of the hospital is quite animated.

LOCATION AND TIME CARD APPEARS IN THE BOTTOM CENTER OF THE SCREEN: "TWO HOURS LATER"

INT. THE WAITING ROOM - DAY

Among the people...

...Jon sits in his seat in silence and feels really concerned about his mother's frail health.

JON (V.O.)

As the EMTs drove my mother and me here, they assured me that my mother was going to be taken care of by the best medical team in the state. As great as that sounded, I was not convinced.

JON (V.O.) (CONT'D)

(a brief pause)

Keep in mind I said earlier that my mom smoked cigarettes ever since she was nineteen and continued to do so for thirty-three years.

(grunts sadly)

So as sad as I am to be here, at the same time, I'm not surprised. I was told to wait here as the EMTs and the medical team took my mother into her hospital room.

He deeply exhales and continues to speak.

JON (V.O.) (CONT'D)

(exhales deeply)

An hour later, a member of the medical team told me that my mom will be taken to the O-R and he and the rest of the medical team, along with the doctor, were going to operate on my mom.

(emphasizes sadly)

I have been nervously waiting since then.

Just then, TODD MARLOWE, 39, a tall white male, who happens to be a member of the hospital's medical team and wears light blue hospital scrubs and light blue surgical gloves on his hands, enters the waiting room and walks to where Jon is.

He does not look too happy at this point as he stands near him.

TODD

Mr. Matthews?

Jon faces him.

JON

Yes?

TODD

I'm Todd Marlowe. I'm a member of  
the medical team who was operating  
on your mother.

Jon lightens up on his concern about his mother's situation  
and a slow smile adorns his face. He and John shake hands.

JON

Pleased to meet you.

They stop the handshake and John hopes that Todd will give  
him some good news about the outcome of his mother's  
operation.

JON (CONT'D)

Is my mother going to be all right?

Todd looks at Jon with a silent frown.

Jon's slow smile turns into small frown and then...

JON (CONT'D)

Please. I wanna know. Is my mother  
gonna be alright?

Todd really doesn't want to answer Jon's question, but he  
takes a deep breath, exhales and answers it and goes against  
his previous decision not to.

TODD

I'm afraid not. Your mother had a  
large cancerous tumor and she died  
twenty minutes into the operation.  
I'm sorry.

Upon hearing this, Jon feels like he has just been slapped in  
the face and he is feels the pain. His frown turns into a  
look of extreme sadness.

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

During the operation, we saw that  
seventy-five percent of her heart  
was black.

Todd is not happy as he discusses the melancholy details of  
the failure of the operation.

TODD (CONT'D)

Was your mother a smoker, by any  
chance?

Jon answers Todd's question in true sadness and deep regret.

JON

Yes. Yes, she was. She smoked  
cigarettes nonstop for thirty-three  
years.

TODD

Oh wow! That explains the condition  
of her heart and why she died when  
she did. Is there anyone you can  
call to come and get your mother?

JON

Yes.

TODD

Okay. Once again...I'm really sorry  
for your loss.

(he inhales and then, he  
exhales in sadness)

We did everything we could to save  
your mother...but unfortunately,  
the cancerous tumor was too  
advanced and she died before we  
could remove it.

(a brief pause)

The doctor is busy closing her up  
now.

Jon is speechless right now and he is even more sadder than  
he was before. Hell. He's even more sadder than Todd.

Todd watches and he feels just as bad as Jon and feels  
unhappy that he, the rest of the medical team and the doctor  
couldn't save their patient...Jon's mother.

TODD (CONT'D)

Are you gonna be all right going  
home?

The tears still form in Jon's eyes and roll down his face. He  
stands up from his seat and faces Todd.

JON

(he inhales and exhales  
deeply)

Yeah...I'll be all right.

TODD

That's good to know.  
 (he puts a comforting hand  
 on Jon's shoulder)  
 I know things don't look good now,  
 but you'll be fine. Stay strong.

Todd takes his hand off Jon's shoulder as Jon nods his head in response to Todd's last statement.

JON

Thanks for the support.

Todd nods his head in response and leaves Jon.

Jon, in saddened silence, watches Todd as he leaves the semi-filled waiting room.

EXT. THE STREETS - DAY

Jon walks home. He is unhappy about his latest situation.

JON (V.O.)

This is the worst day of my life.  
 My mom passed away and now, I am  
 alone.  
 (scoffs angrily)  
 Shit! I just can't catch a break.  
 You know, life certainly has kicked  
 me right in the nuts. Why didn't  
 Mom stop smoking those fuckin'  
 cigarettes?  
 (a brief pause - unhappily)  
 I had a feeling that she was gonna  
 die...and damned if I wasn't right.  
 Well, I guess I have to call my  
 aunt and let her know about this.

EXT./ESTAB. THE MATTHEWS' HOME - FOUR DAYS LATER

The BIRDS SING as a car drives past the house.

INT. THE LIVING ROOM - DAY

Jon, who is dressed in a black suit, stands in the middle of the room with his arms folded across his chest in saddened silence and brother, he is really upset. Correction. He is really angry.

Jon stands in the middle of the living room.

JON (V.O.)

After I called my aunt and told her about the situation, she and I got together to prepare for the funeral.

JON (V.O.) (CONT'D)

(emphasizes sadly)

The people at the funeral home prepared my mom's corpse and put her body in the coffin.

(sighs sadly)

On the day of the funeral, my aunt, the rest of the family, friends of the family and even a few ex-inmates of Rikers, who went on to become decent members of society and I attended the funeral.

He is not too happy at this point and he sure as hell doesn't feel too happy.

JON (V.O.) (CONT'D)

As the pastor gave the attendees an honorable eulogy, everyone had shed enough tears to fill an Olympic sized swimming pool.

(scoffs)

Everyone, that is, except me. I was angry throughout the entire event. It carried on through my mom's burial.

Jon's face still has a silent look of anger.

JON (V.O.) (CONT'D)

(rolls his eyes in anger)

Now, that I am back here at home, I'm even more angry than I was before and I felt a deep need to let it all out. So, without any further hesitation, that's exactly what I did.

Jon looks up at the ceiling. He is about to talk to God about why he is angry and he does this in a profane way.

JON

(to God, angrily)

How the fuck could you do this to me? Why did you take my mother? She was a woman who had done a lot for me and the people who knew her.

(a brief pause)

You as the Almighty God have divine powers! Well, why the hell didn't you use your fuckin' powers to save her?

JON (CONT'D)

(livid)

Instead, you let her die. She didn't deserve this! SHE DIDN'T FUCKIN' DESERVE THIS!!

Jon is hurt and he begins to express another emotion. One that he has held deep inside throughout his mother's funeral...sadness.

It starts as the tears form in his eyes and they roll down his cheeks in a slow, repetitive fashion.

JON (CONT'D)

I hate you. You took away the one person who meant a lot to me. I HATE YOUR FUCKIN' GUTS!! DO YOU HEAR ME?! I HATE YOUR FUCKIN' GUTS!!

He is still sad. Now, he makes his way to his bedroom.

INT. JON'S BEDROOM - DAY

Jon enters his bedroom.

The medication bottles on his dresser.

Jon stands in front of it as he looks at the bottles of his medication he needs to control the symptoms of his schizophrenia.

He has taken them as prescribed prior to all that has happened. He stares at them in silence and...

...the medication bottles are still on the dresser.



Jon picks them up and looks at them in continued silence. He wipes his tears with his free hand as he holds his bottles of medication in the other.

After he wipes his eyes dry one last time, he goes looks back at the bottles in his hand. He is deep in thought about whether or not to take them.

Then, he hears VOICES ECHO deep within his subconscious.

DR. RUSH (V.O.)

Don't forget to continue taking  
your medications.

And then...

COLLINS (V.O.)

People who have schizophrenia  
should not stop taking their  
medication without talking to a  
doctor first.

(a brief pause)

Stopping medication suddenly can be  
dangerous and can make the symptoms  
of schizophrenia much worse.

INT. THE BATHROOM - DAY

The decision has been made as all of Jon's medications are seen floating on the surface of the water in the toilet.

A FLUSH is heard and the medication goes down the drain along with the water.

Jon looks down into the toilet. He feels that he doesn't need his medication anymore.

He didn't see the point in taking them. He thinks that if he did continue taking them, it won't erase the fact that his mother is dead or that he lost any chance of asking Roxy out.

He also feels that his life has no more meaning. He is now deep in thought about something else...preferably suicide.

Jon puts the seat down on the toilet down and he folds his arms across his chest as he thinks about how he is going to make his dark, extreme thought become a reality.

