

THE PUPPETEER

A Screenplay by

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FADE IN:

EXT. SOMEWHERE IN THE ATLANTIC OCEAN - DAY

Kate, a Caucasian woman with long, brunette hair in her mid-thirties, splashes around in the water trying to keep her head above the surface. She is panic stricken - her arms and legs kick out but it isn't helping one bit.

KATE

Oh god! Help me! Help me!

Water enters her mouth with every cry for help and gasp for air. After a few moments she disappears under the water.

EXT. UNDERWATER - DAY

She reaches for the surface but no matter how hard she tries to stop the plunge, she just continues to descend further and further into the darkness. Bubbles fly out of her mouth as she futilely shouts for help. Her eyes begin to close but spring open when she notices a bloom of jellyfish gliding towards her. Once they reach her they wrap their oral arms around her and begin to calmly stroke her all over.

She smiles and looks around in absolute ecstasy at the bright red, purple, yellow, orange, lime green and pink lights that are emanating from their bells.

The sun begins to shine brightly as they start to ascend to the surface. She closes her eyes to protect them from the rays and throws her head forward as she reaches the surface...

INT. WOMB - DAY

...and then reappears as a fetus. She is nine months old and enjoying the food passing through the umbilical cord. After several moments she rolls over.

FADE TO BLACK.

TITLE CARD: BASED ON TRUE EVENTS. NAMES AND LOCATIONS HAVE BEEN CHANGED TO PROTECT THE IDENTITIES OF THOSE BEING PORTRAYED.

TITLE CARD: THE PUPPETEER

INT. THE DI NATALIE'S HOME/BATHROOM - DAY

Kate stands at the sink in her dressing gown brushing her teeth.

JUMP CUT TO:

INT. THE DI NATALIE'S HOME/BATHROOM - MOMENTS LATER

She sits on an edge of the bathtub blow drying her wet hair.

JUMP CUT TO:

INT. THE DI NATALIE'S HOME/BATHROOM - MOMENTS LATER

She stands in front of a mirror applying make up.

JUMP CUT TO:

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - MOMENTS LATER

She stands by her closet buttoning up a light, blue blouse. She wears a black skirt, black stockings and has her hair tied in a long ponytail.

INT. THE DI NATALIE'S HOME/UPSTAIRS - DAY

She walks along the landing and towards the stairs. Voices can be heard downstairs.

INT. THE DI NATALIE'S HOME/KITCHEN - DAY

Sitting at the table digging into bowls of chocolate breakfast cereal are a thirteen year old brunette girl and a fourteen year old boy with short, black hair. Both kids are black but have light skin tones. Their names are Alicia and Bartholomew.

KATE (O.S.)
Good morning.

She walks into the kitchen and begins to make a cup of coffee. An attractive, black man with a shaved head and a stylish beard looks up at her from behind a newspaper he is reading and takes a bite of toast. This is Anthony.

ANTHONY
Good morning.

ALICIA
Good Morning.

BARTHOLOMEW
Good Morning.

Anthony is in his mid-thirties, he is wearing grey track pants and a vest that shows off his muscular physique.

KATE
How is everyone?

BARTHOLOMEW
Good.

ALICIA
Good.

KATE
That's what I like to hear.

ANTHONY
We were just discussing A Tale of Two Cities. They have only just told me now that they are studying it at school.

KATE
Oh, I knew.
(to the kids)
Why didn't you tell your dad?
That's his favorite book.

ANTHONY
Well, one of many.

BARTHOLOMEW
I don't know really. It just never came up.

ANTHONY
Okay - let's make a deal. Anytime you get a new book to study this semester - tell me and we will do some critical reflection.

ALICIA
Deal.
(beat)
We have some really interesting books coming up.

ANTHONY

Cool.

He takes another bite of his breakfast.

ANTHONY (CONT'D)

What are the titles?

ALICIA

Well...

Kate walks out of the room.

EXT. OUTSIDE OF THE DI NATALIE'S HOME - DAY

The kids get into the back of a sleek, pristine, white sports car.

Anthony and Kate are stood next to the driver's door.

ANTHONY

Have a great day.

KATE

You too.

(beat)

Can't wait to hear the finished piece when I get back.

ANTHONY

I hope you love it - it only matters if you love it.

They peck each other on the lips.

KATE

Of course I will, your talent never ceases to amaze me.

(to the kids)

Have a nice day.

BARTHOLOMEW

You too.

ALICIA

And you.

She walks over to a cool, shiny, black sports car and gets in it. They both drive down a long driveway and out of their gated residence.

INT. CAR - DAY

Kate is at a barrier. She presses a button on the door and the window opens.

She pulls a pass card out of her pocket and swipes it down a sensor. The barrier raises and she drives into a parking lot.

EXT. UNIVERSITY CAMPUS/STAFF PARKING LOT - DAY

She locks her car, walks out of the parking lot, passes underneath a grand archway and walks through a...

EXT. UNIVERSITY CAMPUS/COURTYARD - CONTINUOUS

...beautifully kept courtyard. There are tall oak trees, luscious areas of green grass and students scattered all around the place.

VARIOUS SHOTS:

- A) A group of five play frisbee.
- B) Two guys are having a game of Dungeons and Dragons.
- C) A couple sit kissing on a bench.
- D) There are a few students lying on their stomachs looking at their course books.
- E) Students walk together laughing and joking.

Kate walks with an air of confidence to a building on the other side of the courtyard.

INT. UNIVERSITY CAMPUS/SCIENCES BUILDING - DAY

She walks down a marble floored hallway until she reaches a double door.

INT. UNIVERSITY CAMPUS/SCIENCES BUILDING/LECTURE THEATER - DAY

Inside are two and a half dozen students sitting in chairs with adjustable tables. They all stop talking when Kate walks into the room.

KATE
Good morning everyone. Could you
all turn to page 232 of your text
books please?

Students open their books and start turning pages. She pulls the cover off one of the black boards, picks up a piece of chalk, writes "White Privilege" onto it and then turns to face her class.

KATE (CONT'D)

Just take ten minutes to think about the privileges we have as white people. Everyone who isn't white, please think of what your white, colleagues privileges are.

(beat)

Why do us white folk have these privileges? How did we obtain so much privilege? Is white privilege even real? You can work in pairs or you can reflect by yourself but please be ready to defend your opinions in an intelligent and respectful way.

(beat)

Okay, your ten minutes starts now.

The students begin to discuss the topic. Kate walks amongst them; every now and then stopping to listen to someone's opinion.

EXT. STREET - DAY

Two hundred or so people walk down the street holding placards and chanting loudly.

We close in on a seventeen year old Kate walking alongside her parents - Patty and David Oppenheimer. All three are chanting loudly.

THE OPPENHEIMERS

Hey hey, ho ho, racist cops have to go! Hey hey, ho ho, racist cops have to go!

They are marching predominately with African-Americans, the occasional white protester can be seen.

THE OPPENHEIMERS (CONT'D)

Hey hey, ho ho, racist cops have to go! Hey hey, ho ho, racist cops have to go!

The police have made a roadblock at the end of the street.

POLICE CHIEF
(into megaphone)
Everybody disperse now!

PATTY
Look at yourselves and your wicked
cruelty!

DAVID
Acknowledge your blatant, racial
behavior now!

Lots of other people shout at the police.

POLICE CHIEF
(into megaphone)
Disperse now!

An African-American man in his forties stands on top of a car, he holds a megaphone to his lips.

AFRICAN-AMERICAN PROTESTOR
We will not stand down! No, we
won't stand down! We will fight for
respect and equality until we take
our final breaths! My brothers and
sisters are sick and tired of the
treatment we receive from the
police every day of our lives! No
more brothers or sisters will be
murdered because of the color of
their skin! No sir, no ma'am, not
today, not tomorrow, not anytime!

The crowd cheers.

AFRICAN-AMERICAN PROTESTOR (CONT'D)
We aren't going anywhere, until the
three officers who killed our
unarmed brother are stripped of
their badges, stripped of their
powers to kill black folk and
stripped of their freedom!
(beat)
I swear, in god's name, we will not
back down and we will be heard! Oh
yes sir, we will be heard!

He drops the megaphone and the crowd roars in support of him.

KATE
Hey hey, ho ho, racist cops have to
go!

Her parents smile with pride.

THE OPPENHEIMERS

Hey hey, ho ho, racist cops have to
go! Hey hey, ho ho, racist cops
have to go!

All the protesters begin to clap their hands.

POLICE CHIEF

(into megaphone)
Everyone go home now!

The protesters continue to clap and chant.

EXT. THE OPPENHEIMER'S HOME/GARDEN - DAY

It is a bright, warm, sunny morning. Patty and Kate are kneeling in the shade of an oak tree talking to each other in ASL (American Sign Language). Patty signs "What did you do last weekend?". Kate replies by signing "I went on a protest march with my parents, what about you?"

PATTY

For "march" as in "we are going on
a march" you sign it like this...

She signs the word.

KATE

I signed the month didn't I?

PATTY

Yeah. But learning the homosigns
takes time, you are doing really
well.

Patty signs "What are your plans for this week?". Kate begins to sign her plans.

INT. RESTAURANT - NIGHT

The Oppenheims are sat in a five star restaurant. They have just started their oyster appetizers.

A live, Jazz band is performing a really soulful rendition of "Strange Fruit".

INT. SYNAGOGUE - DAY

Kate walks around a beautiful and well kept synagogue with her Dad and an elderly Rabbi.

RABBI

Your very kind donation will be used to create a garden where we can come together and enjoy beautiful times with our friends and families and also find time for reflection.

(beat)

We will put the rest of the money in our savings accounts so that we can renovate the north window in the future.

DAVID

How much do you have saved up?

RABBI

Over the last seven months we have raised \$3,000.

DAVID

How much more do you need?

RABBI

Roughly, \$10,000.

David stops walking, reaches into his pocket and pulls out a cheque book.

DAVID

I'll write you a check for \$10,000 my friend. A new window will look amazing.

The Rabbi holds David's hand.

RABBI

Your generosity knows no limits Mr. Oppenheimer, thank you so much.

DAVID

Please, call me David. God has always walked beside me and I'm extremely grateful to him for allowing me to help people.

He signs the check and hands it over to the Rabbi.

DAVID (CONT'D)
It would be my honor to come visit
you again when it has been
installed.

The Rabbi looks at Kate.

RABBI
You have an amazing father young
one.

KATE
I know sir.

She smiles.

INT. CAR - DAY

Driving.

Patty and Kate are on a freeway.

PATTY
You coming in today will be so very
beneficial and enlightening.
(beat)
I am extremely excited for you, are
you excited?

Kate smiles.

KATE
Yes, very.

Patty smiles.

EXT. PARKING LOT - DAY

They get out of the car and walk towards the entrance of a
large, one level school.

INT. SPECIAL NEEDS SCHOOL/CLASSROOM - DAY

Kate sits on a comfy sofa watching her Mom and school support
staff bring a dozen teenagers into the classroom with varying
special needs. Some students are in wheelchairs whilst others
have to hold an assistant's hand to find their seat at the
table. Some laugh and giggle, a few make chirping noises and
others verbalize happily to themselves.

Patty ushers Kate over. She stands up and walks confidentially to them.

PATTY

Good morning class. It is lovely to see you all again and I hope you all had a great weekend.

(beat)

I have brought my daughter Kate in today. She is going to assist you guys with your work.

(to Kate)

Say hello to my friends Kate!

KATE

Hello everyone. It is nice to be here today.

Some students verbalize.

PATTY

(to one of the students)

I knew you would think she was pretty Travis!

(beat)

Right, who can tell Kate what we did last lesson?

Patty walks around the group and all of a sudden kneels down by a student in a wheelchair. His fingers are gnarled and his eyes are fixed on the floor. She grabs a plastic sheet with the alphabet printed on it off a table, places it in front of him, places her arm under his, grasps his hand and watches him point to letters.

PATTY (CONT'D)

Stanley is saying "We were talking about our ambitions and dreams for the future".

(beat)

Thank you Stanley.

She walks around the class.

PATTY (CONT'D)

I was very excited to hear about some of your dreams last week.

(beat)

Who would like to speak next?

Kate watches on in awe.

INT. SPECIAL NEEDS SCHOOL/CLASSROOM - DAY

Patty is packing away stationary and Kate is washing up paint pots and brushes.

KATE

Mom?

PATTY

Yeah.

KATE

Can I ask you something?

PATTY

Of course you can.

KATE

The students you teach... Do they understand what is going on?

PATTY

Oh yes, very much so.

KATE

But... to me, they don't appear to be listening and... they cannot actually talk.

Patty sits down at the table.

PATTY

Come sit with me a moment.

Kate sits down next to her. Patty picks up an alphabet sheet.

PATTY (CONT'D)

So, me and my team are trained in a technique called facilitated communication.

(beat)

We act as advocates or vessels for the voiceless so they too can be active members of society.

(beat)

The majority of people in society are too quick to label students like ours as stupid or mentally retarded. It is so offensive to treat these students like oversized babies because they are not. They are people with the ability to think critically, creatively and intelligently.

(MORE)

PATTY (CONT'D)

They are humans just like you or I.
But because they do not communicate
in a "normal" way, a way that
society is not use to, they are
left on their own to just...
vegetate. Forced to be trapped in
their own minds with no way of
expressing themselves. Just thrown
to the side like the runt of a
litter.

Kate begins to cry.