EXT./ESTAB. THE STREETS IN THE BRONX - DAY

The borough is quite animated. Vehicles of every make, size, color and brand roam the streets. The people walk along the sidewalks and/or wait to cross the streets.

EXT./INT. JON'S CAR - DAY

Jon is in the driver's seat and his seat belt is fastened. He drives his car down the street as the thought of suicide is still on his mind as he drives.

JON (V.O.)

After I had calmed down, I decided  
to take a drive through the Bronx.

Jon drives and he looks down at the inside of his car.

INSERT - THE RADIO

Jon thinks about whether or not to listen to it and the thought of suicide and how he plans to perform the malicious act is still on his mind.

He answers the the radio debate by turning it on.

A SONG with dark lyrics PLAYS, Jon continues to drive.

Jon concentrates on his driving. How he is doing that and planning how to commit suicide at the same time is quite an accomplishment...a melancholic accomplishment, to be honest.

Jon turns off the radio and he pulls over and parks his car in a unoccupied space in between two parked cars.

After that, he takes off his seat belt, turns off the car, takes the key out of the ignition and gets out of his car.

He takes a walk along the populated sidewalk.

He walks through the crowd and he has a moment of freedom as he continues to walk and then, all of a sudden, he slowly and calmly approaches...

...a HOMELESS MAN, a somewhat stout man in his mid-50s, digging in one of the many garbage cans and looks for something to eat or garbage to sell.

The way he looks and how old and torn his clothes are, it looks like he hasn't washed or changed his clothes for a long, long, period of time. Maybe months. Maybe years.

The Homeless Man looks toward Jon as he takes his hand out of the garbage can.

HOMELESS MAN  
What can I do for yuh, kid?

JON  
Not much.

Jon watches in disgust as the Homeless Man looks at him. The Homeless Man smiles at Jon and his teeth look like they haven't met a toothbrush in a long, long time. Maybe months. Maybe years.

Jon looks at the Homeless Man's full cart which is full of worthless junk.

INSERT - A FORTY-FOUR BULLDOG SPECIAL TUCKED BESIDE A BLANKET

Jon looks at the gun in silence and as he looks at the Homeless Man...

JON (CONT'D)  
How much do you want for that gun?

Caught off guard, the Homeless Man faces Jon.

HOMELESS MAN  
What'd you say?

JON  
I said...How much do you want for that gun? Money's no object.

In concerned silence, the Homeless Man looks at the gun Jon had asked about. He reaches into the cart, takes it out with careful discretion and he shows it to Jon in the same manner...

HOMELESS MAN  
Is this whatcha want?

Jon looks at the gun with a look of eager happiness on his face and then...

JON  
Yeah. How much do yuh want for it?

HOMELESS MAN  
I don't know...How about...a hundred bucks?

JON

Consider yourself covered.

Jon reaches in one of his pants pockets and takes out a few bucks. He looks through the bills and looks for the amount that the Homeless Man asked for.

He finds it and takes it out of the wad, he puts the rest of it back in his pocket and extends his hand with the money toward the Homeless Man, who still holds the gun in his hand with the same silent discretion as before.

The exchange between the two commences and now...

Jon now looks at his recent purchase with happiness and the Homeless Man looks at the money in his hand. Both look at their filled hands with happiness.

The Homeless Man looks toward Jon, who puts the gun in his front pocket.

HOMELESS MAN

Thanks, kid. I really appreciate your payment. Now, with this, I can really get me something to eat. I ain't had a decent meal in a long time.

JON

No problem. Well...enjoy your day and thank you for the gun. I gotta go.

(he waves goodbye)

So long.

HOMELESS MAN

So long, kid.

Jon walks back to his car and he is happy about his purchase. He now knows how to kill himself, but he is still thinks about how to go about doing the deed.

He puts the gun in his pants pocket.

MONTAGE - MEMORIES THAT HAVE LED TO JON'S CURRENT SITUATION

- The man's dead body in the parking lot at Shea Stadium.
- Muffin's dead body laying on the floor back at the house.
- Jon watches Roxy get asked out by Ray Caldwell.

- Todd Marlowe tells Jon the details about his mother's death at the hospital.

END MONTAGE

EXT./INT. JON'S CAR - DAY (BACK TO THE PRESENT)

Jon walks to the driver's side of his car. He gets in it:

He sits in the driver's seat, CLOSES the door and fastens his seat belt.

INSERT - THE IGNITION

Jon's hand puts the key into it, turns the key and starts the car.

Jon has a small smile of evil on his face because part of his overall plan to kill himself has been completed.

Next, he prepares to motion the car out of its parking space.

The car moves out of its parking space in a slow manner and drives down the street.

Jon drives in silence.

INSERT - THE CAR RADIO

Jon's hand turns the radio on again and:

A RAP SONG with dark lyrics PLAYS.

Jon listens to the lyrics as he drives home. He can't wait to get home and begin to plan his suicide.

He listens to the brooding lyrics and, in some strange way, he can relate to the character's failure and compares his own to that of the character.

Again, how the hell is he listening to the radio and thinking about suicide at the same time? It's still melancholic.

DISSOLVE TO:

EXT./ESTAB. THE MATTHEWS' HOME - DAY

Jon's car pulls up in front of the house.

INT./EXT. JON'S CAR - DAY

The silence in Jon's car is the equivalent to a silent movie sans music. Jon's takes off his seat belt, takes his keys out of the ignition and gets out of the car and CLOSES the door.

He begins to walk toward the stairs of the house, he stops and looks to his right and he sees...

...the MAILMAN, a tall African American male, mid-40s, walks toward Jon with his full bag of mail strapped on his shoulder and a letter in his hand. When he stops near Jon:

MAILMAN

Excuse me...but are you the resident of...

(he looks at the letter in his hand)

...4236 158th Street?

JON

Uh...yes. I'm Jon Matthews, son of Shirley Matthews, the person who pays the mortgage and the rent.

MAILMAN

Well...this letter is addressed to Shirley Matthews.

(he gives Jon the letter and Jon takes it from him)

It's from Carolyn Thomas.

Jon looks at the letter with a look of concern and then, he looks back at the Mailman with the same look on his face.

He also has a gut feeling that he has heard the name "Carolyn Thomas" before.

Jon and the Mailman look at each other.

MAILMAN (CONT'D)

Have a good day.

The Mailman turns and walks to the right, Jon watches him walk as he continues to hold the letter in his hand.

JON (V.O.)

Oh boy. If he only knew what my day was like.

He walks toward the steps of the house, goes up each step and walks toward the door and stands in front of it.

JON (V.O.) (CONT'D)  
 Oh shit! The mailman said that the letter was from Carolyn Thomas! Oh shit! Carolyn Thomas is our landlord!

Jon reaches in his pants pocket and takes out his house keys and unlocks the door and goes inside.

INT. THE LIVING ROOM - DAY

Jon enters the room and he walks over to the couch and tosses his keys on the coffee table and he still has the letter in his hand.

He stands in place still deep in thought.

JON (V.O.)  
 I wonder why the hell the landlord is sending a letter here. And why is the letter addressed to my mother?  
 (emphasizes angrily)  
 She was at my mother's funeral, for God's sake! What the fuck is this woman trying to do?  
 (he looks at the letter)  
 Well...there's only one thing to do to figure this shit out...  
 (he opens the envelope and takes out the letter)  
 ...and that is to read the letter.

Jon reads the contents of the letter in silence. He reads it and he is shocked at what he has read so far and then...

He looks up from the letter with the same look of shock as the letter's contents and:

His look of shock slowly turns into a look of silent anger.

JON  
 WHAT THE FUCK?!!!

It is obvious that Jon is pissed off right now and he walks around the room in the same manner.

JON (V.O.)  
 Yeah, as you have heard and as you can see, I'm fuckin' pissed off. What am I fuckin' pissed off about?

JON (V.O.) (CONT'D)  
 (emphasizes angrily)  
 I'll tell you. The letter from the  
 landlord was a threat of eviction  
 for non-payment of rent!

Jon holds the letter in his hand and he reaches into his jeans pocket, takes out his cell phone, dials a number and he puts it to his ear.

Silence from Jon is heard and then:

JON  
 Hello. Is this Ed Mackey from the  
 law offices of Mackey and  
 Reynolds?...Yes. Mr. Mackey, this  
 is Jon Matthews, the son of Shirley  
 Matthews.

JON (CONT'D)  
 (he walks around the living  
 room as he speaks)  
 ...Yes, we were talking at her  
 funeral earlier. ...Are you still  
 in your office?  
 (he stands in place -  
 calmly)  
 ...Cool. I was wondering if I can  
 talk with you about a legal matter  
 involving the landlord for 4236  
 158th Street. ...Okay. I'll be  
 there in fifteen minutes. ...All  
 right. I'll be there. ...So long.

Jon presses a button and a BEEP is heard and as he puts his phone back in his back into his jeans pocket.

He stands in place in silent anger...and then, he puts the letter on top of the drawer, reaches into the opposite pants pocket, takes out the gun he had in it and looks at it.

Jon's hand holds the gun with a tight grasp.

Jon is deep in thought as he looks at the gun in his hand. It is interrupted as he puts the gun back in his pants pocket and then, he takes the letter off of the drawer.

He is still angry at this point and now, he checks his pockets to see if he has his house keys as the letter switches hands.

He reaches in his last front pocket, his KEYS RATTLE and then:



He walks toward the front door with his letter in hand, he OPENS it, locks the lock on the doorknob, leaves the house and CLOSES the door.

EXT./ESTAB. A LAWYER'S OFFICE BUILDING - DAY

People walk past the building as TRAFFIC SOUNDS are heard.

INT. A LAWYER'S OFFICE - DAY

Jon's letter, that appears to be written on letterhead from a law firm, is seen in the hand of an unknown man.

Jon is seated in a chair in front of a desk. Silence permeates the office. He is quite livid right now as he looks at the person who holds the letter.

JON

So...what do you think? Is there anything legal in the letter?

ED MACKEY, a tall, slim man who seems to be in his mid-50s and has peppered hair and wears a three-piece suit, continues to look at the letter in his hand and then:

ED

I hate to be the bearer of bad news, Jon, but...this letter is one hundred percent legal.

Jon looks toward Ed and he is more livid than he was before.

ED (CONT'D)

According to the contents of the letter, your landlord states that your mother hasn't paid rent for the last three months.

Jon looks at Ed with a "What the fuck?" look on his face, because he did not know this bit of information. He feels like the side of his face had just gotten slapped without warning or hesitation. Ouch!!

JON

I can't believe this! That bitch was at mother's funeral and then, she expects me to pay three months back rent?!

ED

I'm afraid so.

JON

(mumbles under his breath)  
I don't fuckin' believe this.  
(he looks toward Ed - in a  
clear voice)

Look. I'm not sure that you  
actually know who Carolyn Thomas  
was or the type of person she was.  
So, let me give you a little  
backstory.

Ed sits behind his desk and listens to Jon in attentive  
silence.

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

Carolyn Thomas wasn't the greatest  
landlord in the state of New York.  
Anytime she came to the house to  
collect the rent, she smelled like  
she bathed in liquor and spoke in  
slurred speech.

(re: Jon is angry right now  
as he speaks to Ed)

And anytime me or my mother called  
her when something needed fixing,  
we had to wait until she came back  
from vacation.

(sports an evil grin)

But my mom was smart. My mom called  
a pro to fix whatever needed to be  
fixed, asked for a copy of the bill  
and gave it to the landlord and  
deducted it from the rent.

Ed looks shocked at he listens to the information as Jon is  
beyond upset, but he is in a state of relative calm.

JON (CONT'D)

And now, my mom had passed away and  
not only did this fuckin' harlot  
come to my mother's funeral, she  
has the fuckin' audacity to make me  
responsible for the back rent and  
you tell me that what she is doing  
is legal?!

ED

I'm sorry, Jon...but what she is  
doing is legal...but as your  
lawyer, I can help you fight this  
in court.

Jon thinks about this for a matter of seconds and then, he responds with profanity-laced anger.

JON

Screw that. I believe that karma will be visiting that fuckin' liquor-induced bitch very soon.  
(lets out an angry grunt)  
That bitch has been a fuckin' nightmare. I hope that woman drops dead and I hope that whatever kills her, hurts like hell.

He gets up out of his seat and he continues to look toward Ed with continued anger.

JON (CONT'D)

I want you to know this: I do believe in karma and I do believe what goes around comes around.  
(sports an evil grin)  
Have a good day. I know I will.

He walks toward the office door.

Ed thinks about what Jon had said and wonders if what he said was also what he meant.

ED

I'm sorry that I couldn't do more to help you.

JON

Yeah, me too.  
(sports an evil grin)  
Can't say the same about Carolyn Thomas, though.

Jon OPENS the door, leaves the office and CLOSES the door behind him.

Ed continues to think in silence about what Jon had said.

EXT./INT. JON'S CAR - DAY

The car drives through the busy street.

Jon is inside as he listens to an instrumental track in his car and as he drives, he does not look happy right now.  
Correction: He is damn near furious.

Major correction: He is livid. An INSTRUMENTAL SONG PLAYS on the radio.

JON (V.O.)

This is bullshit. I just cannot catch a fuckin' break. In case you're wondering, I'm listening to "I'm Living In A World Of Gloom" by Gene Page.

(a brief pause)

It's kinda weird. The music is quite awesome, but the title is quite melancholy...and it pretty much describes my life.

Jon turns off the music and RADIO STATIC is now heard as he changes radio stations and as he gets to a radio station that carries the news:

RADIO NEWS ANNOUNCER (PRE-LAP)

...And in a devastating story: Carolyn Thomas, a resident of Queens, New York, has died moments ago, due to alcohol poisoning.

(Jon's eyes widen in shock)

According to a statement taken from a local resident, who wanted to remain anonymous, said that she had gotten a call from Thomas about her rent and Thomas' speech was beyond slurred.

(Jon silently mouths the words "Oh shit!")

She also heard glass being broken on Thomas' end. Concerned, she called the police.

The RADIO NEWS ANNOUNCER continues to report the story, Jon lightens up on his anger and a slow evil grin appears on his face as he continues to drive his car.

RADIO NEWS ANNOUNCER (PRE-LAP) (CONT'D)

Upon arrival, the police, along with the coroner arrived at the house moments after the call was made.

(he chuckles as he listens)

As the police and members of the CSU team made their way inside, they found Thomas laying motionless on the floor and a plethora of vodka bottles scattered all around her bedroom.

RADIO NEWS ANNOUNCER (PRE-  
LAP) (CONT'D)

(he shakes his head)

The head coroner had pronounced  
Thomas dead at around three twenty-  
six p.m. Then, the coroners--.

Jon grins and keeps his eyes on the road, he turns off his  
radio and sits in silence.

JON (V.O.)

All right! That drunken bitch is  
dead! I knew karma would haunt that  
woman and boy, did it ever! It  
actually killed her...but...

JON (V.O.) (CONT'D)

(his grin turns into a slow  
frown)

...my life is still full of shit.  
Last night, I saw a stranger, my  
pet cat and my mother die and I  
have been subjected to unrequited  
love. My life is in the septic tank  
known as the entire world.

EXT./ESTAB. THE MATTHEWS' HOME - DAY

Jon's car parks right in front of the house. The CAR ENGINE  
SHUTS OFF, Jon takes off his seat belt and gets out of his  
car.

Jon remains silent as he walks toward the steps of his house  
and and takes his keys out of his pants pocket, walks up the  
steps and stands in front of the door.

He unlocks the front door.

INT. THE LIVING ROOM - CONTINUOUS

Jon enters the living room and CLOSES the door behind him.

He looks all around the room and he listens to the silence  
all around him. He feels so sad, he feels like he doesn't  
have anything to live for.

His pet cat is dead. His mother is dead. He got ignored by a  
girl he thought loved him.

He feels like his life is no longer worth living. He reaches  
into his pants pocket and pulls out the gun he purchased  
earlier.

He studies it for a few seconds and puts it back in his pocket.

INT. THE BATHROOM - DAY

Jon OPENS the door and enters the bathroom and then, he walks over to the medicine cabinet. He opens it and...

THE CONTENTS INSIDE THE MEDICINE CABINET

Jon's P.O.V.: He looks at everything and his eyes are fixed on a bottle that sits on the shelf next to the tube of toothpaste.

Jon looks at the bottle and he is deep in thought.

His hand takes the bottle out of the cabinet.

Jon holds the bottle in his hand and he looks at the label on it.

The label on the bottle in Jon's hand reads: "CHLOROFORM".

Again, Jon is deep in thought and then, he sports a small grin. He looks across the bathroom and sees a washcloth next to a towel on the towel rack.

He takes the washcloth off the rack, he stares at the items in his hands.

He looks at the items in his hands and yet again, he is deep in thought and as he looks up from them, he sports a somewhat evil grin.

EXT./ESTAB. NEW YORK CITY SKYLINE - SUNSET

A ferry sails at a slow pace across the waters in the harbor as the day turns into evening at the same pace.