PATTY (CONT'D)

Oh sweetheart! Don't cry!

Patty places a hand on her shoulder.

KATE

Why is there so much injustice in
the world Mom?

PATTY

Aw Kate. You are such a beautiful
soul.

She hugs her.

PATTY (CONT'D)

Humans have the ability to be
incredibly kind but also so
incredibly cruel.

(beat)

But it is up to open minded,
intelligent individuals like
yourself, your father and my
colleagues to fight against the
unjust and the wicked and help
those who need help the most.

Patty kisses her daughter on the lips.

PATTY (CONT'D)

You are such a nice person, never
change.

(beat)

Have you enjoyed your time today?

KATE

Yes, so much.

PATTY

I knew you would dear.

(beat)

(MORE)

PATTY (CONT'D)
Hey, let's get a Denny's on the way
back! Or shall we have a Wimpy?

KATE
I could go for a Denny's.

PATTY
Denny's it is.
(beat)
Okay kiddo, let's get this tidying
up finished.

They stand up and continue to clean up.

INT. THE OPPENHEIMER'S HOME/LIVING ROOM - DAY

David and Patty sit on the sofa and Kate stands in front of them holding an envelope.

DAVID
Come on Kate! The anticipation is
killing me!

KATE
I'm too scared Dad!

PATTY
Come on girl! Get it open! We'll do
a drum roll.

She and David start tapping the sofa. Kate takes a deep breath, rips the envelope open, pulls out a piece of paper and begins to read it silently.

DAVID
Well?!

KATE
I got in!

Her parents leap to their feet and cheer. Kate hugs them both.

PATTY
Let's go get ice cream!

DAVID
Yeah!
(to Kate)
Congratulations! I never doubted
you for a second! Well done!

PATTY
 Yes, well done sweetheart! We're so
 proud of you!

They high five and excitedly walk out of the room.

INT. CAFE - DAY

Kate sits at a table with two pretty, young women called Anna and Stacey.

She signs to them - "I got into college!".

Stacey signs - "Oh my god, congratulations!".

Anna signs - "That is excellent news!".

Stacey - "We will have to celebrate!".

Kate - "I want to thank you for always being there for me, supporting me and educating me. I would like you to both visit me as much as you can".

Stacey - "It is my pleasure".

Anna - "Mine too".

Stacey - "We can't wait to visit you and see all the cute college guys".

They all laugh.

INT. COMMUNITY HALL - DAY

Kate and ten others sit at a table with pieces of paper in front of them, they are feeling lines of braille. When Kate has read a section, she translates it into words on another piece of a paper.

A blind man with a cane stands up and faces them all.

BRAILLE TEACHER
 Okay - times up. Who knows what the
 first section says?

KATE
 Yes sir.

BRAILLE TEACHER
 Go for it Kate.

KATE

It says "When forty winters shall
besiege thy brow and dig deep
trenches in thy beauty's field".

BRAILLE TEACHER

Excellent.

(beat)

And section two anyone?

She smiles to herself and puts a tick by her answer.

INT. SPECIAL NEEDS SCHOOL/CLASSROOM - DAY

Kate sits holding the hand of a young man with severe
Cerebral Palsy. His name is Jessie.

PATTY

So, who would like to share their
thoughts next?

Jessie begins to tap his alphabet sheet.

PATTY (CONT'D)

Yes Jessie.

Kate guides his hand around.

KATE

I think the author looks to create
a discussion about free will; like
is the term "free will" just an
abstract concept etc.

PATTY

What do you think Jessie? Is there
such a thing as free will?

Kate continues to guide his hand.

INT. CAR - DAY

Moving.

Kate is sat in the back of the car with half a dozen
suitcases. David is driving and Patty is holding her hand out
of the window feeling the warm breeze hit her skin.

INT. UNIVERSITY CAMPUS/DORMITORIES - DAY

David, Patty and Kate carry suitcases down a dorm corridor. Other female students and their parents can be seen walking up and down carrying boxes, suitcases and various other miscellaneous objects.

EXT. UNIVERSITY CAMPUS/PARKING LOT - DAY

Kate hugs her parents.

PATTY

Well, have a brilliant time and we will see you in a few weeks.

DAVID

Just spend your time having fun Kate. The first year doesn't count.

(beat)

Also, don't buy your course books from the university get them second hand from somewhere in town.

PATTY

Yeah - go to as many parties as you can, go to discos and bars in town, join loads of societies!

KATE

Ah I love you guys!

PATTY

We love you too!

They let go of her and walk towards their car.

DAVID

Have fun! You deserve it!

PATTY

If you need anything just call us, alright?

KATE

I will!

They get in the car, put their seatbelts on, start the engine and begin to drive away.

Kate waves goodbye.

EXT. STREET - NIGHT

Kate is walking down the street with three other young women. They are all laughing and joking with each other.

FRIEND #1

As if you said that to him!

KATE

I had too, he is such a sexiest pig!

FRIEND #2

He's cute though!

FRIEND #1

(laughs)

Okay that is just wrong!

KATE

Ewww! No he isn't! He might be muscley but he has no respect for women .

FRIEND #4

Come on Kate. Just admit it, he is hot!

KATE

Okay - he is attractive. But...

FRIEND #3

She admits it!

KATE

I do but he is a misogynist and I do not want a man like that in my life... ever!

FRIEND #1

Yeah, if you women want to remain part of the old, white, rich male hierarchical structure that has been in place for hundreds of years in this country to suppress strong, minded and independent women like Kate and I then so be it.

KATE

It isn't just women - it is people of color, disability, religion, sexuality. The list goes on.

FRIEND #4

Remind me to never go on a night
out with two philosophy and ethics
students again.

They all laugh.

FRIEND #3

Here it is.

She points to a bar with a large queue outside. The sound of
live jazz travels out of the bar's open door and windows.

FRIEND #3 (CONT'D)

Follow me.

They walk to the front of the queue and over to a couple of
doormen. Kate and her friends all show them free, entry
passes and then go inside.

INT. JAZZ BAR - NIGHT

They walk over to a round table and take a seat.

A saxophonist and two trumpet players perform an upbeat piece
on a stage a few feet in front of them.

Everyone who is watching is either nodding their heads or
tapping their feet in time with the music.

INT. JAZZ BAR - LATER

Kate is drinking a coke, smoking a cigarette and making idle
conversation with her friends whilst waiting for the next
band to start.

KATE

(to friend #3)

They're coming next week.

FRIEND #3 (O.S.)

It has been a long time since they
came to visit.

KATE

It has been but they are doing some
really great work. They said they
were going on three marches
tomorrow and...

The lights begin to dim and four African-Americans in grey
suits come out onto the stage.

They take their positions and begin to perform a slow, melancholic rendition of "Dream a Little Dream of Me". They're no longer in the room they are lost in the music as are the audience.

Kate keeps her eyes fixed on the trumpeter. It is her future husband and father to her children, Anthony Di Natalie.

She closes her eyes and slowly sways side to side.

INT. OUTSIDE BAR - NIGHT

Kate is lent up against the wall having a cigarette. A few moments later, Anthony comes around the corner, leans up against the wall, pulls a cigarette out of his pocket, lights it and then begins to smoke it.

Kate glances over at him. He is extremely handsome and has a kindness in his eyes.

KATE

I really enjoyed your performance.

He slowly turns to look at her.

ANTHONY

Thank you.

KATE

You're welcome, I should thank you.

ANTHONY

I haven't seen you around here before.

KATE

I'm kinda new to the area. I moved here six months ago for college.

ANTHONY

Oh really? What are you studying?

KATE

Philosophy and ethics.

ANTHONY

I'm studying literature.

KATE

Here?

ANTHONY

Yes ma'am. Second year.

KATE

We may have met before then.

ANTHONY

No, I would have remembered meeting you.

KATE

Oh really? Why's that?

ANTHONY

Let me tell you after our fourth date.

Kate smiles.

KATE

How long have you been playing?

ANTHONY

Since I was eight.

(beat)

When I heard Mr. Armstrong for the first time, I fell in love and ever since then I have been trying to emulate him.

KATE

Why emulate him? Be you, show your talent.

ANTHONY

What's your name?

KATE

Kate. What about you?

ANTHONY

Anthony.

She finishes her cigarette.

KATE

Well Anthony, thank you for a lovely evening.

ANTHONY

You're most welcome Kate.

She smiles and turns to walk away.

ANTHONY (CONT'D)

Kate?

KATE

Yeah.

ANTHONY

Are you doing anything tomorrow night?

KATE

I am. I have something planned.

ANTHONY

Pity.

KATE

Perhaps you can think of a reason I should cancel though?

ANTHONY

Well, you will have to tell me after drinks tomorrow night whether it was worth you cancelling your plans.

KATE

Hmm, I would love to find out. I think 7.30 sounds like a great time to find out.

ANTHONY

Me too.

KATE

Okay. I guess I'll see you here tomorrow then.

ANTHONY

I guess you will.

(beat)

Have a good night.

He puts out his cigarette and walks away. Kate smiles to herself and then leaves the area.

INT. UNIVERSITY CAMPUS/SCIENCES BUILDING/LECTURE THEATER - DAY

Students are packing away their books, note pads, stationary etc whilst Kate rubs "White Privilege" off the board. She turns around, opens up a notebook on her desk and begins to write in it.

A tall, young, African-American man with cornrowed hair approaches Kate. His name is Simeon.

SIMEON
Excuse me ma'am.

She looks up at him and smiles.

KATE
Hello there.

SIMEON
My name is Simeon Craig. I just wanted to say I won't be in for tomorrow's afternoon lecture, is it okay if you put me down as absent please?

KATE
Yeah of course, thanks for letting me know.

She opens another notebook.

KATE (CONT'D)
What should I put down?

SIMEON
It is for family reasons.

She writes a note.

KATE
Okay, thanks Simeon. Will you be in Wednesday?

SIMEON
Yes ma'am, I just can't make tomorrow afternoon.

KATE
Okay - I'll see you Wednesday.

SIMEON
Thanks, have a nice day.

KATE
You too.

He walks out of the lecture theatre.

EXT. ALLEYWAY - DAY

Simeon walks down a dark alleyway. The walls are covered in graffiti, there is glass on the floor and used crack pipes are dotted around the area.

EXT. PROJECTS - DAY

He walks up a staircase and past several apartment doors until he reaches his home.

Below him, four black men are having a barbecue and drinking beer. One of the men, Ray, looks up at Simeon.

RAY

Simeon! What's good man?

SIMEON

S'all good Ray, you good?

RAY

Can't complain brother. Look me and the guys are having some chicken and hot dogs. You, yo Momma and Jarrell can come chill wid us if you like.

SIMEON

Sounds good to me. I'll ask.

RAY

'Ite man.

Simeon opens the door and enters the apartment.

INT. THE CRAIG'S APARTMENT/KITCHEN - DAY

A slightly overweight, African-American women in her late forties sits reading a magazine to her son at the kitchen table. Her name is Edna and his name is Jarrell. He sits in a wheelchair - he is very skinny, his arms and legs are withered, his fingers are turned in and his eyes focus on a ceiling light.

EDNA

(reading)

...Lastly, cover in breadcrumbs and then fry for fifteen minutes.

(beat)

Boy, you know what we are having for dinner tomorrow don't you?

He verbalizes.

Simeon walks into the kitchen.

SIMEON

Hey.

EDNA
Hey baby. You had a good day?

SIMEON
Sure have.

He rubs his brother's cheek.

SIMEON (CONT'D)
Ray, is downstairs with a few friends. He said we can join them for a barbecue.

EDNA
What'd you think Jarrell? Sound good to you?

He verbalizes.

EDNA (CONT'D)
(to Simeon)
Just help me put some pants on him.
(to Jarrell)
Its been to hot for pants today ain't it baby? But we can't be showing your goods off to the neighbours can we?

She stands up.

INT. THE CRAIG'S APARTMENT/LIVING ROOM - DAY

Jarrell is on the floor, he now has pants on.

Simeon bends over, lifts his brother up into his arms and carries him out of the apartment.

Edna folds the chair up and follows them.

EXT. PROJECTS - DAY

The Craig family and their friends sit eating hot dogs, drinking beer and laughing. Music blasts out of a boom box.

INT. THE DI NATALIE'S HOME/LIVING ROOM - NIGHT

Kate and Anthony sit on the sofa watching television.

KATE
I had that dream again last night.

ANTHONY
 Oh really?
 (long pause)
 Are you feeling okay? Do you want
 to talk to the doctor tomorrow?

KATE
 No.
 (beat)
 I didn't drown this time.

ANTHONY
 Well, that's good.

Anthony holds his hand out to her and she takes hold of it.

KATE
 I'm just going to go and do some
 writing.

ANTHONY
 Oh okay, I was just going to go
 to bed.

KATE
 I have just got to get these
 thoughts down.

She lets go of his hand, gets up and walks out of the room.

INT. THE DI NATALIE'S HOME/STUDY - NIGHT

QUICK SHOTS:

- She turns on the stereo.
- Sits down at a desk and switches a computer on.
- Begins to quickly touch type sentences onto a word processor.

INT. THE DI NATALIE'S HOME/STUDY - DAY

Kate's eyes are red and baggy but she seems wide awake as she types the last paragraph of her new book. There is a knock at the door, it then opens and Anthony sticks his head inside the room.

ANTHONY
 Good morning, would you like a cup
 of coffee?

KATE

No thanks. Could you drop my agent a message please? I don't want to lose my chain of focus.

ANTHONY

Sure.

He leaves the room.

INT. BOOK SHOP - DAY

About two dozen people sit on plastic chairs facing a stage where Kate and an interviewer are sat on comfy chairs discussing her new book "The Most Silent of Us All". A large picture of the book cover is positioned behind them.

INTERVIEWER

(into microphone)

...and has been a topic of discussion among psychologists, scientists, philosophers for some time. Could you just explain what your new book looks to address for anyone here today that does not know?

KATE

(into microphone)

Yes of course. I have worked with people with a wide range of disabilities for many years and during my time doing so, I have noticed a serious lack of effort and urgency to allow these individuals to become active members of society. I aim to address the inaccuracies related to the depictions and thought streams surrounding disabled people and the ever increasing reluctance for inclusivity. Change is incredibly slow and to me it seems that the 'higher powers' in society are more than happy to carry on repressing disabled people.

INTERVIEWER

(into microphone)

You make extremely interesting points throughout the book but one aspect that really got me thinking was your theory that black, disabled people are the most repressed members in a modern day first world society. Would you be able to elaborate slightly on this point to give readers an insight into a fascinating aspect of your research?

KATE

(into microphone)

Yes, the way I see it is black people have been repressed for hundreds and hundreds of years and continue to be so even now. It is an inconvenient truth for many, and many people will argue that black members of society have as much chance in life as their white counterparts - this is simply not true and a typical ostrich reaction by many white people. So, with black men in society struggling to obtain work or get sustained work, be more likely to be victims of police brutality and racist and or prejudice attacks. Then it makes sense that a black, disabled man will have the most difficult time becoming an accepted member of society.

INTERVIEWER

(into microphone)

I will have stop you there because I'm sure your readers cannot wait to read more of your fascinating and thought provoking book.

(beat)

You will be signing copies correct?

KATE

(into microphone)

I sure will be.

INTERVIEWER

(into microphone)

Excellent. Thank you very much Kate.

The audience applauds.

KATE
(into microphone)
Thank you.

INT. BOOK SHOP - LATER

There is long queue waiting to meet Kate; who is sat at a table with copies of her new book. She greets each customer with a smile and a signature on the inside page of their copy.

FADE TO BLACK.

INT. THE CRAIG'S APARTMENT/BEDROOM - DAY

Simeon and Edna are getting Jarrell dressed.

JUMP CUT TO:

INT. THE CRAIG'S APARTMENT/KITCHEN - DAY

Edna feeds him a bowl of cereal.

JUMP CUT TO:

INT. THE CRAIG'S APARTMENT/KITCHEN - LATER

She brushes his teeth.

JUMP CUT TO:

EXT. PROJECTS - DAY

Simeon pushes his brother and Edna follows them. Once they get to the stairs Simeon picks Jarrell up out of his wheelchair and carries him down the stairs. Edna brings the wheelchair down and Simeon puts him back in it.

This is definitely not the first time they have had to do this as it is quick and stress free.

They carry on walking.

EXT. STREET - DAY

They wait at a bus stop.

JUMP CUT TO:

EXT. STREET - DAY

A bus arrives and drops down to street level. Simeon pushes Jarrell onto the bus whilst Edna pays.

INT. DENTIST - DAY

Simeon lifts Jarrell into the dentist's chair, sits down next to him and pulls his hands away from the dentist as she performs a check up.

INT. UNIVERSITY CAMPUS/CONFERENCE ROOM - DAY

Kate and fifteen other members of the sciences faculty sit around a large table. She takes a sip of water.

KATE

(confidently)

Hi everyone - so I would just like to prepose that we create extra curricular classes for the students.

(beat)

Classes where we spend an hour or two teaching the students new techniques. For example, Luke and Frazier, you may want to start a counselling class where students learn the fundamentals of counselling. The classes wouldn't add to a student's final grade but it would be more of an opportunity to broaden students' minds.

(beat)

I was thinking that I could teach sign language, how to read and write in braille and or facilitated communication.

(beat)

We don't know who these students know in their private lives, so for example - there may be a student who would like to sign with their deaf cousin.

FACULTY LEADER

Thank you Kate. I think this is a good idea; it isn't something I would be against seeing or implementing.

BIOLOGY LECTURER

Yeah - I agree. It could be really beneficial.

PSYCHOLOGY LECTURER

Yeah, I like the idea - I am trained in aversion therapy so I would be more than happy to organize a class that looks at teaching students aversion techniques.

FACULTY LEADER

Great, if you have an idea, CC me in any communications re classroom bookings etc.

(beat)

Okay, moving on to the next point on the agenda.

Kate smiles to herself.

INT. UNIVERSITY CAMPUS/SCIENCES BUILDING/LECTURE THEATER - DAY

Kate stands in front of the class.

KATE

Alright, good work today everyone. Thank you for being translucent and forthcoming with your opinions as always.

(beat)

Before you all go I would just like to inform you of a new extra curricular workshop that I will be running Wednesdays from 6 to 8. It is suitable for those that may be interested in working with people with communication issues or those that know an individual who you may struggle to communicate with.

(beat)

(MORE)

KATE (CONT'D)

I will be teaching a technique called facilitated communication which allows people that are non-verbal to communicate and express their feelings.

(beat)

If you are interested, just drop me an email and I would be delighted to see you next Wednesday.

(beat)

Okay, have a fun weekend.

Students begin to pack up their things and then start to disburse from the room.

Simeon walks up to Kate.

KATE (CONT'D)

Hey Simeon.

SIMEON

Hi Kate, I would be really interested in attending your Wednesday evening class.

KATE

Oh really? That's excellent.

(beat)

So, are you considering a career in that field or...

SIMEON

I'm not sure ma'am but my younger brother has Cerebral Palsy and cannot talk.

(beat)

It would be awesome if there was a way he could communicate with me and Mom.

KATE

Ah right, okay! Definitely come on Wednesday then.

SIMEON

Sure, see you next week.

KATE

Have a good weekend Simeon.

SIMEON

You too.

He walks out of the room and Kate begins to pack her laptop away.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - NIGHT

Kate sits in bed reading a book and Anthony is putting on his pyjamas. After a few moments he gets into bed, sits beside her and looks at his cell phone.

ANTHONY

Hmmm, it is the Big Summer Cookout on Sunday.

KATE

Yeah... Did you forget?

ANTHONY

Kinda, just didn't realize it was coming up already.

(beat)

Did they ask you to bring anything this year?

KATE

Yeah, they asked if I would make fiery hot wings again.

(beat)

Do you remember when Bart tried one before we went to last years cook out?

They laugh.

ANTHONY

Yeah.

(mimicking Bart)

"Mom, Mom, where's the milk?! I need milk!".

They laugh again.

ANTHONY (CONT'D)

Well, that'll be fun I'm sure.

He puts his cell phone on the side and sighs.

ANTHONY (CONT'D)

Are you tired?

KATE

Erm, not really.

ANTHONY

Me neither.

(beat)

Why are we in bed at 9.30 on a Friday night if we aren't tired?

KATE

Because... we are getting old.

ANTHONY

Mmmm.

He stares at the ceiling for a few moments and then places a hand on her right breast and begins to massage it. She places a hand on his neck.

KATE

Not tonight.

He pulls his hand away, returns to staring at the ceiling and begins to whistle.

KATE (CONT'D)

Shhh.

He kisses her neck. She puts her book down and stares at him. They smile at each other.

KATE (CONT'D)

Not tonight hun.

Anthony sighs.

ANTHONY

Okie dokie.

They both lie down and roll onto their sides.

KATE

Good night.

ANTHONY

Good night.

She switches the lamp off.

EXT. CITY PARK - DAY

The sky is bright blue and there isn't a cloud in sight. The sun shines brightly onto a mass gathering below. Men, women and children of all ages walk around smiling, laughing, playing and or eating tasty looking food from various stalls positioned around the park.

Close in on Anthony. He is lying down on a patch of luscious, vibrant, green grass hugging Bart.

Alicia runs over to them.

ALICIA

Hey.

ANTHONY

Howdy. How's it all going?

ALICIA

Mom has completely sold out.

ANTHONY

Ah, well done her!

(beat)

What is she doing now?

ALICIA

She's helping Mrs. Jenkinson serve the chilli.

ANTHONY

Ok... have you eaten anything good?

ALICIA

Two wings, a burger and two hotdogs.

ANTHONY

Damn girl! Good going.

(beat)

I will have to make you run around the house fifty times later.

BARTHOLOMEW

You have had a lot to eat too Dad.

ANTHONY

Shut up boy, don't tell her!

ALICIA

Fatty, fat fat!

ANTHONY

That's it.

(beat)

Go defend my honour Bart.

Bart stands up and runs after Alicia. They run around screaming and laughing.

Anthony sits up and watches them proudly.

INT. CHILLI STALL - DAY

Kate breaks up some nachos into a plastic tray, dunks a ladle into a steaming pot of chilli, removes it, pours it on the nachos, grates some cheese on top and adds a generous spoonful of guacamole and sour cream.

KATE
One chilli coming up!

She hands it over to a customer.

KATE (CONT'D)
Have a nice day!
(beat)
Next please!

Next in line is Simeon. They both look slightly surprised when they see each other.

KATE (CONT'D)
Oh hey Simeon! How're you?

SIMEON
Hey, good thank you.

KATE
What can I get you?

SIMEON
Two trays of chilli please.

KATE
Sure thing.

He puts his hand in his pocket.

KATE (CONT'D)
Don't worry about it Simeon, I'll get you these.

SIMEON
Oh thank you.

KATE
You are welcome.

She smiles and begins preparing his meals.

EXT. CITY PARK - DAY

The sun is setting and the attendees have started to pack up their things and leave.

Kate walks alongside her family. The kids carry a cool box between them and Anthony carries a fold away chair.

SIMEON (O.S.)

Kate!

She looks around to see Simeon, Jarrell and Edna coming towards them.

KATE

Hello guys.

SIMEON

(to Edna)

Mom, this is my lecturer; Kate.

Edna and Kate shake hands.

EDNA

Hi Kate, my name is Edna. Simeon was telling me last night that you are going to teach him a way to communicate with Jarrell.

KATE

I sure am.

Kate places a hand on Jarrell's hand and keeps firm eye-contact with him. She swallows hard and strokes her hair back.

KATE (CONT'D)

Good Evening Jarrell - my name is Kate and it is very nice to meet you.

(beat)

Beautiful day wasn't it?

He verbalizes.

KATE (CONT'D)

Mmm, I agree, beautiful weather.

(beat)

This is my husband Anthony.

Anthony holds up a hand.

ANTHONY

Hey, nice to meet you guys.

KATE

And this is Alicia and this is Bart.

They wave.

EDNA

Well, it has been nice to meet
y'all - it is nice to put a face to
a name.

(beat)

You have a good evening now.

KATE

Nice to meet you.

ANTHONY

See you guys.

They walk in opposite directions.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - NIGHT

Kate is in bed reading and replying to emails on her phone
and Anthony is in the en-suite brushing his teeth.

He comes out a few moments later, gets into bed and gets
comfy.

She puts her phone down, stretches and yawns.

He runs his fingers down her leg, leans into kiss her but she
pulls away.

ANTHONY

What?

KATE

I'm just feeling full.

ANTHONY

Full?

KATE

Yeah, I ate a lot today.

ANTHONY

Look, Kate, if you don't want to
have sex with me just say.

He rolls onto his side.

KATE

I'm just tired Anthony.

ANTHONY

You're not the only one.

KATE

What does that mean?

He pulls the covers up to his ears and closes his eyes - Kate lies down and goes to sleep.

EXT. FIELD - DAY

Kate pushes Jarrell down a path. On each side there are beautiful flowers of various vibrant colors. She puts on the wheelchair brakes, kneels down beside him and picks his left hand up. She gently intertwines his fingers with hers and guides his hand across the flowers. She smiles broadly as she watches his face light up as his fingers pass over the petals.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - NIGHT

Kate wakes up, unbuttons her pyjama top, removes it and disappears underneath the sheets.

After a few moments, Anthony wakes up. He sits up in bed, grips the bedsheets and begins to pant and groan as Kate moves her head forward and back.

INT. UNIVERSITY CAMPUS/SCIENCES BUILDING/LECTURE THEATER - NIGHT

Seven students sit facing Kate.

KATE

Facilitated communication is a technique used to enable non-verbal people in society to have a voice. As facilitated communicators; it is our job to be the voice of the voiceless. We must always be in tune with the people we are assisting so that their thoughts and feelings can be heard; just like ours are everyday. Something a lot of us take for granted.

(beat)

People who cannot talk... aren't stupid, no absolutely not. On the contrary, some of the most adept, articulate and unhypocritical people I have had the joy of speaking with, have been non-verbal. And I am sorry society but this is a fact.

(MORE)

KATE (CONT'D)

You may want to box members of our society into categories - able, disabled, compos mentis, non compos mentis - to suit your view of the world and keep what you deem as 'normal'; 'normal'. But the times are changing for the better. It may have been a slow process but as a society we have and will become more and more and more inclusive and it starts off in the classrooms and lecture theatres just like this. The numbers here tonight may be small but do not underestimate the power of your voices and the voices of those you will help to be heard.

(beat)

Okay, could I get a volunteer?

A female student raises her hand.