EXT. THE STREETS OF QUEENS - MOMENTS LATER

The streets are quite animated.

EXT./INT. A CAR - CONTINUOUS

A SKI MASKED FIGURE in the car, which is parked near the sidewalk, waits with patience for a certain someone. He looks ahead through the windshield:

Roxy walks up the sidewalk and past the car that the Ski Masked Figure is in.

The Ski Masked Figure goes into his glove compartment and takes out the washcloth and the bottle of chloroform. He unscrews the top of the bottle and puts it on the dashboard.

He also puts the washcloth on the bottle's opening and turns the bottle upside down and the chloroform is poured into the washcloth.

He puts the washcloth on the dashboard, picks up the top of the bottle and screws the top on the bottle tightly and puts the bottle back into the glove compartment.

He gets out of the car and runs and catches up with Roxy, who is not paying attention to him.

Just then, the Ski Masked Figure catches up to her, covers her face with the washcloth and Roxy tries to fight, but she is quickly knocked out by the chloroform.

The Ski Masked Figure brings Roxy back to his car, which is a few inches away.

He puts the knocked out Roxy in the front seat of his car on the passenger's side and then, he runs around toward the driver's side and gets in the car.

When he takes off his ski mask, it is revealed that it is...

...Jon! What the fuck?! Was his life so bad that he went to these extremes and kidnapped Roxy? It sure as hell looks like it. What is he going to do now?

Jon starts his car and leaves the parking spot.

DISSOLVE TO:

EXT./ESTAB. THE MATTHEWS' HOME - SUNSET

A car drives past the house.

INT. THE LIVING ROOM - SUNSET

A clock on the wall reads: "6:00".

In the living room, Jon stands in front of a seated Roxy, who is still knocked out and tied up in a chair so well, she won't be able to move when she wakes up.

Jon looks at Roxy and he decides to wake her up, so he reaches in his coat pocket and takes out some smelling salts he had bought before he decided to kidnap Roxy.

He unscrews the top and puts it under Roxy's nose and she slowly wakes up, but she looks kind of drowsy.

ROXY

Oh shit! Where the hell am I?

Roxy's P.O.V.: She looks toward Jon and as her eyes focus, she sees Jon more clearly.

Roxy is shocked at who she sees.

ROXY (CONT'D)

Who the hell are you?

JON

I'm Jon Matthews. I'm also a student in the same psychology class you're in at Columbia University.

ROXY

Where am I? What am I doing here?

JON

You're at my house and I have brought you here to plot my revenge against you.

ROXY

What the hell are you talking about?

JON

(looks at her with an evil grin)

I'm talking about the fact that I was going to ask you to go out on a date with me, but you agreed to go out with Ray Caldwell instead.

Roxy looks at Jon with a look of shock.

Jon continues to look at Roxy with his evil grin as he turns on the lights. Finally, he walks back toward Roxy.



JON (CONT'D)

I have also seen lots of deaths, as well. I've kidnapped you to make you a witness to the death of someone else.

Roxy is a little afraid right now. Correction, she is scared shitless.

ROXY

Wh-whose death?

Jon reaches into his pants pocket, takes out the gun and he has his finger on the trigger. He looks at it with an odd sort of joy. He still has his evil grin on his face.

JON

(he looks at Roxy)

Mine. I can't stand living in this fuckin' world anymore. I want to end my life in a really big way and I want you to witness my death.

(a brief pause)

It's gonna happen at exactly midnight. Do you understand?

(an evil but audible whisper)

Midnight.

Jon lets out an evil chuckle as he holds the gun and looks at Roxy and continues to scare her.

EXT./ESTAB. THE HERNANDEZ'S HOUSE - SUNSET

A car drives past the house.

INT. THE LIVING ROOM - SUNSET

Jerry is in his easy chair reading his newspaper and Rebecca is on the couch reading a novel. The silence between them is like the inside of a library.

The silence is broken when...

REBECCA

Wasn't Roxy supposed to be home right about now?

JERRY

She said she would be home around six.

Rebecca looks at the watch on her right wrist and:

REBECCA  
It's six-thirty. I'm gettin' kinda  
worried about her.

JERRY  
What do you want me to do? Call the  
police?

Just then, the TELEPHONE RINGS. Rebecca gets up and answers  
the phone on the third ring.

REBECCA  
Hello?

ROXY (O.C.)  
(phone-voiced)  
Mom? It's me. Roxy.

Rebecca is shocked at this point. She is happy to hear her  
daughter's voice, but she is concerned of her whereabouts.

INTERCUT TELEPHONE CONVERSATION - REBECCA AND ROXY

Roxy is still tied up in the chair she is sitting in at Jon's  
house. Jon holds his cell phone against Roxy's face as she  
speaks to her mother on it.

REBECCA (O.C.)  
(phone-voiced - low but  
audible)  
Roxy? Where are you, sweetie?

ROXY  
I'm...at a friend's house in  
Flushing. ...Don't worry. I'm fine.  
I want you to do a few of things.

Rebecca is concerned...big time. She feels that her daughter  
is in trouble, but she won't let her daughter know that.  
Instead, she goes along with what Roxy requests.

REBECCA  
What do you want me to do?

ROXY  
I want you to go to the police and  
tell them to come to 4236 158th  
Street.

ROXY (CONT'D)

(she sniffs once)

Second: Tell them that my friend is going to kill himself at midnight.

(a brief pause)

And third: Tell them that I was kidnapped by this...friend.

REBECCA

What should I tell your father?

ROXY

Tell him...that his little girl is all right and there's no need to worry.

Just then, Roxy ceases her part of the conversation and at the same time, this worries Rebecca even more.

Jon takes the phone off of Roxy's face and hangs it up.

Rebecca freezes in her tracks as she hangs up the phone.

Jerry looks over at his wife and sees that she is not doing so well. He closes his paper, gets up from his seat and tries to comfort his wife.

JERRY

Rebecca, que pasa, mi amor?

REBECCA

(in Spanish with English subtitles)

That was Roxy on the phone. She said she was at a friend's house in Flushing.

JERRY

(in Spanish with English subtitles)

Did she say when she was coming home?

REBECCA

(in Spanish with English subtitles)

No. She said this friend kidnapped her and took her to 4236 158th Street and he was going to kill himself at midnight.

(a brief pause - sadly)

She said to go to the police and give them the information she gave me.

(MORE)

REBECCA (CONT'D)

(in English)

Jerry, we've got to go to the police. We've got to get our baby back.

Jerry and Rebecca feels upset about their daughter and the situation that she is in.

CHYRON

TIME CARD: "8:45 P.M."

EXT./ESTAB. THE MATTHEWS' HOME - NIGHT

A car drives past the house. The neighborhood is quiet with the exception of the CRICKET CHIRPS.

INT. THE LIVING ROOM - NIGHT

Jon and Roxy are still in the room together. Jon walks around the seated and tied up Roxy as he holds the gun in his hand.

ROXY

What is the reason behind you doing this?

JON

You know the reason. But in case you don't, I'll tell you. You seem to have a good life.

(a brief pause)

Both your parents love you. You have a guy who thinks you are hot stuff and you have friends who think the world of you.

(re: Roxy as she watches Jon walk around her as he speaks)

Me? People and things in my life die. I have no love life. I'm dealing with a mental illness. On top of all that...I'm fuckin' stressed out of my fuckin' mind!

(re: Jon stops and looks at Roxy with anger)

And the reason I kidnapped you is to make you watch me die. I mean...I want you to watch me fuckin' suffer.

ROXY

Why do you want to die? Is your life really that bad that you want to end it?

JON

I have no parents. They're both dead. My father died in a motorcycle accident in 1986 and mother died of lung cancer this year.

A brief pause. Jon scoffs.

JON (CONT'D)

I saw a man dead in the parking lot at Shea Stadium. And my pet of twenty years died.

JON (CONT'D)

(a brief pause)

And that bitch of a landlady wanted me to leave this house because she said my mother hasn't paid the rent in the past three months and expects me to pay it.

(in a low but audible voice)

You tell me. Should I keep on living?

ROXY

I'm sorry you have gone through this, but--

JON

Spare me your fuckin' pity. I don't want it and I sure as hell don't need it.

Jon puts the gun back in his pants pocket and walks over to the windows and CLOSES the blinds on all of them and then, he walks back over to Roxy.

JON (CONT'D)

You see, you don't know how good you have got it.

He scoffs in absolute anger.

JON (CONT'D)

In the halls of good ol' CU, you have always been talkin' about how you and your parents always got along and how much you love each other.

JON (CONT'D)

(lets out a short pant)  
And I just spend my whole life takin' medication, going to shrink appointments and shit like that.