**INT. UNIVERSITY CAMPUS/SCIENCES BUILDING/LECTURE THEATER -
LATER**

The students are working together. They each have a laminated piece of paper with the alphabet on printed in large, bright colors. They take it in turns to hold each other's hand and then say the words being formed.

**INT. UNIVERSITY CAMPUS/SCIENCES BUILDING/LECTURE THEATER -
LATER**

Kate sits in a seat just above the students.

KATE

Between now and our next class, I need you to familiarize yourself with these alphabet sheets.

(beat)

The more familiar you are with the positions of the letters, the more confident the person you are working with will become.

(beat)

Okay - thank you for your time everyone. After any of my FC classes, I think it is nice to head to the campus bar for an hour or two to unwind and get to know each other.

(MORE)

KATE (CONT'D)

Unfortunately, I can't come tonight, but if you would like to after our next class then that would be great.

(beat)

Okay, I'll see some of you tomorrow and I shall see some of you next week. Take care until then.

The students stand up, pack their things away and head for the exit.

EXT. PROJECTS - NIGHT

Simeon walks towards his apartment.

In the distance he can see his Mom and brother sitting together outside.

EDNA

(to Simeon)

Hey, good lesson?

Simeon stands next to them. He strokes his brother's forehead.

SIMEON

Uh-huh, really interesting.

(beat)

I'm tired now though.

(beat)

What are you guys doing outside anyway?

EDNA

We heard on the radio that tonight there is going to be a meteor shower.

(beat)

There's going to be a lot of stars to wish upon.

SIMEON

Awesome.

(beat)

I'll grab a drink and be right out.

EDNA

Do you want me to fix you something to eat?

SIMEON
No thank you, I grabbed something
on the way back.

He goes inside.

EXT. PROJECTS - LATER

Edna stares up at the sky. Simeon holds Jarrell's head back and together they watch beautiful, white lights zoom across the sky.

EXT. OUTSIDE OF THE DI NATALIE'S HOME - NIGHT

Kate gets out of her car and stares up at the shooting stars that briefly light up the sky.

JUMP CUT TO:

INT. THE DI NATALIE'S HOME/KITCHEN - NIGHT

Anthony is stood in the doorway playing a tune on the trumpet. Kate, in a transient state, is leaning against the kitchen surface watching him and drinking a hot chocolate.

She nods her head slowly to the music. Suddenly, Simeon and Jarrell come into the room - seeing them makes her smile.

Simeon stands in front of Jarrell, holds his hands and begins to slowly dance to the music. Jarrell laughs.

Kate bites her lip gently, pushes her hands slowly through her hair and takes a quiet, orgasmic intake of air.

She snaps back to reality - looks at her husband performing, begins to unbutton her blouse, walks over to him and begins to kiss and suck on his neck.

Anthony puts the instrument down, lifts her up and places her on the kitchen surface. They kiss passionately and claw at each others bodies. Their breathing is deep and rapid.

KATE
(whispering)
Let's go upstairs.

She puts an arm around his neck.

ANTHONY
(whispering)
Uh-huh.

He lifts her up and carries her out of the room.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - NIGHT

Anthony puts Kate down, quickly removes his clothes and gets into bed. Kate takes a few steps towards the bed, begins to slowly undress and once nude - gets into bed.

JUMP CUT TO:

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - MOMENTS LATER

They are having aggressive sex. Kate is on top - thrusting and groaning.

JUMP CUT TO:

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - LATER

They are both fast asleep.

INT. CLASSROOM - DAY

Kate is sat next to Jarrell in a full classroom. He guides her hand as he taps letters on an alphabet board.

KATE

'Tis but thy name that is my enemy;
thou art thyself, though not a
Montague. What's Montague? It is
nor hand, nor foot, nor arm, nor
face, nor any other part belonging
to a man. O, be some other name!

(beat)

What's in a name?

She smiles with pride.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - NIGHT

Kate pulls the sheet off a sleeping Anthony and lowers her head towards his genitals.

EXT. OUTSIDE OF SCHOOL - DAY

Kate, Anthony and a dozen other parents stand outside a school.

ANTHONY

What time are you heading in tonight?

KATE

I need to get a few things ready beforehand, so... probably 4.30.

ANTHONY

Okay.

(beat)

When you were at school, did you ever have week long school trips?

KATE

Yeah, we went to a ranch for a week.

ANTHONY

Seriously? Have you ever told me about this?

KATE

I don't think so.

ANTHONY

Did they teach you how to rustle cattle?

KATE

No. But we had to work with animals the whole week.

(beat)

A week in Miami? What's that about?

ANTHONY

I know right. What's there to learn about down there?

(beat)

Beaches and the Dolphins.

KATE

Mmm, take them to Chicago.

ANTHONY

Or New Orleans.

KATE

I'll bring it up at the next PTA evening.

A coach can be seen in the distance driving towards the school.

INT. CAR - DAY

Moving.

Alicia and Bart are sat in the back of the car. Kate is driving and Anthony looks back at them.

BARTHOLOMEW

I think it would have been more worth our time and your money if they had taken us to somewhere else. Somewhere with interesting museums and or somewhere we could have learnt about US history.

ALICIA

Agreed. Miami is a vacation hot spot not somewhere you take young minds to learn.

(beat)

It was just full of drunken tourists hell bent on getting skin cancer.

ANTHONY

Yeah, your Mom and I didn't think it was the best place to go either.

Kate looks down at her cell phone.

EXT. PROJECTS - DAY

Simeon pushes Jarrell along the sidewalk. A black guy walks towards him smiling.

SIMEON'S FRIEND

Sup Simeon, what's good man?

They slap hands.

SIMEON

S'all good bro, we're just having a walk.

His friend taps Jarrell on the shoulder.

SIMEON'S FRIEND

You not at college then today, college boy?

SIMEON

Naw, it is self-study week.

SIMEON'S FRIEND

Self study week? Check you out
nigga gettin' time off.

Simeon laughs.

SIMEON

I ain't been studying man - just
been chilling, smoking 420,
watchin' some porn. You feel me?

SIMEON'S FRIEND

I feel you man. I'm just messing
wid you anyway - you are a clever
dude. If yo' a clever nigga then
good for you - one less brother
having to hustle for a livin'.

(beat)

'aight, man, I'll let you two go.
Hit me up sometime - come chill.
Don't let yo'self become a stranger
homie.

They slap hands.

SIMEON

For sure man. Take it easy.

SIMEON'S FRIEND

You too, peace.

They both carry on walking.

INT. THE CRAIG'S APARTMENT/LIVING ROOM - DAY

Edna sits in front of Simeon and Jarrell. She watches him
take Jarrell's hand and then place the alphabet sheet in front
of him.

SIMEON

So, you hold the person's hand like
this.

(to Jarrell)

Is there anything you would like to
say?

EDNA

Baby, he doesn't know how to spell.

SIMEON

No, he does. We just need to open
the hidden chamber in his brain.

EDNA
What d'ya mean?

SIMEON
My lecturer, Kate, said every non-verbal person has a chamber in their brain and it is up to us to find it and unlock it.
(beat)
He wants to talk but we have to help him.
(to Jarrell)
We'll go slowly man, just point to the letters that create the word you would like to say.

Jarrell taps "C". Simeon waits patiently for the next letter.
Jarrell taps "T".

EDNA
I don't think...

SIMEON
I just need to do more lessons.
(to Jarrell)
The better I get, the easier it will be for you.

Edna stands up and kisses Simeon on the forehead.

EDNA
You really love your brother don't you?

She rubs his shoulder.

EDNA (CONT'D)
I'll start dinner.

She walks out of the room.

Simeon sighs, turns Jarrell around and switches the television on.

INT. UNIVERSITY CAMPUS/SCIENCES BUILDING/LECTURE THEATER - NIGHT

Simeon puts his notebook into his bag, stands up and walks down the steps.

Kate holds the door open for him.

INT. UNIVERSITY CAMPUS/STUDENT BAR - NIGHT

Lots of students are sat together eating, drinking and socializing.

Kate and Simeon sit at the bar. She drinks a water and he drinks a beer.

SIMEON

Yeah, there is a bit of pressure to do well. But my Mom is super chill about most things.

KATE

Yeah, she seems very nice. There is a calmness about her.

SIMEON

Oh yeah for sure.

KATE

She must be very proud of you.

SIMEON

Yeah she is. I was a bit of a troublemaker at school...

KATE

That doesn't surprise me.

SIMEON

Oh yeah?

KATE

Yeah, you have mischievous eyes. Just like my son.

He laughs.

SIMEON

I was always getting into trouble. So, to be the first person to go to college on either side of the family, shocked everyone a little.

KATE

So, what made you knuckle down?

SIMEON

I saw how my Mom would struggle sometimes with my brother so I thought I need to get a good education and then get myself a real, good job so she doesn't have to struggle looking after him anymore.

KATE

Tell me if I'm asking to many questions but where is your Dad?

SIMEON

My Dad left when Jarrell was four or five.

(beat)

He doesn't help the stereotype.

(beat)

He couldn't handle him and I don't know for sure but maybe deep down he was ashamed to have a son with Cereal Palsy. I think he felt emasculated by him.

(beat)

Mom was pregnant with me at the time as well.

KATE

She is a strong woman.

(beat)

You know why she does it all?

He shrugs.

KATE (CONT'D)

Because she loves her boys. And a Mom who loves her children will do anything for them.

He takes a sip of drink.

KATE (CONT'D)

What about your brother? Has he, or is he, going to college?

SIMEON

Do you think he could?

KATE

Of course he can. I've known lots of people who are non-verbal and people with Cerebral Palsy who have been to college.

(MORE)

KATE (CONT'D)

(beat)

I go to a conference every June and
speak with nob-verbal academics,
poets, activists.

Simon looks at her,

SIMEON

Maam, will you see if my brother is
intelligent enough to go to
college?

KATE

Sure. I will use FC.

SIMEON

When is a good time for you?

KATE

How about your place, Sunday at 1?

SIMEON

Yeah, sure.

KATE

Great.

She takes a sip of water.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - DAY

Kate and Anthony lie next to each other kissing. She is
jerking him off underneath the sheets.

JUMP CUT TO:

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - LATER

Anthony lies on his side watching his wife getting dressed.

ANTHONY

So, I'm not complaining, but you
have been all over me for weeks
now.

She turns, looks at him and smiles.

KATE

(seductively)

Oh, you don't like it?

ANTHONY

No, I fucking love it. But I have been thinking what have I done to deserve it everyday for a month?

She laughs.

KATE

Where are you taking the kids today?

ANTHONY

I was thinking the zoo.

KATE

Nice.

(beat)

I'm really excited about today.
I've been dreaming about it all night.

Anthony smiles, gets out of bed and puts his arms around her waist.

ANTHONY

Have I ever told you... you are probably the nicest person in the world?

She puts her arms around his neck.

KATE

Just a few times.

ANTHONY

Just a few?

KATE

Mhmmm.

ANTHONY

Just a few.

(beat)

What about the most...

He begins to tickle her. She cannot stop laughing.

He stops tickling her, smacks her ass and leaves the room.

INT. CAR - DAY

Driving.

Kate drives slowly through the projects. Everyone she passes stares.

She is wearing a white and blue, floral, summer dress, light blue stilettos and to top the outfit off - a white, straw hat.

She pulls over and parks next to the sidewalk.

EXT. PROJECTS - DAY

She struts across the sidewalk, walks up some stairs and strolls towards Simeon and his families apartment.

INT. THE CRAIG'S APARTMENT/HALLWAY - DAY

There is a knock at the door. Edna walks over and opens it.

Kate smiles brightly at Edna.

KATE
Hello there.

EDNA
Hey Kate, good to see you again.
Come in.

Kate enters.

EDNA (CONT'D)
No wonder Simeon enjoys his classes
with you girl! You look beautiful!

Kate laughs.

KATE
You're too kind...

EDNA
Did the boy not tell you my name?
What is he like? My name is Edna.

KATE
Well, lovely to see you again.

She follows Edna into the living room.

INT. THE CRAIG'S APARTMENT/LIVING ROOM - CONTINUOUS

Simeon and Jarrell sit facing the door.

Edna and Kate walk into the room.

KATE

Good afternoon fellas, how're we today?

SIMEON

Doing good, how're you?

KATE

I am feeling great. I'm excited about our lesson today Jarrell.

She walks towards him, touches his hand and sits down next to him.

KATE (CONT'D)

Hello, how're you?

He verbalizes.

Edna watches from the doorway.

KATE (CONT'D)

I'm sure your Mom and brother have told you about what we are going to do today but I would just like to go through it again, just in case there is something you feel uncomfortable with, or perhaps would like explaining a little more.

(beat)

So, my name is Kate Di Natalie and I am a professor in Philosophy and Ethics. I am also a writer and activist on various sociopolitical issues such as inclusion in society for people living with disabilities and equality for African-Americans.

(beat)

I am going to be spending some time with you to teach you a communication technique called facilitated communication.

(beat)

Now, I understand Simeon has been working with you on it so you already have an idea of what is involved.

(beat)

(MORE)

KATE (CONT'D)

My Mom taught me FC and over the last twenty years or so, I have worked with many people like yourself to communicate with their friends and family so I am very experienced.

(beat)

I would like us to work together and create a bond where you can trust me to be your advocate, your spokesperson, your mouthpiece.

She stands up and places a hand on his shoulder.