ROXY

What about the rest of your family?

JON

They don't care. They don't even know anything about the topic of mental illness. The only people that knew about it was my mother and aunt.

ROXY

I know you don't want any pity; especially from someone like me but...I want you to know that my life wasn't always a bowl of cherries.

JON

(in disbelief)  
Get the fuck outta here. If that's true, why didn't you ever say that to your friends?

Roxy thinks about what Jon had said and feels that she was showing off in front of her friends and made Jon feel worse than ever.

ROXY

I...I don't know. I just didn't want to talk about that...but I'm sorry if my life made you feel bad about yours.

JON

Yeah...I'll bet.

CHYRON

LOCATION AND TIME CARD: 106TH PRECINCT - OZONE PARK - "8:56 P.M."

EXT./ESTAB. 106TH PRECINCT - NIGHT

Vehicles drive past the precinct and people walk past it.

INT. 106TH PRECINCT - NIGHT

It is really busy inside.

SERIES OF SHOTS - COPS ALL AROUND THE PRECINCT

- Detectives are at their desks.

- Detectives stand by the coffee maker as they enjoy their mugs of coffee.

Rebecca and Jerry enter the precinct and they look all around for an available detective.

To their surprise, DETECTIVE GLORIA MANSON, a tall woman in her late 40s, walks over to them.

MANSON

May I help you two?

REBECCA

My name is Rebecca Hernandez and this is my husband, Jerry. We would like to speak to your lieutenant, please.

MANSON

Come with me. I'll take you to him. Follow me.

Manson leads the couple to her boss's office.

INT. LIEUTENANT GRANT'S OFFICE - NIGHT

Manson OPENS the door and leads the couple into the office. After Manson enters, she CLOSES the door and looks toward her superior.

LIEUTENANT ED GRANT, a black man in his mid-50s, sits behind his desk and he looks toward Manson and the couple in shocked silence.

GRANT

May I help you, Gloria?

MANSON

Lieu, this is Rebecca and Jerry Hernandez and they have told me that they would like to speak to you directly.

GRANT

(to the couple)  
How may I help you two?

REBECCA

We would like your department to find our daughter. She had said that she was held at 4236 158th Street in Flushing.

GRANT

Do you know who had taken her there?

JERRY

According to my wife, she said that a friend of our daughter's took her there and is holding her hostage.

GRANT

What's your daughter's name?

JERRY

Our daughter's name is Roxanne...Roxy for short.

GRANT

And you said she was being held hostage at 4236 158th Street in Flushing?

REBECCA/JERRY

Yes.

REBECCA (CONT'D)

Do you think you will be able to save our daughter from this person who kidnapped her?

GRANT

I'm sure we can, Mrs. Hernandez.

INT. THE PRECINCT - MOMENTS LATER

Lieutenant Grant stands next to the couple in the front of the entire precinct and all the detectives are silent as they listen to their boss.



GRANT

All right, everyone. I want all of you to know that...

(he manually introduces the couple)

...Mr. And Mrs. Hernandez have come here to report that their daughter has been kidnapped and taken to 4236 158th Street.

DETECTIVE TAMMY RUSSELL, a woman in her late 40s and has her badge on the lapel of her leather jacket, sits at her desk and she is on her computer.

RUSSELL

That address sounds familiar. That was the same address we had gone to to let a...

She is deep in thought and then...

RUSSELL (CONT'D)

...Mrs. Shirley Matthews...know that her husband died via a motorcycle accident on the highway back in eighty-six.

(she looks back at her computer)

I wonder why that address has come up this time.

JERRY

Our daughter said that she was there with a friend. I'm not sure why any friend of hers would kidnap her and take her there.

REBECCA

Please. You all have got to get our daughter back from this maniac. You've just got to.

GRANT

Don't worry, Mrs. Hernandez. We'll do everything we can to save your daughter.

(to his detectives and uniforms)

Okay, everyone. Let's get to the destination.

Everyone, Grant, Jerry and Rebecca included, either gets up out of their seats from their desks or join the detectives and leave the precinct.

CHYRON

TIME CARD: "10:15 P.M.

The sound of TWO THUNDERCLAPS and a RAINSTORM are heard.

EXT. THE SKY - NIGHT

Two more THUNDERCLAPS are heard and lightning flashes. The rain falls out of the sky.

A line of cars with flashing red and blue lights on the hoods drive down 158th Street in Flushing and they double park right in front of the house that Jon and Roxy are in.

The cops, wearing raincoats, come out of their cars, along with Roxy's parents, with umbrellas.

EXT./ESTAB. THE MATTHEWS' HOME - NIGHT

Jon looks through the slats of one of the blinds in the middle window and sees the activity outside as well as the rain as it falls.

INT. THE LIVING ROOM - NIGHT

The THUNDERCLAPS are heard. Jon turns around and looks toward Roxy. She is still in bondage while she sits in her chair. She can't move and it doesn't seem like she wants to.

JON

Wow. It's really pouring out there.  
The thunder's really loud and that means the lightning will be twice as dangerous.

(a brief pause)

And the cops are also parked out front.

(re: Roxy listens to Jon in fear)

To be honest, it won't matter if I go outside and get struck by lightning...

(re: Jon walks over to Roxy with the gun in his hand)

...because in another two hours and forty-five minutes...

(he puts the barrel toward the right side of his head)

...I will have a bullet in my head.

Jon sports an evil grin and then, he lets out an evil laugh as he continues to scare Roxy as he stands up in front of her and takes the gun away from his temple.

ROXY

Are you really going to kill yourself at midnight?

JON

Hell yeah. You bet I am. Everything I have ever wanted or needed has been taken from me. What else do I have?

ROXY

Your life. Your health. Your freedom.

JON

I don't think so. My life is over. My health is bullshit and the only freedom I will have is when I'm six feet in the ground.

(a brief pause)

You have your life, your health and your freedom...

(re: Roxy listens attentively)

...and a possible boyfriend. I don't have a damn thing.

ROXY

What makes you think that?

JON

I don't think that. To be honest with you, I *know* that.

(re: Roxy)

Everytime I come to class, I get ignored and people, including you, walk right past me without even saying hello.

(re: Jon - he sneers)

And don't even get me started about how many times I have sat alone during lunch. Long story short: I don't have any friends.

ROXY

Have you ever tried making friends?

JON

Yes, I have. Ever since high school. And the same thing that happened in college has happened there.

(upset)

You know? Why should I wait 'til midnight?

Jon COCKS the hammer on the gun and points the barrel to his right temple.

JON (CONT'D)

I should just fuckin' shoot myself in the head right now.

Roxy, afraid that Jon just might make good on his threat, does her best to stop him.

ROXY

STOP!! DON'T DO IT!!!

Jon looks at Roxy, unafraid, as he continues the physical threat to himself.

JON

Give me one good reason why I shouldn't. My life is over!

ROXY

You want one good reason? I'll give you one. I care about you! I don't want you to kill yourself.

ROXY (CONT'D)

(she tries to gain Jon's trust)

You are a kind human being who has never been given a chance to show people how cool you really are.

Upon hearing this, Jon thinks about what Roxy had said about him and then, he lowers the gun and puts the hammer back into the original position.

He feels that his trust in Roxy is slowly being earned and Roxy continues to say what she can put it in full capacity.

Roxy looks at Jon with an apologetic face.

ROXY (CONT'D)

And let me be the first to say: I'm sorry that I have ignored you for so long. I didn't know that you had a crush on me.

(a brief pause)

Please...don't do this to yourself. You are a decent human being.

Jon switches the gun to his left hand and he uses his right hand to take out his cell phone out of his right pocket.

ROXY (CONT'D)

What are you about to do?

JON

(he holds the phone in his right hand)

You'll see.

EXT./ESTAB. THE PRECINCT - MOMENTS LATER

Two THUNDERCLAPS are heard and it is raining hard.

INT. THE PRECINCT - NIGHT

The police, and Roxy's parents, are scattered all around and everyone is concerned.

Detective Manson, Detective Russell, Roxy's parents and Lieutenant Grant look ahead. A CELL PHONE RINGS as the rain falls and the THUNDERCLAPS are heard.

Grant reaches into his pocket, takes out his phone and answers it.

GRANT

Yeah?

JON (PRE-LAP)

(from phone)

Lieutenant Grant?

GRANT

Yeah. This is Lieutenant Grant. Who is this?

JON (PRE-LAP)

(from phone)

It's Jon Matthews. I'm calling from inside the house. I want you to do me a favor.

GRANT  
What's the favor?

INT. THE LIVING ROOM - NIGHT

Jon is on his cell phone and he stands next to the seated and bound Roxy. THUNDERCLAPS are still heard as the rain falls.

JON  
I want you to put me on  
speakerphone. I want you and your  
cops and Roxy Hernandez's parents  
to hear my voice.

INT./ESTAB. THE PRECINCT - NIGHT

Grant is still on his phone and he has a shocked look on his face as he lets what Jon requested sink in.

JON (PRE-LAP)  
(from phone - to Grant,  
concerned)  
Are you there?

GRANT  
Yeah...yeah. I'm here.

JON (PRE-LAP)  
(from phone)  
Well, put me on speakerphone. Now.

GRANT  
Sure thing.

Grant gives his attention to his cops. THUNDERCLAPS are heard as the rain continues to fall.

GRANT (CONT'D)  
Everyone, listen up! I have Jon  
Matthews on the phone. He is the  
person who has kidnapped the  
Hernandez's daughter.

Jerry and Rebecca listen to Grant attentively as he informs his cops about the current situation.

GRANT (O.S.) (CONT'D)  
I'm gonna put him on now. He wants  
to say something to all of  
us...including the girl's parents.

Grant goes back to speaking to Jon.

GRANT (CONT'D)  
 (to Jon, calmly)  
 I'm putting you on speakerphone  
 now.  
 (he does this)  
 Okay. You're on. Feel free to  
 speak.

He extends his arm with the phone in his hand so everyone outside can hear what Jon says...including Roxy's parents.

JON (PRE-LAP)  
 (from phone on  
 speakerphone)  
 I want Roxy's parents to hear this  
 and hear it clearly: I want you  
 both to know that Roxy is just  
 fine. She's sitting in a chair tied  
 up. I'm also armed with a .44  
 caliber gun and I plan to use it.

Roxy's parents are worried at this point. They are worried that this kid is going to kill their daughter.

Grant continues to extend his arm with the phone in his hand as Jon continues to speak.

JON (PRE-LAP) (CONT'D)  
 To the cops and detectives of the  
 106th Precinct...  
 (re: the cops and  
 detectives, including  
 Manson and Russell)  
 ...While it is true that I have a  
 gun, I want it clearly understood  
 that I plan to use it at the stroke  
 of midnight.  
 (re: Grant)  
 I also want all of you out there to  
 know that I'm not gonna use the gun  
 on the hostage. ...I'm gonna use it  
 on myself.

Everyone is shocked at this confession. They continue to listen and they are even more shocked as Jon continues to speak.

JON (PRE-LAP) (CONT'D)  
 (on speakerphone)  
 That's right. I'm fuckin' suicidal.  
 I'm also a paranoid schizophrenic.  
 (re: Grant - re: Manson -  
 re: Russell)  
 (MORE)

JON (PRE-LAP) (CONT'D)  
I have kidnapped Roxy Hernandez  
because I want her to witness my  
death which I'm gonna perform at  
midnight.

(re: Jerry and Rebecca)  
My life is over. I can't go on  
living anymore. I have gone through  
too much bullshit. I have lost so  
much and seen too many deaths.

JON (PRE-LAP) (CONT'D)  
(re: Grant)  
I want you all to know that no harm  
will come to Roxy. I promise you  
that. She's here to witness *my*  
death. No more. No less.  
(to Grant, calmly)  
Lieutenant Grant...I have one  
request that I want you to carry  
out for me.

GRANT  
Okay. What's the request?

INT. THE LIVING ROOM - NIGHT

Jon is still on the phone and Roxy is still seated and tied  
up.

JON  
Get your best hostage negotiator  
and have him or her call me on my  
cell phone.  
(he lets out a deep exhale)  
I'm gonna hang up now and text it  
to you.  
(brief pause)  
When you get it, call the number  
immediately. Understand?

INT. THE PRECINCT - NIGHT

Grant still holds the phone in his hand and still has Jon on  
speakerphone.

GRANT  
Yes, I understand. Text me the  
number.



JON (PRE-LAP)  
 Will do. I will talk to you  
 later...that is...if I'm still  
 alive then.

Jon hangs up and leaves Grant puzzled as he looks at his phone in his hand. He waits for Jon's text.

INSERT - GRANT'S PHONE IN HIS HAND

The text appears on the screen. It reads: JON MATTHEWS - 555-7234.

Grant looks at the message with shock and then, as he looks to his left...

GRANT  
 Hey, Tammy.

RUSSELL  
 What is it, Lieu?

GRANT  
 I want you to talk to call Owens  
 and get him to talk to this kid and  
 make sure that he doesn't do  
 anything stupid.

Tammy takes out her cell phone, dials a number and puts it to her ear.

The sound of REPETITIVE RINGS from a cell phone is heard.

MALE VOICE (O.C.)  
 Hello?

INT./ESTAB. 106TH PRECINCT - NIGHT

BEN OWENS, an African American male in his late 50s who has a calm demeanor and he takes his job as hostage negotiator with the utmost seriousness. He has had multiple successes in his thirty plus years on the job.

He has the receiver of a landline phone on his ear and he speaks to Russell, who is on her cell phone. He stands near one of the numerous desks inside the precinct.

RUSSELL (PRE-LAP)  
 Ben? It's Tammy.

OWENS  
 What's going on?

RUSSELL (PRE-LAP)  
 The lieutenant and the rest of the precinct needs your help. We're dealing with a situation that involves a kidnapping.

INTERCUT TELEPHONE CONVERSATION - OWENS AND RUSSELL

OWENS  
 Who are the people involved?

RUSSELL  
 The kidnapper is Jon Matthews. He is twenty-three years of age and he is diagnosed with schizophrenia and the hostage is Roxy Hernandez.

RUSSELL (CONT'D)  
 She is also twenty-three years of age. Both of them attend Columbia University. The parents of the hostage are at the residence where she and the kidnapper are located.

RUSSELL (PRE-LAP) (CONT'D)  
 The kidnapper has kidnapped the victim and he has threatened to kill himself at exactly midnight. We're all out here at the residence.

Owens, who is shocked at what he was told, he picks up a pen and he slides a piece of white paper across the desk toward him and...

OWENS  
 You say that the name of the kidnapper's name is Jon Matthews?

RUSSELL (PRE-LAP)  
 Yes...and he has given us his cell phone number.

OWENS (PRE-LAP)  
 All right. Give it to me.

RUSSELL  
 The number is five-five-five-seven-two-three four. Have you got it?

OWENS (PRE-LAP)  
 Yeah...I got it. I will call him immediately.

RUSSELL  
Okay. Good luck.

She hangs up her phone and...

RUSSELL (CONT'D)  
Lieu, Ben said he will call  
Matthews A.S.A.P.

GRANT  
Well done, Russell. Good job.

Seconds later, Grant's CELL PHONE RINGS and then, Grant answers it.

GRANT (CONT'D)  
Hello?

OWENS (PRE-LAP)  
Ed. This is Ben.

GRANT  
What's up?...Wait a minute. Let me  
put you on speakerphone.

He does this and then...

GRANT (CONT'D)  
Okay, go ahead. Speak.

OWENS (PRE-LAP)  
Do you think you can tell him that  
I will call him in a few minutes?

GRANT  
Will do, Ben. Talk to you soon.

OWENS (PRE-LAP)  
Likewise.

CHYRON

TIME CARD: 11:06 P.M.

EXT./ESTAB. THE MATTHEWS' HOME - NIGHT

The rain still falls and THUNDERCLAPS are heard. A car drives past the house.

INT. THE LIVING ROOM - NIGHT

Jon paces all around the room as Roxy remains seated and tied up. Then, Jon stops and walks over to one of the blinds of one of the windows and looks through the slats.

JON'S POV -- THROUGH THE SLATS OF THE BLIND

The street is filled with cops, police cars and Roxy's parents.

INT. THE LIVING ROOM - NIGHT

Jon paces all around the room as Roxy remains seated and tied up. Then, Jon stops and walks over to one of the blinds of one of the windows and looks through the slats.

POV -- THROUGH THE SLATS OF THE BLIND

The street is filled with cops, police cars, Roxy's parents.

Jon walks away from the window and walks back toward Roxy, who is really afraid. Not for her life, but for Jon's. She looks at the clock on the wall.

INSERT - THE CLOCK ON THE WALL

It reads: "11:06".

Roxy faces Jon with a fearful look on her face.

Jon looks at the clock and back at Roxy.

JON

(calmly)

Thirty-five minutes until I die.  
And when I do, you can go back to  
your life and your relationship  
with Ray Caldwell.

ROXY

Please...don't kill yourself.  
Please.

It is clear that she is scared for Jon right now as the midnight hour winds down.