KATE (CONT'D)

People see you as different don't they? They speak to you like they would a child or think you do not have a brain. They are scared and this is their problem not yours. The majority are uneducated. What I see when I look at you is a handsome, caring and intelligent man. I don't see a wheelchair and I don't think your verbalizations are scary or stupid. I just see a man with the capacity to learn and be an active member of society.

Simeon tries to hide a smile.

KATE (CONT'D)

I would like to take your hand and hold it in mine.

(beat)

Is that okay?

He verbalizes.

KATE (CONT'D)

Thank you.

She takes his hand and intertwines her fingers with his. Simeon places the alphabet sheet in front of him.

KATE (CONT'D)

Is there anything you would like to say Jarrell?

He does not move.

KATE (CONT'D)

You're a very unique person Jarrell.

(MORE)

KATE (CONT'D)

The first time I met you I knew there was something special about you.

(beat)

In your life so far, only a few people have taken the time to get to know you. I want you to try and channel the love and admiration for you in this room into positive energy and communicate whatever is on your mind.

After a few moments her hand is guided to the letter 'H'. He taps it and then taps the letter 'I'.

Simeon smiles.

KATE (CONT'D)

Hi Jarrell - how're you?

He taps 'O' and then 'K'.

KATE (CONT'D)

Good.

He taps 'Y', then 'O' and lastly 'U'.

KATE (CONT'D)

Very well thanks.

He taps 'G', then taps 'O' twice and taps 'D'.

Edna watches on in awe with her hands on her hips. Simeon hugs Jarrell, shakes Kate's hand and sits back down.

EXT. PROJECTS - DAY

Edna and Kate stand together.

KATE

If it is okay with you Edna, I would like to work with Jarrell for an indefinite period of time starting next week. We will start off with two, supervised, one and a half hour lessons.

EDNA

I would love that Kate. But you are going to have to start in a couple of months because I will need to get some money together for you.

KATE

I don't want any money.

EDNA

Okay... well, what do you want?

KATE

Nothing. I just want to teach Jarrell. I don't need nor want any payment.

EDNA

Really?

KATE

Yeah.

Edna hugs her.

EDNA

Thank you so much! You wonderful, beautiful person.

KATE

The pleasure is all mine. I just feel honoured that I can help in someway.

EDNA

You will never know how much.. we as a family, appreciate this.

She lets go of Kate.

EDNA (CONT'D)

I'll stop talking and let you get on with your day.

KATE

Could we meet Monday and Friday next week?

EDNA

Of course.

(beat)

You take care now.

KATE

You too.

Edna walks back to her apartment and Kate walks back to her car.

EXT. FIELD - DAY

The sun shines brightly in the clear, blue sky.

Kate pushes Jarrell across a field and over to a large oak tree. She lifts him out of his wheelchair, lies him down in the shade and then lies down next to him.

They stare up at the sky and listen to the birds sing. After a few moments; Kate turns onto her side, stretches a leg over Jarrell and begins to stroke his cheek.

He verbalizes. She smiles, kisses him softly on the lips, unbuttons and removes her blouse and then takes off her bra.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - DAY

A cell phone alarm begins to ring.

Kate's eyelids pop open, she stares up at the ceiling for a few moments and then turns to look at the stirring and stretching Anthony.

He rolls onto his side and looks into her eyes.

ANTHONY

Good morning.

KATE

Good morning.

ANTHONY

Sleep well?

KATE

Yeah, did you?

ANTHONY

Yep.

He strokes her cheek.

ANTHONY (CONT'D)

Have I done something wrong?

KATE

No. What do you mean?

ANTHONY

Well, it is just that for the last two weeks... you have woken me up with a....

She laughs.

KATE

Well, you know what they say about too much of a good thing.

ANTHONY

I believe Mae West said "it can be wonderful".

She sits up in bed.

KATE

Come on, get up.

She gets out of bed and walks over to the bathroom. Anthony, looking put out, yawns, stretches his arms and gets out of bed.

INT. CAR - DAY

Stationary.

Kate is in the passenger seat and Anthony is in the drivers seat. They are parked up in a parking lot.

ANTHONY

Are you sure you don't want me to come with you?

KATE

Yeah. I'm in a really good place.

She kisses him on the cheek and then gets out.

INT. DOCTOR'S OFFICE - DAY

Tight shot of Kate sitting on a chair directly in front of a doctor.

DOCTOR (O.S.)

How've you been sleeping Kate?

KATE

Very well - like a baby in fact.

DOCTOR (O.S.)

That's good to hear. What about the dreams?

KATE

Well, I haven't actually had the dreams recently.

DOCTOR (O.S.)

Oh, great - not even one?

KATE

Nope.

(beat)

Well, I still dream about drowning but it has changed.

(beat)

But, otherwise, no. I haven't had the high school massacre dream or the stuck at the end of a pipe dream.

DOCTOR (O.S.)

That is great progress. In what way has the drowning dream changed?

KATE

I don't die at the end anymore, when my head comes out of the water... I am a fetus in my Mom's womb.

DOCTOR (O.S.)

And you haven't woke up distressed or in another room or trying to do anything detrimental to yourself?

KATE

No.

DOCTOR (O.S.)

Brilliant.

KATE

Yeah, I thought so too.

(beat)

I was wondering... because I have been so good recently... I could stop taking my meds.

DOCTOR (O.S.)

I strongly advise against that Kate. It would almost certainly set you back and all your progress will more than likely go to waste.

(beat)

(MORE)

DOCTOR (O.S.) (CONT'D)
However, you are a grown adult and
all I can do is give you the facts
and advise you on what you should
and shouldn't do.

(beat)
How has your diet been?

Kate leans back in the chair.

INT. CAR - DAY

Kate gets into the passengers seat.

ANTHONY
How was it?

KATE
It went really well.
(beat)
I don't have to take the meds
anymore.

ANTHONY
Wow. Really?

KATE
Yeah.

ANTHONY
That's awesome news! Let's go out
for dinner tonight and celebrate!

She laughs.

ANTHONY (CONT'D)
I'm so proud of you.

He turns the engine on and drives out of the parking lot.

INT. THE DI NATALIE'S HOME/BATHROOM - DAY

Kate stares at her reflection in the medicine cabinet mirror.
An expression of sadness, anger and confusion is etched on
her face. She reaches out, strokes her reflection for several
moments and then smiles.

VARIOUS SHOTS:

- Close ups of various medication pots.

- Close up of labels - Quetiapine, Sertraline, Clobazam, Lamotrigine, Asenapine.
- Close up of lids being popped open.
- Close up of medication pouring out.
- Close up of the faucet hole.
- Close up of water pouring into the basin.
- Close up of medication disappearing down the faucet hole.

END OF VARIOUS SHOTS.

INT. THE DI NATALIE'S HOME/KITCHEN - NIGHT

Kate and Anthony are dressed in stylish formal wear. A young, black baby-sitter sits at the table.

KATE

Help yourself to any snacks or sodas in the fridge.

BABY-SITTER

Amazing, thank you.

KATE

They should really be going to their bedrooms at nine, they don't have to sleep but they should be resting.

(to Anthony)

Anything else?

ANTHONY

Yeah. If you want to watch any R rated movies once the kids are in bed - the adult lock is 5158.

KATE

Anthony!

ANTHONY

Oh, if you have your boyfriend coming don't do it on the couch or in our bedroom.

(beat)

Just use one of the spare rooms!

KATE
Anthony!
(beat)
He's only joking.

ANTHONY
I'm not.

The baby-sitter laughs.

BABY-SITTER
I know! Have a good night!

ANTHONY
Bye!

KATE
Have a good night.

Kate and Anthony giggle as they walk down the hallway.

INT. CAR - NIGHT

Driving.

Tight shot of Kate's face. Her face changes color every few seconds as they drive behind other vehicles, pass street lights and then stop at traffic lights.

INT. FANCY RESTAURANT - NIGHT

Waiting staff strut around a baroque styled room bringing the finest dishes to their customers.

Kate and Anthony are sat eating their dinners - lamb cutlets and lobster thermidor. They each have a glass of vintage, red wine.

A young, blonde woman in a grey, silk dress sits playing the violin.

EXT. FANCY RESTAURANT/GARDEN - NIGHT

Kate and Anthony, now wearing coats, walk hand-in-hand around a well lit garden looking at the exotic plants and bespoke water features.

INT. THE DI NATALIE'S HOME/LIVING ROOM - NIGHT

Anthony pulls two fifty dollar bills out of his wallet and gives them to the baby-sitter. She smiles gratefully and then leaves the room.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - NIGHT

Kate and Anthony are getting undressed.

JUMP CUT TO:

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - MOMENTS LATER

They are now in bed. She yawns loudly and rolls onto her side. He puts his hand on her shoulder.

ANTHONY

Don't go to sleep yet... it is still early.

She doesn't look at him. He attempts to slide his hand up her night gown but he is batted away.

ANTHONY (CONT'D)

Are you okay?

KATE

Yeah. I'm just tired.

He kisses her neck but she turns her head away. He looks confused so decides to lie on his back and settles down for the night.

INT. FANCY RESTAURANT - NIGHT

Kate sits next to Jarrell. She cuts into a quail egg and it feeds it to him. She puts a straw in a glass of wine and holds it for him.

EXT. PROJECTS - DAY

Kate knocks on a door and after a few moments is greeted by Edna.

EDNA

Hey Kate! Come in!

She enters the house.

INT. THE CRAIG'S APARTMENT/HALLWAY - DAY

They walk side-by-side down the hallway.

EDNA

He is so exited to see you

She opens a door.

INT. THE CRAIG'S APARTMENT/JARRELL'S ROOM - DAY

Jarrell is sat on the floor lent up against a beanbag. The alphabet sheet in front of him.

KATE

Good evening Jarrell - good to see you again.

She kneels down next to him and grabs the alphabet sheet off the floor.

KATE (CONT'D)

May I guide your hand?

He verbalizes.

KATE (CONT'D)

When I see my friends I like to hug them. Could I give you a hug?

He taps 'Y', then 'E' and lastly 'S'.

She gives him a big hug.

KATE (CONT'D)

How're you?

He taps 'O' and 'K'.

KATE (CONT'D)

Great.

He taps 'A', 'R', 'E', 'Y', 'O' and 'U'.

KATE (CONT'D)

I'm very well thank you.

(to Edna)

You can do whatever you like now Edna. If we have any issues I will call you.

EDNA
Oh, erm, okay. Could I get you a drink?

KATE
Just a water please.

He taps 'M', 'I', 'L' and 'K'.

KATE (CONT'D)
Jarrell would like a milk.

EDNA
Ok.

She leaves the room.

EXT. CAR - DAY

Kate sits in her car with the phone pressed to her ear.

KATE
(into phone)
Hello. Are you okay?
(listens)
Listen, I'm going to be home late tonight because I need to go to a school and pick up a keyboard.
(listens)
Eight hour round trip.
(listens)
It is just a one off, just need to collect that keyboard.
(listens)
Don't worry I will. Kiss the kids good night for me.
(listens)
Okay bye.

She hangs up, starts the engine and drives out of the projects.

INT. THE DI NATALIE'S HOME/KITCHEN - NIGHT

Kate places a cardboard box on a kitchen surface, pulls a knife out of a drawer, cuts the box open and pulls out a small, portable keyboard.

She switches it on, types "Hello, my name is Kate" and then presses a button.

FC KEYBOARD (V.O.)
(male voice)
Hello, my name is Kate.

She smiles to herself, puts it under her arm and walks out of the room.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - MOMENTS LATER

She walks into the room, sneaks over to the bed, sits down next to a sleeping Anthony, types "Wake up Anthony!", holds it to his left ear and presses the speak button.

FC KEYBOARD (V.O.)
Wake up Anthony!

He springs awake, sits up and looks at her.

ANTHONY
Shit, you could have given me a heart attack.

KATE
This is the keyboard I spoke about earlier.

ANTHONY
Okay.

He lies back down.

KATE
Don't you want to see it?

ANTHONY
Not really, it is 3:00 A.M.

She types "What's wrong with you?" and presses the speak button.

FC KEYBOARD (V.O.)
What's wrong with you?

ANTHONY
Will you just stop it?

KATE
Alright, what's wrong?

ANTHONY
Kate it is 3:00 A.M. I don't want to be hearing that thing.
(beat)
(MORE)

ANTHONY (CONT'D)

You haven't been here for ten hours, you didn't answer when I called you up and I heard from the kids that you are doing this side teaching job twice a week and in a few weeks you will have more lessons. To top it off you are doing it for free.

KATE

Hold up a second. I'm not going to answer my phone whilst driving and so what if I am helping out a family for free? They're good people who need my help.

ANTHONY

You aren't at home enough in the evenings as it is to be with your kids. Now you're out teaching some other kid.

KATE

Okay - firstly, he is a young man and secondly, I spend plenty of time with the kids.

(beat)

You are only saying this because you have to do some work for a change. It isn't exactly taxing to feed the kids and help with their homework.

ANTHONY

I'm going to go sleep on the sofa.

He gets out of bed.

KATE

How dare you tell me not to do something for free. We were out eating at a fancy restaurant the other night - next you'll tell me that is part of our disposable income.

ANTHONY

I wanted to treat my wife! Our money goes on our family not anybody else.

KATE

So you're worried about money all of a sudden, you don't normally have any worries about throwing it around. Are we arguing because you haven't found anywhere to perform? So, now you are worrying about money?

(beat)

If so, that isn't my fault and also this isn't the way you should be expressing your fears about the future.

ANTHONY

This has nothing to do with fears - this is to do with how little time you are spending with your children and driving around the state to buy a... \$300, \$500 keyboard for someone you don't know.

(beat)

I know you think you can help everyone Kate but you can't and the sooner you realize this the better. You will never be able to help everyone. So why don't you help those who you can? For example - your children.

He leaves the room.

Kate shakes her head, gets up and leaves the room.

INT. THE DI NATALIE'S HOME/LIVING ROOM - MOMENTS LATER

He throws a pillow and blanket onto the sofa. She walks into the room and sits on the arm of it.

ANTHONY

Go to bed Kate.

KATE

No, this conversation isn't over.

(beat)

Don't you dare tell me not to help people less unfortunate than us. Are you a brute?

ANTHONY

Kate...

KATE

No Anthony - you listen to me. I have spent my whole life helping people and I'm not going to stop now because my husband has no work and is feeling sorry for himself.

(beat)

Where are we now, huh? We are in a beautiful house with comfy furniture. We have a fridge full of food that we can restock in twenty minutes, if that. In the winter, we do not freeze because we have central heating and we don't melt in the summer because we have air conditioning. You and I are so lucky, we could be on the street not knowing when our next meal will be or if we are even going to survive the night!

ANTHONY

But we aren't Kate! We have our own situation - not everything is about poverty or injustice or rights!

(beat)

I have no work! I cannot write new music because you aren't ever here!

KATE

Write new music?

ANTHONY

Yes! Believe it or not as a musician I have to create new material and I have no time to write because you are never here therefore I cannot find venues to play at because I have no fresh material!

KATE

Well why don't you get a fucking real job then?! You self-centered asshole!

ANTHONY

Fuck you!

KATE

I've seen what you do in the day. You have ample time to create.

(MORE)

KATE (CONT'D)

You are either working out in the gym or in here playing video games and smoking pot!

ANTHONY

Wait, I know what is next. Your job has so much more significance than mine right?

KATE

Don't be so childish!

She gets up.

KATE (CONT'D)

I'm going to bed. I have a long day tomorrow - after I finish teaching I'm going to help Jarrell.

ANTHONY

Yeah, go play Mother Theresa, whatever makes you feel good!

(beat)

You only go there so you can show off your designer clothes and make yourself look like something special. When in reality you are just another fucking cog in the system.

Kate smacks him around the face. He grabs her by the hair and smacks her so hard she hits the floor.

They're both in shock. After several moments, Kate gets up and walks out of the room.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - MOMENTS LATER

Kate pulls a suitcase out of the cupboard and packs clothes and the keyboard.

Anthony storms into the room.

ANTHONY

Kate! Stop!

KATE

Stay away from me!

She zips her suitcase up.

ANTHONY

Kate!

She barges past him.

EXT. OUTSIDE OF THE DI NATALIE'S HOME - NIGHT

She opens the car door, throws the suitcase into the back and gets in.

Anthony rushes over and grabs the door handle. It is locked.

ANTHONY

Kate! Stop! I'll move out!

She starts the engine and drives away.

INT. CAR - NIGHT

Moving.

She wipes away tears as she pulls into a motel parking lot.

INT. MOTEL ROOM - NIGHT

She is asleep in bed in the fetal position.

EXT. PARK - DAY

Kate pushes Jarrell through a park. Alicia and Bartholomew walk beside him.

They talk to him.

Birds are singing so loudly in the trees that the kids voices cannot be heard.

INT. CHURCH - DAY

Two dozen African-Americans sit watching a pastor preaching.

PASTOR

You can be whatever you want to be.
If you want to be an astronaut, you
can be an astronaut, if you want to
be a vet, you can be a vet. Each
person here today can be whatever
they want to be. And do you know
why? Because, Jesus gave his life
for us so we could fulfil our
dreams!

(MORE)

PASTOR (CONT'D)

(beat)

Can I get an amen?

CONGREGATION

Amen!

PASTOR

I want a brother or sister to stand up and tell me a dream of theirs.

A young woman stands up.

PASTOR (CONT'D)

Speak sister.

FEMALE CHURCH GOER #1

A missionary in Africa.

PASTOR

A missionary in Africa. Do we think our sister can be a missionary in Africa?

CONGREGATION

Yes!

PASTOR

Amen to that. Someone else please.

MALE CHURCH GOER #1

A good husband and a good father.

PASTOR

Can this brother be a good husband to his wife and a good father to his children?

CONGREGATION

Yes!

PASTOR

Can I get an amen?!

CONGREGATION

Amen!

PASTOR

One more brother or sister please!

MALE CHURCH GOER #2

A doctor.

PASTOR

Can this brother get his PHD?

CONGREGATION

Yes!

PASTOR

Can I get a amen?!

CONGREGATION

Amen!

PASTOR

With Jesus' love in our hearts and
God lighting our path we can do and
be anything we want to be. We were
given the power to believe, the
power to dream and the power to
make things happen so let us
rejoice in this and feel blessed
that we are the children of a
wonderful and loving god and will
always be, until we take our last
breathes and rise to the heavens
that are above us!

A choir walk onto the stage and begin to sing.

The congregation stands up - they begin singing, clapping,
dancing and rejoicing.

Close in on Simeon, Jarrell and Edna. Jarrell throws his arms
around and rocks his head back and forth.

INT. CHURCH - LATER

Simeon pushes Jarrell to the exit and Edna walks beside him.
A couple in their mid-forties approach them. Their names are
Ross and Caroline.

ROSS

Good morning Edna. Simeon. Jarrell.

He takes hold of Jarrell's hand and gently strokes his palm.

SIMEON

Hey Ross.

CAROLINE

Hey guys.

EDNA

Hello!

ROSS

Caroline and I have been in Georgia the last month. We have really missed coming here.

CAROLINE

He is a brilliant Pastor.

EDNA

How did everything go out there? Did you find a house?

ROSS

We did but we've changed our minds now and we'll just find a new place here.

EDNA

Ah great news for us, we would have missed you!

Ross and Caroline laugh.

CAROLINE

How've Jarrell's lessons been going?

EDNA

So good - his teacher has been meeting with him for about three months now and she is always tell us how great he is doing.

(beat)

She brought him a keyboard that speaks out what he types.

CAROLINE

That's amazing! So kind as well.

EDNA

Oh goodness - she is so sweet. Such a lovely woman.

ROSS

So, can you guys help Jarrell to talk as well?

SIMEON

No, not really.

(to Jarrell)

You seem more comfortable with Kate, don't you?

ROSS
Ah, well, perhaps in the future.
(beat)
Right, we have to shoot. We're
going out for some lunch.
(to Jarrell)
Good to see you Jarrell. Take care.

He lets go of Jarrell's hand.

ROSS (CONT'D)
See you next week guys. May god be
with you.

EDNA
And you.

CAROLINE
Bye.

SIMEON
Bye.

Ross and Caroline leave and Simeon, Jarrell and Edna leave a few moments later.

INT. MOTEL ROOM - DAY

Kate is sat on a chair by an open window eating cereal and gazing out at the clear, blue sky.

INT. MOTEL ROOM - LATER

She has positioned a laptop on a table and is talking to her Mom, Patty, via Zoom.

PATTY
I'm fine.
(beat)
Your father has just gone to
Denny's for breakfast.

KATE
Without you?

PATTY
Yeah, he recently joined a new
squash club so he is just having
some breakfast with his new
friends.

KATE

Why did he leave The Sampson Club?

PATTY

Oh, he had argument.

KATE

Really? Who with?

PATTY

Curtis.

KATE

Not Mr. Johansson?!

PATTY

Yeah Mr. Johansson.

KATE

Why?

PATTY

Well, Dad said he was talking to him about a documentary that he had watched about people who cross the border from Mexico and Curtis said there should be a game show where Americans have to see if they can get into the US. So, your Dad got annoyed and told him "it is nothing to glamorize as hundreds and hundreds of people have died making that journey to the US." "The current stance on immigration was one of the biggest injustices to humankind in a supposed first world country" etc. That is the general gist of what happened.

(beat)

Have you seen the kids recently?

KATE

Yeah, we went ice skating yesterday.

PATTY

Nice.

(beat)

How are they feeling?

KATE

They're okay. We both told them that we had a disagreement and it was best we didn't see each other for a while. I'm not going to tell them why but they understand we need space right now.

PATTY

Very adult of them.

(beat)

Well, I'm glad you guys are as good as you can be.

They both smile.

PATTY (CONT'D)

How's the fella you are enabling?

KATE

He is doing really well. He is a very intelligent guy.

(beat)

His confidence has increased massively since we have been using the keyboard together. He now speaks very precisely and he has been telling me about his interest in various artistic movements and how he would like to write poetry and potentially become a disability rights activist.

PATTY

He sounds like an exemplary student.

KATE

Yes absolutely - I feel like we are still scratching the surface but we aren't far away from breaking through the glass.

PATTY

You should ask him if he would be willing to read some of his poetry at the meeting next year.

KATE

I will pass the idea by him. He is getting more confident but he is still holding back and I don't want to ruin the work we have done together.

(MORE)

KATE (CONT'D)

(beat)

I'll keep you updated though.

(beat)

Okay Mom, I've got to go. I'm going to go for a walk and then see the kids.

PATTY

No problem Kate, have a great day.

KATE

You too.

PATTY

Love you.

KATE

Love you too. Bye.

PATTY

Bye.

They log off.

EXT. OUTSIDE OF THE DI NATALIE'S HOME - DAY

Kate knocks on the front door and it is opened several moments later by Bartholomew.

KATE

Hello!

BARTHOLOMEW

Mom!

He steps outside.

BARTHOLOMEW (CONT'D)

We are in the garden.

KATE

Cool.

They walk together past the side of the house.

EXT. THE DI NATALIE'S HOME/GARDEN - DAY

Alicia and Bartholomew are playing on a slip and slide. Kate sits on the grass with her knees tucked up to her chin watching her children fly down the mats.

After a few moments, Anthony steps out of the house with a tray of fizzy lemonade.

ANTHONY
Yo kids - drinks!

They run over to him, grab a glass and sit down on a bench.

Anthony walks over to Kate, sits down on the grass next to her and passes her a drink.

KATE
Thank you.

They both take a few sips.

ANTHONY
You're welcome.
(beat)
So... when are you coming back?

KATE
When your thought processes change.

ANTHONY
Kate, you need to have a think about what is more important to you. Is it your family or is it this... what... student?... Pet project?

KATE
You are unbelievable.

ANTHONY
You have been seeing him three times a week for the last three months. You haven't eaten with us, you haven't come out with us... like what are you doing there?

KATE
Five.

ANTHONY
Five what?

KATE
I see him five times a week now.

He shakes his head.

ANTHONY
I know your answer then.

KATE

I have a great relationship with
both of my children.

He laughs.

KATE (CONT'D)

Have you got any work?

ANTHONY

No. Don't change the fucking
subject like that.

KATE

What is it Anthony? Are you
jealous?

ANTHONY

What do I have to be jealous about
Kate?

KATE

Is there something you are jealous
of? Because this has nothing to do
with the kids.

She looks at him.

KATE (CONT'D)

Has it? You know it hasn't.

(beat)

I am a great Mom and you know that.

(beat)

I've narrowed your issues down to
two possible things.

ANTHONY

Oh, this is going to be
interesting.

KATE

It will be because you might learn
something about yourself.

ANTHONY

Yeah, I agree with you. This is
going to be interesting.

KATE

Are you going to shut up so I can
tell you or are you going to keep
chirping away?

ANTHONY

Go on, I'm listening - tell me.

KATE

You are jealous that I have a job with a great amount of security.

(beat)

You are an extremely talented, jazz performer, there is no denying that but you are in your late thirties now and have not been signed to a record label, a dream you have had since you were a teenager. You now feel useless because you can't provide for your family and are upset that it is me, a female, who is the highest earner. You also feel unwanted because despite living in a large, metropolitan city you have played at all the bars and clubs in the area and you are now suddenly realizing your dream may not come true. It still could happen but it is the fear of never "making it" that is getting you anxious, upset and angry.

(beat)

And instead of thinking about using one of the many other talents you have that could help you make money or start a new career which would keep our children in a private school and in a beautiful house by the way. Now you have decided you're too scared to make that jump.

She takes a sip of drink.

KATE (CONT'D)

Or... you are jealous that I have created a meaningful and intelligent relationship with another male. You feel frightened by this so you have become insecure.

(beat)

Am I in the right ball park?

ANTHONY

Wow, was I just on the couch with Sigmund Freud?

KATE

And now instead of listening to the compliments and suggestions I made you have decided to be sarcastic and childish.

ANTHONY

Why the fuck would I envy a guy who cannot walk, talk or go to the toilet by himself?

She stands up.

KATE

Because the perceived vision of masculinity you have created from stereotypical, societal views and the years of oppression that people with disabilities have endured; you feel powerful, self-righteous and frankly irresistible to any female.

(beat)

I just want to remind you about something. It is me that keeps the house above your head, me that keeps you driving a beautiful car and it is also me that has enabled you to keep chasing your music dream.

(beat)

All of this could disappear...

She clicks her fingers.

KATE (CONT'D)

...like that. But the reason I don't let it happen is because I love our children and I love the Anthony DiNatalie that I thought I knew.

She stands up and calmly walks away.

KATE (CONT'D)

Kids? Can I get a kiss please?

They both run over to her and give her a hug and a kiss.

KATE (CONT'D)

I love you guys.