Jon, on the other hand, isn't all that interested about living anymore. He feels his life is over and he has no confidence or love for himself, or life in general anymore. He has truly given up.

The two young people stare at each other with their facial expressions and then...

...Jon's cell phone RINGS and then, he answers it.

GRANT (PRE-LAP)  
 (from his cell phone - in a calm voice)  
 Jon Matthews. This is Lieutenant Grant of the 106th Precinct.  
 (re: Jon is shocked as he hears Grant's voice)  
 The parents of your hostage are out here and they are worried about their daughter.  
 (re: Jon and Roxy)  
 You will be getting a call from a man named Ben Owens. He is the hostage negotiator you have requested. He has a few words he would like to say to you. Now, I want you to do me a small favor. When he calls you, I want you to put him on speakerphone.

JON  
 All right.

Jon hangs up his cell phone and seconds later...

...his RINGTONE goes off and as he answers it...

INT. 106TH PRECINCT - NIGHT

Owens is still on the desk phone and he talks to Jon in a calm and audible tone.

JON (PRE-LAP)  
 Hello?

OWENS  
 Jon? Jon Matthews?

JON (PRE-LAP)  
 Speaking. Who is this?

OWENS  
 This is Ben Owens. I'm the hostage negotiator for the 106th Precinct. Lieutenant Grant gave me your number and asked me to call you. ...Now...do you think you can do me a favor?

## INTERCUT TELEPHONE CONVERSATION - JON AND OWENS

Jon is still on his cell phone as he stands near the seated and bound, not to mention, frightened Roxy.

JON  
Sure. What is it?

OWENS (PRE-LAP)  
Do you think you can call  
Lieutenant Grant and put him on  
speakerphone and the three of us  
can communicate together?

Jon thinks about this for a few seconds and...

JON  
Sure...I can do that. Hold on.

OWENS (PRE-LAP)  
Sure. I will stay on the line.

Jon follows Owens' instructions and calls Grant and leaves his phone on speakerphone and the PHONE RINGS and on the third ring, Grant answers the phone.

GRANT (PRE-LAP)  
Hello? Jon? Is that you?

JON  
Yeah. It's me.

OWENS (PRE-LAP)  
Ed. It's Ben.

Jon listens to Owens and Grant as they talk to one another via speakerphone.

GRANT (PRE-LAP)  
Yeah. What's up?

Grant has the bullhorn in one hand and his cell phone in the other.

Jon has his cell phone to his ear and his gun in the other and he stands a few feet from the bound and gagged Roxy.

OWENS (PRE-LAP)  
Please be careful. Jon is really  
vulnerable at this point. Tell your  
detectives not to do or say  
anything that might trigger Jon's  
suicidal ideology.

GRANT

Roger, Ben.

(to the detectives)

Did you hear that, everyone? Keep calm and don't get the suspect upset!

(to Jon)

Are you there, Jon?

JON

Yeah. I'm still here.

OWENS (PRE-LAP)

Mr. Matthews, it's Professor Collins from Psychology 101.

(a brief pause)

I want to let you know that I understand what you are going through.

(emphasizes in a calm and loud tone)

You've had a lot of hellish moments in your life and you have not been dealing with them too well.

INT. THE LIVING ROOM - NIGHT

Jon listens and he is shocked at the fact that Owens speaks to him as if he was his college professor. Roxy is also listening to Owens, hoping that he can talk Jon out of suicide.

OWENS (PRE-LAP)

The symptoms of your schizophrenia are clearly at play here and it is also clear that you have not been taking your meds.

Jon listens and feels that Owens does know what he is going through.

EXT. THE MATTHEWS' HOUSE - NIGHT

Owens still talks to Jon via Grant's phone. In fact, everyone involved in the situation listens to him as he speaks.

OWENS (PRE-LAP)

Mr. And Mrs. Hernandez are worried about their daughter. Now, if you really have a heart, let her out and let's talk.

Jon is a little hesitant about Owens' last bit of information. In other words, Jon's trust is being put to the test. He hangs up his cell phone and puts it in his pocket and then...

...Jon walks over to his front door and opens his mail chute and speaks through it. A THUNDERCLAP is heard as it continues to rain. He walks over to the door, bends down and as he opens the mail chute on the door...

JON  
Hey! Lieutenant!

EXT. THE MATTHEWS' HOUSE - NIGHT

The cops, Roxy's parents, as well as Grant listen to Jon attentively.

JON (O.S.)  
I want you to tell you something!  
You're right! I have been going  
through a lot of shit as far as my  
life is concerned! And I am gonna  
kill myself and my hostage is gonna  
watch my fuckin' brains splatter  
all over the walls of the living  
room!

GRANT  
(into the bullhorn)  
That's the schizophrenia talking,  
Mr. Matthews! You don't really mean  
that.

INSERT - THE OPEN MAIL CHUTE ON THE FRONT DOOR

Jon continues to speak through it.

JON  
The hell I don't! In another half  
hour, I'm gonna be dead! Now, I'm  
gonna leave this door and count  
down the minutes 'til midnight!

Jon CLOSES the mail chute...

...and leaves Grant and everyone outside concerned and worried about him and Roxy.

Jerry and Rebecca are deeply worried...not only for Roxy, but for Jon, as well. They understand that Jon is not in his right mind right now. In a way, they hope that he gets help when and if this showdown ends.



Manson, Russell and Grant stand side by side and they have a discussion about how to rescue Roxy and save Jon from himself. They all agree that he is his own worst enemy right now.

MANSON  
(sarcastically)  
Well, that went nowhere rather quickly.

RUSSELL  
(to Grant)  
Lieu, what do you think we should do now?

GRANT  
I'm not sure, Tammy. We're gonna have to come up with a plan to talk Jon out of suicide and rescue the Hernandez's daughter.  
(he looks at the watch on his right wrist)  
Time's going quickly. In another twenty-five minutes, the kid's gonna off himself.

Manson speaks to Grant in a low but audible voice and vice versa.

MANSON  
Lieu, I've got an idea. How about Tammy and I sneak in through the back door and take Jon down unawares and rescue the girl?

GRANT  
Are you sure you three will be successful?

MANSON  
I'm sure we can be. I mean, we can give it a try. Tammy and I will do our best to rescue the girl and Ralph can try to talk Jon out of suicide.

GRANT  
(to Manson)  
Sounds like a great idea.  
(to Russell)  
Tammy, do you feel okay going with going with the two detectives to try and put this insanity to rest?

RUSSELL  
 (in a low but audible  
 voice)  
 I think I can handle it.

GRANT  
 Okay. I wish you both good  
 luck...but remember: We're pressed  
 for time and Jon is armed...so I  
 want all of you to be careful.

Manson and Russell look toward Grant in unison and agree to  
 go along with the plan.

CHYRON

TIME CARD: "11:40 P.M."

INT. THE LIVING ROOM - NIGHT

Jon and Roxy are still in the living room.

JON  
 (to Roxy, calmly)  
 Twenty minutes 'til midnight. Or  
 should I say...twenty minutes 'til  
 I put a bullet in my head and blood  
 and brains will be splattered all  
 over this room.

Jon's suicidal ideology scares the shit out of Roxy. So much  
 so, she is bound and sits in silent fear. At the same time,  
 she thinks about how she can talk Jon out of taking his life.

EXT. THE BACKYARD - NIGHT

The rain continues to fall and UNLIMITED THUNDERCLAPS are  
 heard as Manson and Russell sneak in the backyard and they  
 walk toward the back porch steps.

INT. THE LIVING ROOM - NIGHT

Jon and Roxy are still together in the room; unaware of the  
 activity in the backyard.

JON  
 Tell me something and be honest:  
 How would you feel once I'm dead?

He gives Roxy a look that says, "Don't lie to me. I want the  
 truth and I want it...NOW!"

Roxy senses this and gives Jon a look that says, "I don't want you to kill yourself, because I really do care about you." Her look says this, but her voice says...

ROXY

All right. You want the truth? I'll give it to you. I don't want you to kill yourself.

(re: Jon - re: Roxy)

I don't want to go through another moment seeing someone I deeply care about end their life...again.

Another moment? Holy shit! Now, Roxy plans to reveal the real reason why she was so scared for Jon and his need to commit suicide.

He takes the gun out of his pocket and he clutches it tightly as if he was mentally counting down the seconds until he is ready to use it.

JON

What do you mean "again"?

Roxy takes a deep breath and lets it out and then, she answers Jon's question...but she doesn't answer as Jon's hostage. She answers as his friend.

ROXY

(emphasizes carefully)

When I was sixteen, I had a friend. His name was Eric. He also had schizophrenia and he pretty much went through a lot of psychological problems and I went to visit him and I saw him put a gun to his temple.