BARTHOLOMEW

I love you too.

ALICIA

Me too.

She let's go of them and walks out of the garden.

EXT. THE CRAIG'S APARTMENT/JARRELL'S ROOM - DAY

Kate and Jarrell are sat together typing on the keyboard.

After eighteen key presses...

FC KEYBOARD (V.O.)
I would like to study.

KATE
Oh really? That's brilliant.

After twenty-six key presses...

FC KEYBOARD (V.O.)
Do you think I am clever enough?

KATE
Of course I do.
(beat)
I think that is a super idea.
(beat)
I will have a look and see if there
are some courses you may be
interested in. When I come see you
tomorrow I will have some more
information for you.

After twenty key presses...

FC KEYBOARD (V.O.)
Great. That is exciting.

KATE
It is.
(beat)
Okay - could you explain what a
gerund is for me and give me three
sentences which incorporate a
gerund.

After one hundred and twenty three key presses...

FC KEYBOARD (V.O.)
Yes. But first I want to thank you
for teaching me these last few
months. I never thought I would
ever have the confidence to study
or go to college but I do now and
it is all down to you.

Kate blushes and then smiles.

KATE

Thank you Jarrell. But the truth is you deserve all the praise. You have put so much of yourself into getting to this point and it is an absolute pleasure to be your mouthpiece.

After twenty five key presses...

FC KEYBOARD (V.O.)

That is very kind of you to say.

Kate smiles at him.

After thirty eight key presses...

FC KEYBOARD (V.O.)

You look very pretty today. Well, you always do.

She instinctively plays with her hair and smiles.

INT. UNIVERSITY CAMPUS/OFFICE - DAY

Kate sits at a computer looking through a database. Every so often she writes on a piece of paper. Her cell phone begins to vibrate; she picks it up to see it is Anthony calling, she declines the call.

INT. THE CRAIG'S APARTMENT/LIVING ROOM - NIGHT

Kate sits next to Jarrell holding his hand. Edna and Simeon sit opposite.

KATE

So, I have some good news. Jarrell told me last night that he would like to enrol on a higher education course.

(beat)

So, I had a look at the college's course database and I have found a course that I think he will enjoy and find very beneficial.

(beat)

We discussed the options this evening and Jarrell would like to enrol on a part time English Literature course.

(MORE)

KATE (CONT'D)

(beat)

The lessons do not clash with my teaching so I'll be able to work with Jarrell still.

(beat)

I asked the course leader and after she looked at some of Jarrell's excellent poetry she was delighted to see that he would be enrolling.

Edna smiles broadly.

EDNA

Wow, how great. Both of my babies studying at college.

(beat)

I don't know what I've done to deserve this Kate but I thank god every single day that you entered our lives and I thank God for creating a special, patient and understanding person.

Simeon looks extremely proud.

After twenty one key presses...

FC KEYBOARD (V.O.)

Thank you very much Kate.

KATE

You're all very welcome.

Edna stands up and gives Jarrell and Kate a hug.

INT. UNIVERSITY CAMPUS/COURTYARD - DAY

Kate proudly pushes Jarrell through the courtyard.

INT. UNIVERSITY CAMPUS/LANGUAGES BUILDING/LECTURE THEATER - DAY

Kate and Jarrell are sat at the front of the class. There are two dozen other students sat listening to a grey haired woman in her fifties. Her name is Alison.

ALISON

Who would like to answer first?

She looks around the room.

ALISON (CONT'D)
Any thoughts?

KATE
Yes maam.

Alison turns to look at Kate and Jarrell. Kate has her hand raised. Jarrell guides her... and after a few moments...

FC KEYBOARD (V.O.)
I believe what Ellis is trying to say is for the young and the rich everything eventually becomes mundane and boring. As readers we are shocked at first by the gruesome murders but after copious paragraphs of violent descriptions we become bored of the violence as well. So, we end up feeling the boring and mundane existence Bateman is living.

ALISON
Why do think you Bateman is bored?

FC KEYBOARD (V.O.)
Because he has no real purpose in life. The days of hunting and gathering are over - he can get food delivered to his house, he can pay someone to clean his blood soaked clothes, he never has to drive anywhere.

ALISON
Very good. Anyone else have anything to add?

A few students raise their hands.

INT. UNIVERSITY CAMPUS/LANGUAGES BUILDING/LECTURE THEATER - LATER

Students are packing away their note pads and books. Kate takes the brakes off Jarrell's wheelchair.

KATE
Okay, ready to go?

He verbalizes.

EXT. UNIVERSITY CAMPUS/COURTYARD - DAY

Kate pushes Jarrell through the courtyard and towards Edna.

EDNA
Hey!

KATE
Hello.

EDNA
How's the lesson been?

KATE
Very good - it is really
interesting. I don't really know
much about literature so it really
was interesting.

EDNA
I don't read either. So, I don't
know where Jarrell picked up the
interest.
(to Jarrell)
Okay, we better let Kate get on
with her day.

KATE
I'll see you tomorrow.

EDNA
You will. Bye.

KATE
Bye.

They walk away from each other.

INT. UNIVERSITY CAMPUS/CANTEEN - DAY

Kate, holding a bottle of coke in one hand and a candy bar in the other, is queuing to get herself some hot food.

It is fairly busy - numerous tables have students sat around them - eating, drinking and conversing.

The queue moves forward. Alison walks up behind her and taps her on the shoulder.

ALISON
Hey Kate!

Kate looks around at her.

KATE

Oh hey!
(beat)
I enjoyed your lesson.

ALISON

Thanks. Ellis gets a bad wrap
sometimes but I personally think he
is a genius.
(beat)
So... how long have you been
scribing for special needs
students?

KATE

Oh, I don't scribe. When I was a
kid I learnt facilitated
communication.

They take a step forward.

KATE (CONT'D)

It is a way of helping non-verbal
people communicate.
(to a cafeteria worker)
Hey, I'll have the gumbo please.

CAFETERIA WORKER (O.S.)

Okay.

ALISON

Hi, what is your pasta of the day?

CAFETERIA WORKER (O.S.)

It is three cheese.

ALISON

Could I get a plate of that please?

CAFETERIA WORKER (O.S.)

Of course.

The food is served up. Alison takes her credit card out of
her pocket...

ALISON

I'll get yours as well Kate.

KATE

You sure?

ALISON

Yeah no problem.

She pays, they pick up their food, walk to a table and sit down at it.

KATE

His brother is in one of my classes
and he asked if I could help
Jarrell.

ALISON

So... this is going to sound really
silly...

KATE

No, ask me.

ALISON

Is he you know... all there
mentally?

Kate tries to hide a frown.

KATE

What makes you ask that?

ALISON

Well, it is just, you know... he
looks around the room a lot and
stares at the ceiling lights for
most of the lecture.

KATE

Well, do you think he has read the
last few books on the curriculum?

ALISON

It seems like it when you type...

KATE

(boarding on aggressive)
I do not type. Jarrell types. He
guides me.

(wains in the anger)
What makes you think he has read
the books?

ALISON

Err, well, the answers his machine
reads out are well thought out and
accurate.

KATE

Maybe you have answered your own
question Alison.

Kate leans forward in her chair.

KATE (CONT'D)
He can read forty pages in two minutes - fifty if he is really engaged with the text.

ALISON
Oh my gosh, that is incredible.
(long pause)
I haven't offended you have I? That wasn't what I trying to do.

KATE
I'm not offended no. I am however confused.
(beat)
Yes, Jarrell looks different to 99% of the students in the country, I understand that judgment completely... but if he wasn't mentally capable of understanding the course content... then why would he be on the course?
(beat)
Unless you or other people think that I am doing the work for him and... well... talking for him.

She stares into Alison's eyes. The tension breaks when the fire bell begins to ring loudly.

Alison stands up.

ALISON
(to the room)
Okay guys, could you all head to the fire exit please? Let's evacuate the building in a calm and organized manner.

Kate stands up.

KATE
(to the room)
This isn't a drill so let's all remain calm and leave the building calmly.

Everyone begins to leave.

INT. MOTEL ROOM - NIGHT

Kate is sat in bed watching television. Her phone begins to ring, she checks it and then answers it.

KATE
(into phone)
Good evening - how're you?
(listens)
I'm okay thanks - are you?
(listens)
Okay - see you then. Bye.

She hangs up, sighs, switches the television off and lies down.

EXT. PARK - DAY

Kate is sat on a bench watching the world go by. A few moments later, Anthony walks over to her.

ANTHONY
Hi.

KATE
Hi.

ANTHONY
How're you feeling?

KATE
Great thanks.

ANTHONY
Good.

He holds his hand out to her.

ANTHONY (CONT'D)
Let's go for a walk.

She looks at him for several seconds, then takes his hand and stands up.

INT. THE DI NATALIE'S HOME/KITCHEN - NIGHT

Kate, Alicia and Bartholomew are looking really happy sat at the kitchen table eating bowls of ice cream.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - NIGHT

Anthony and Kate get into bed. He sits up and she rolls onto her side.

INT. THE CRAIG'S APARTMENT/JARRELL'S ROOM - DAY

Jarrell and Kate sit together.

FC KEYBOARD (V.O.)

I have been writing a paper in my head.

KATE

Great - what about?

FC KEYBOARD (V.O.)

I would like to tell people what it feels like when people don't take the time to learn about you and automatically think you're stupid because you cannot talk.

KATE

I like the sound of that.

FC KEYBOARD (V.O.)

I would like to thank you again Kate for your commitment and patience over the last six months. I am an extremely lucky man to have met you. I feel amazing every moment we spend together and I look forward to every session.

Kate strokes his shoulder.

FC KEYBOARD (V.O.)

You make me feel like a man. You empower and motivate me. If every person in the world had your level of intelligence, grace, sophistication and integrity we would all be benevolent utopians.

She smiles, leans over and moves her lips towards his...

BANG!

She quickly looks up.

EDNA (O.S.)
 (distressed)
 Kate! Kate!

Kate rushes out of the room.

INT. THE CRAIG'S APARTMENT/KITCHEN - DAY

Kate rushes into the kitchen to see Edna flat on her back.

KATE
 Edna, are you okay?

EDNA
 No, I think I've broken my ankle.

Kate kneels down beside her and feels her ankle.

EDNA (CONT'D)
 Ahh!

KATE
 It does not feel right - I'll call
 Simeon.
 (beat)
 He can stay with Jarrell whilst I
 get you to the hospital.

Kate gets up off the floor, grabs Edna's cell phone and begins to make the necessary calls.

INT. THE DI NATALIE'S HOME/KITCHEN - NIGHT

Kate sits at the table talking to her Mom on her laptop.

INT. HOSPITAL ROOM - DAY

Edna is in bed reading a magazine. There is a knock at the door and Kate pokes her head around it.

KATE
 Hey you!

EDNA
 Hello there.

Kate enters the room with a box of chocolates and a red, foil balloon.

KATE
 I bring gifts.

EDNA
You shouldn't have!

KATE
I wanted to.

Kate ties the balloon to the end of the bed and perches on it next to Edna.

KATE (CONT'D)
These are authentic, handmade,
Belgian chocolates. My husband and
I went travelling around Europe
when we were younger and these are
definitely the best chocolates in
the whole of Benelux.

EDNA
You are far too kind.

They smile at each other.

INT. THE CRAIG'S APARTMENT/LIVING ROOM - DAY

Simeon and Jarrell sit watching a stand-up comedian on television. Simeon is cracking up and Jarrell is excitedly swinging his arms around and verbalizing.

FC KEYBOARD (V.O.)
You make me feel like a man. You
empower me and you motivate me. If
every person in the world had your
level of intelligence, grace,
sophistication and integrity we
would all be benevolent utopians.

Simeon looks up at him confused. He notices a little drool trickling down Jarrell's chin so he stands up and wipes it off. He looks down at Jarrell's keyboard and presses the speak button.

FC KEYBOARD (V.O.)
You make me feel like a man. You
empower me and you motivate me. If
every person in the world had your
level of intelligence, grace,
sophistication and integrity we
would all be benevolent utopians.

SIMEON
Could we just try something man?

He leans over Jarrell and holds his hand.

SIMEON (CONT'D)
What do you think about this dude's
routine?

His hand does not move.

SIMEON (CONT'D)
Is he funny?

No response.

SIMEON (CONT'D)
Do you like college?

Still no response.

SIMEON (CONT'D)
Do you like Kate?

There is still no hand movement.

Simeon sits back down and carries on watching television.

INT. HOSPITAL ROOM - DAY

Kate pours Edna a glass of water and hands it to her.

KATE
They hold a conference there every
year and my Mom and Dad are on the
board.
(beat)
We would like to invite Jarrell. He
mentioned to me that he was
interested in writing a paper and
we feel it would be an amazing
experience for him to have it read
out in front of everyone.

Edna smiles.

EDNA
That is amazing Kate! Thank you!

KATE
You're welcome. Your son's
knowledge deserves to be heard by
as many people as possible.

EDNA
Who would have thought six months
ago my son would have a paper read
out at a conference?!

They both look very happy.

INT. THE CRAIG'S APARTMENT/KITCHEN - DAY

Edna places two plates of chilli and rice on the kitchen table.

Simeon sits at one end and Jarrell sits at the other. Edna takes a seat next to Jarrell.

EDNA

It is a new recipe, I hope you like it.

Simeon tucks into it.

SIMEON

Mmm... that's good.