(sadly)

His last words, before he pulled the trigger, were, "It's been nice knowin' you, Roxy. So long."

Roxy is beyond sad right now, but she had to tell her story to Jon to let him know that this was a difficult time in her life. It was not always as cheerful as Jon had assumed earlier.

Jon looks toward Roxy and...

...his finger is on the trigger, but his finger leaves it and at a snail's pace, he returns the gun into his pants pocket.

Roxy continues the rest of her story.

ROXY (CONT'D)

After that, I called the police and reported Eric's suicide in great detail and then, the police and the coroner's truck came.

(re: Jon listens in an attentive manner)

As that went on, I had the terrible luck of informing Eric's parents about the incident...

(re: Roxy)

...and let me tell you...they didn't take it very well...and neither did I.

(re: Jon and Roxy)

I told my parents about the situation and I had spoken to a therapist about it and I have been in therapy ever since.

(dramatic pause)

It's also why I decided to major in psychology. I want to become a therapist and help people who have mental health issues.

At this point, Jon is stunned at Roxy's story and just as he was about to speak, he and Roxy are surprised to see...

...Manson and Russell enter the living room through the back door and kitchen. Manson and Russell aim their guns at Jon. They also wear surgical gloves on their hands.

MANSON

(to Jon, in a loud tone)

All right! Freeze! Put your hands up!

Without hesitation, Jon does what he was told and Russell, who is still pointing her gun at him, walks over to him.

RUSSELL

Hands against the wall!

Again, Jon does what he is told in complete and utter surrender and Russell puts her gun in her holster inside her raincoat and frisks Jon.

During the frisk, Russell notices something in Jon's pocket. So, she reaches into it, pulls out the .44 caliber and shows it to her partner.

RUSSELL (CONT'D)

Kid's got a .44 caliber in his pocket.

Manson unties Roxy as Russell takes her handcuffs out of her pocket and slaps them on Jon's wrists and she reads him the charges and Miranda rights.

RUSSELL (CONT'D)

Jon Matthews, you are under arrest for kidnapping and illegal use of an unregistered firearm.

(re: Jon as he lets out a sigh of silence)

You have the right to remain silent. You give up that right anything you say can and will be used against you in a court of law.

(re: Manson and Roxy)

You have the right to an attorney. If you do not have an attorney, one will be awarded to you during questioning free of charge.

(re: Russell and Jon)

Do you understand these rights as they have been read to you?

JON

Yeah...I understand.

Manson has successfully untied Roxy as the ropes that had her bound are on the floor surrounding the legs of the chair Roxy was seated in.

Roxy proudly stands up from the chair.

MANSON

(to Roxy)

Miss, are you okay?

ROXY

I'm fine...

(to Russell)

...but will he go to jail for this?

RUSSELL

I'm not sure, ma'am. That's up to a judge to decide. We're here to make sure that the both of you were okay...and it seems like you are. Your parents are outside waiting for you.

Russell takes out her walkie-talkie and radios Grant.

RUSSELL (CONT'D)  
Lieutenant Grant. This is Detective  
Russell. Are you reading me? Over.

GRANT (PRE-LAP)  
Affirmative, Detective. What's up?  
Over.

RUSSELL  
We've rescued the girl and we have  
apprehended the suspect. Over.

EXT. THE MATTHEWS' HOUSE - NIGHT

Grant talks to Russell on his walkie-talkie.

GRANT  
I must say, Detective...You and the  
others have done a great job in  
handling this case.  
(a brief pause)  
Send the girl out...carefully.  
Over.

RUSSELL (O.S.)  
(from walkie-talkie)  
Will do, Lieutenant. Over and out.

Grant takes a deep breath and lets it out. He is glad that  
this situation is over.

Grant turns to Roxy's parents and he grins and gives them the  
thumbs-up letting them know that their daughter is all right.

Jerry and Rebecca are happy that it is all over as well and  
their daughter is okay.

GRANT  
(to his officers)  
All right. I want all of you to lay  
down your weapons! That's an order!

SERIES OF SHOTS - THE DETECTIVES AND UNIFORMED OFFICERS

They follow the lieutenant's order and lower their guns.

EXT./ESTAB. THE MATTHEWS' HOME - NIGHT

The FRONT DOOR OPENS and...

...Manson and Roxy leave out of the house together and as Manson walks toward her fellow officers, Roxy runs toward her parents and they give her a simultaneous hug and kiss.

Then, Russell leads Jon, who has been handcuffed, out of the house and Collins follows right behind them. Russell puts Jon in the back seat of her car.

ROXY

I know that you guys won't go easy on Jon, but is it okay if I go with you and talk with him about the severity of his illness?

RUSSELL

Sure. I don't see why not.

ROXY

Thanks.

RUSSELL

No problem.

Roxy grins at Russell and joins Jon in the back seat of Russell and Manson's car.

Roxy's parents are so happy about the fact that their daughter is safe. They walk over to the police car and as Roxy rolls down the window in the back seat...

JERRY

Oh mija. I'm so glad that you are okay.

REBECCA

Your father and I were afraid you would have had another incident like you did with Eric seven years ago.

ROXY

Mami. Papi. Trust me. I will be all right...and so will Jon.

Roxy's parents and Roxy herself grin at each other.

GRANT

(speaking into his cell  
phone)

Ben?

OWENS (PRE-LAP)

Yeah? Is everything okay?

GRANT

Yeah. Everything's okay. The girl has been rescued and Matthews has been apprehended. Thanks for all your help.

OWENS (PRE-LAP)

No problem, Ed. I was glad to help.

Everyone is still outside among the plethora of police cars. THUNDERCLAPS are heard as the rain continues to fall.

END OF FLASHBACK

INT./ESTAB. A HOSPITAL ROOM - NIGHT (SEPTEMBER 1994)

Jon is in his hospital bed with his head against the pillow.

His VOICEOVER speaks.

JON (V.O.)

Well, that's my story. Roxy was safely back with her parents and I have spent the past four months and five days here in a hospital room at Bellevue.

A brief pause.

JON (V.O.) (CONT'D)

The cops found out there were no bullets in the gun that I had bought.

(another brief pause)

After I was arrested and went to court, Roxy and her parents had testified that I was not in my right mind when I kidnapped her, so the presiding judge sentenced me to four months in a psychiatric hospital...Bellevue to be exact.

JON (V.O.) (CONT'D)

(emphasizes calmly)

During my stay here, I have been speaking to a social worker about my life...and I must say...it has gone pretty well...

Roxy stands in the doorway of Jon's hospital room and KNOCKS on it three times.

Jon looks in the direction of the hospital door and is surprised to see Roxy in the doorway and then, Jon grins.



JON (V.O.) (CONT'D)  
 ...because Roxy kept her promise  
 and visited me during my stay here.

Roxy calmly walks over to Jon's bed and stands in front of it.

ROXY  
 How are you holding up?

JON  
 I'm okay. I'm doin' a hell of a lot  
 better than I did four months and  
 five days ago.

ROXY  
 That's good to know.

The two friends continue to talk MOS and...

JON (V.O.)  
 It's amazing that Roxy and I had  
 become friends now when we were as  
 different as night and day four  
 months earlier.  
 (a brief pause)  
 She and Ray Caldwell are now a  
 couple. Yesterday, Roxy had told me  
 that and I told her that I was  
 happy for her. I guess I can  
 honestly say: My life is slowly  
 getting better.

FREEZE FRAME on Jon as he smiles.

ERNIE ANASTOS (V.O.)  
 And on a darker note, the following  
 story is one of deep sadness. Jon  
 Matthews, a twenty-two year old  
 student of Columbia University, had  
 become the victim of a drive-by  
 shooting after a four month stay at  
 Bellevue.

(a dramatic pause)  
 Jon was quickly taken to the local  
 emergency room where the response  
 team tried to revive the young  
 victim, but success was not meant  
 to be.

(another dramatic pause)  
 Jon died on the operating table...  
 at exactly midnight.

(MORE)

ERNIE ANASTOS (V.O.) (CONT'D)  
The killer, who was responsible for  
the shooting as well as the rest of  
the gang members who were also in  
the car, are currently in police  
custody.

A dramatic pause is heard...and then...

JON (V.O.)  
(unhappily)  
Well...what did you expect in this  
story...a happy ending?

FADE TO BLACK.

CHYRON

TITLE CARD: "THE WRITER OF THIS MOVIE SUFFERS FROM  
SCHIZOPHRENIA."

END CREDITS ROLL and MUSIC PLAYS.

FADE OUT.