She begins to feed Jarrell. It is a messy process as Edna has to help Jarrell open and close his mouth.

EDNA

So, I have some good news for you two.

Simeon carries on eating.

EDNA (CONT'D)

Well, do you want to hear it?

SIMEON

Yeah.

EDNA

Kate and her family have invited Jarrell to attend a big conference and tell everyone there about his life.

(to Jarrell)

Exciting right! You clever clever man.

Simeon stares down at his dinner.

SIMEON

Mom?

EDNA

Yes baby.

SIMEON
Do you not think that something is
a bit strange?

EDNA
With what?

SIMEON
With this whole facilitated C
Communication thing.

EDNA
No. Your brother can talk now, all
thanks to Kate.

SIMEON
But... but Mom he just watches
children's cartoons most of the
day, we have to dress him, take him
to the bathroom, feed him!

Edna wipes some food off Jarrell's chin.

SIMEON (CONT'D)
How can you go from being... like,
like, like this to giving your
opinions on subjects like feminism,
capitalism, the notion of free
speech, gender politics etc... Mom?
(beat)
It just isn't possible!

EDNA
Sim...

SIMEON
I want it to be true Mom! I really,
really do! I would give it all up
for it to be real but it just can't
be.

He gets up and presses a button on Jarrell's keyboard.

FC KEYBOARD (V.O.)
You make me feel like a man.
You empower me and you
motivate me. If every person
in the world had your level
of intelligence, grace,
sophistication and integrity
we would all be benevolent
utopians.

SIMEON (CONT'D)
Just listen.

SIMEON (CONT'D)
That doesn't sound right at all! It
is like a love message Mom!

EDNA
Simeon! Sit yourself down now!

He sits down.

EDNA (CONT'D)
Okay - you have made your point
Simeon.
(beat)
God is such a beautiful,
powerful...

SIMEON
Mom, this doesn't have anything to
do with God!

EDNA
It does Simeon. We have been
blessed by God. We have been
granted a miracle and we need to
accept it and we need to thank him.

Simeon stands up.

EDNA (CONT'D)
It feels strange Simeon because we
are not witnesses to miracles
everyday.

SIMEON
I'm going out, I can't listen to
this.

EDNA
Simeon! Sit down now and eat your
dinner!

He turns to face her.

SIMEON
How come Jarrell won't type with
us, huh? What's the explanation for
that?
(beat)
Surely God would want the people
who love him the most to help him
talk.

EDNA

Kate has been given a gift from God
and she is here for Jarrell.

(beat)

The Lord works in mysterious ways
Sim...

SIMEON

Fuck that bullshit Mom.

EDNA

Simeon!

SIMEON

You know it is Mom, in your heart
you know it is.

He walks out.

INT. THE CRAIG'S APARTMENT/LIVING ROOM - NIGHT

Jarrell is asleep in front of the television and Edna is sat
on the couch watching it intently.

TELEVANGELIST (V.O.)

We are all God's children. Yes
lord, every single one of us. From
s farmer in Botswana to a
veterinarian in Australia, each and
every single one of us has a father
who loves us without limits. We are
so special to have this kind,
loving man in our lives.

(beat)

Oh Lord! Thank you so much for
being the person you are and being
in our lives. Thank you for being a
constant source of love and a
beacon of light for when we need
guidance.

The preaching becomes inaudible as Edna closes her eyes.

Suddenly, her phone begins to vibrate. Her eyes spring open,
she picks up the phone and answers it.

EDNA

(into phone)

Hey Kate! How's it going?

(listens)

Yes of course. We'll meet you in
the courtyard as usual.

(listens)

(MORE)

EDNA (CONT'D)

Okay, you have a great night. Sleep well.

She hangs up and begins to pray again.

INT. UNIVERSITY CAMPUS/OFFICE - DAY

Kate walks into the room, sits down at her desk and looks at herself in a mirror.

QUICK CUTS:

A) She sits straightening her hair.

B) She applies lipstick.

C) She applies mascara.

D) She unbuttons a couple of buttons on her blouse to show cleavage.

E) She sprays some perfume on her neck.

END OF QUICK CUTS.

She is stood up now wearing a classy, white coat. She takes a deep breath and leaves the room.

EXT. UNIVERSITY CAMPUS/COURTYARD - DAY

She smiles brightly as she walks up to Edna and Jarrell.

KATE

Good Afternoon, are we okay?

INT. UNIVERSITY CAMPUS/OFFICE - DAY

She parks Jarrell adjacent to the desk, takes her coat off and takes a seat opposite him.

KATE

Thank you for coming today. I wasn't sure you would want to see me again after our last session.

She takes his hand.

FC KEYBOARD (V.O.)
It is okay. Since I first saw you,
I have wanted to kiss you.

She blushes.

FC KEYBOARD (V.O.)
Are you sure you want to do this? I
don't want to ruin what you and
your husband have.

KATE
Do what?

FC KEYBOARD (V.O.)
Kiss me.

She stares into his eyes, gets to her feet, leans her head
towards his and after several nervous, moments; kisses him on
the lips.

FC KEYBOARD (V.O.)
I have dreamt about this for a
while. Kiss me again.

She kisses him again but this time with more passion.

FC KEYBOARD (V.O.)
Could you give me fellatio? But
only if you want to.

KATE
I don't mind.

FC KEYBOARD (V.O.)
It is my first time.

She strokes his cheek.

KATE
It is okay. If you ever want me to
stop or do something different or
keep doing something, just tell me.

She unzips his pants and rummages around inside. A few
moments later she kneels down, lowers her head towards his
crotch and then a few moments later begins to move her head
forwards and backwards.

INT. THE DI NATALIE'S HOME/LIVING ROOM - NIGHT

Tight shot of Kate relaxing on the sofa watching television
with her husband and children.

Close up of Kate's face - the light from the television reflects off her face and her dilated pupils.

INT. THE CRAIG'S APARTMENT/JARRELL'S ROOM - NIGHT

Edna and Simeon are lifting Jarrell into bed.

INT. UNIVERSITY CAMPUS/SCIENCES BUILDING/LECTURE THEATER - DAY

Kate packs her laptop away whilst two dozen students head for the exit.

Close in on Simeon packing his books into his bag. After a few moments he stands up and walks down the stairs towards the exit. He ignores Kate as he passes her. She looks confused, walks after him and grabs him his hand.

KATE

Are you okay Simeon?

He glances at her and then looks around the room. They are the only people left.

KATE (CONT'D)

Simeon?

He puts a hand around her throat, pushes her up against the wall and stares into her eyes.

SIMEON

What're you trying to do to my brother?

KATE

What're you talking about?

SIMEON

You are going to stop whatever you are trying to do. Do you hear me?

KATE

Yeah but...

SIMEON

"You make me feel like a man. You empower me and you motivate me."

(beat)

Those aren't his words.

He lets go of her.

SIMEON (CONT'D)
Don't come to our house again or
ring my Mom again, you hear me?

KATE
But Simeon...

He leaves the room.

She takes a deep breath, picks up her bag and marches out of
the lecture theatre.

INT. UNIVERSITY CAMPUS/OFFICE - DAY

She drops her bag onto the floor, sits down at her desk,
switches the computer on and impatiently taps her fingers on
the wooden surface.

Once the computer has loaded up she quickly opens folders and
documents. She is frantically searching for something.

A few moments later she sighs with relief - then pulls her
phone out of her bag, presses a few buttons and then holds
the phone to her ear.

Several moments later...

KATE
(into phone)
Oh, hi Edna, how're you?
(listens)
No I'm fine - I just had to rush
from one side of campus to the
other is all. I just need to ask
you something.
(beat)
So, I am no longer available in the
evenings anymore. My kids don't see
me enough and I really need to
spend more time with them. I still
want to work with Jarrell though
but don't worry. I was wondering if
we could do early afternoons
perhaps twice a week now rather
than everyday. How does that sound?
(listens)
Ah, okay, awesome - I'll come
tomorrow afternoon if that is okay?
(listens)
Great, see you then. Bye now.

She hangs up and sighs with relief.

INT. THE CRAIG'S APARTMENT/HALLWAY - DAY

Edna opens the door and greets Kate.

KATE
Good Afternoon.

EDNA
Hey Kate.

Kate enters the house and Edna closes the door.

KATE
So, we are going to start working
on the conference presentation
today.

EDNA
I'm really excited to hear it.

Kate smiles.

KATE
Edna, could I ask you a favour on
behalf of Jarrell?

EDNA
Yeah, of course.

KATE
When Jarrell and I were working in
the office he mentioned he feels it
would be easier to concentrate and
work when it is just he and I
together.

(beat)
He said that he really appreciates
you giving us space but it would be
a more conducive working space if
there were no other people in the
house making noise.

EDNA
Oh right, okay. I do try to be
really quiet for y'all.

KATE
Yes, he is very grateful for this
but he said it would be even better
if you weren't in the house.

(beat)
He mentioned a nearby park you
could perhaps walk around for a
couple of hours.

EDNA

Okay, that isn't a problem. I understand that intelligent types have their methods.

(beat)

It is nice out so no problem with me.

KATE

Thank you for your understanding Edna.

EDNA

No problem, anything for you guys.

Kate unzips her bag and pulls out a twenty dollar bill.

KATE

Here you go Edna, treat yourself to some lunch.

EDNA

Arr, that is really kind of you.

She takes the money.

EDNA (CONT'D)

I'll see you guys later then.

She smiles, turns around and leaves the house.

INT. THE CRAIG'S APARTMENT/JARRELL'S ROOM - DAY

Kate is sat on Jarrell's lap, making out with him.

She holds his hand and is guided around the keyboard.

FC KEYBOARD (V.O.)

I never thought I would know the touch of a woman.

KATE

Why?

FC KEYBOARD (V.O.)

Because I'm very different.

KATE

But you're not Jarrell.

She caresses his cheek.

KATE (CONT'D)
You are an intelligent, caring and
wholesome man. It is not your fault
that 99% of the nations population
cannot see this.

She kisses him on the lips.

FC KEYBOARD (V.O.)
Can I ask you something?

KATE
Of course.

FC KEYBOARD (V.O.)
Could we make love?

KATE
I would love to.

She kisses him again, climbs off his lap, pushes him towards
the bed and removes his T-shirt.

INT. THE CRAIG'S APARTMENT/JARRELL'S ROOM - DAY

He lies in bed in just a diaper.

Kate stands beside the bed looking into his eyes. She
unbuttons her blouse and takes it off. She then slides her
skirt off.

Dressed in just her lingerie now she gets onto the bed and
straddles him. She removes her hair band and lets her long,
brunette, hair hang loose.

She unclips her bra and slowly removes it. She slides her
hands down his chest and then takes her panties off.

Now completely nude - she opens his diaper.

Close in on Kate's face. She smiles and then after a several
moments she begins to thrust.

He verbalizes. She quietly groans and then begins to thrust
faster and harder.

INT. THE CRAIG'S APARTMENT/JARRELL'S ROOM - LATER

Kate lies on her side with her arm around Jarrell's neck. She
holds his other hand and let's him guide her around the
keyboard.

FC KEYBOARD (V.O.)
That was incredible.

She smiles.

FC KEYBOARD (V.O.)
You won't ever leave me will you?

KATE
No, I will never leave you.
Wherever you are; I want to be
there too.
(beat)
We will get our own place and we'll
live together. I will look after
you through the good and the bad
times.
(beat)
I would be honoured to be your wife
and the mother of your children.

FC KEYBOARD (V.O.)
That would be a dream come true.

KATE
You deserve love and passion as
much as the next man, you are no
different.

Kate gets out of bed and begins to put her clothes back on.

INT. THE CRAIG'S APARTMENT/JARRELL'S ROOM - LATER

Jarrell sits in his wheelchair and Edna and Kate stand in front of him.

KATE
Oh, I've been meaning to go there!

EDNA
Make sure you go sometime, it is
really nice. Perhaps we could go
together sometime?

KATE
That's sounds like a great idea.
(beat)
What did you get yourself?

EDNA
A nice club sandwich with some
fries and salad.

KATE

Good choice. You are making me hungry now!

(to Jarrell)

Okay - I will see you in three days
Jarrell - look after yourself until then.

(beat)

Edna, could I talk to you in the kitchen?

EDNA

Sure.

Kate takes the brakes off his wheelchair and pushes him out of the room.

INT. THE CRAIG'S APARTMENT/LIVING ROOM - DAY

Kate positions Jarrell in front of the television. She grabs the remote off the sofa and switches the television on.

The Televangelist is still preaching. Kate walks back over to Jarrell and holds his hand.

KATE

What would you like to watch?

FC KEYBOARD (V.O.)

The news channel please, 431.

She changes the channel, let's go of his hand, subtly strokes his shoulder and walks out the room.

INT. THE CRAIG'S APARTMENT/KITCHEN - DAY

Kate and Edna are sat down at the kitchen table.

KATE

I think it would be really good for him.

EDNA

I don't know Kate, who will look after him?

KATE

We could employ some PAs. They will look after all of his needs and help him with anything he wants to do.

EDNA

I don't have the money.

KATE

Well... I have money.

EDNA

Oh Kate, you already give so much of your time and never ask for a cent. I just couldn't...

KATE

Don't let pride get in your way.

(beat)

Like you, I have grown with religion in my life so know the importance of helping those less fortunate.

(beat)

You have been dealt a difficult set of cards. You had two children when you were a child yourself, with a "man" scared of responsibility - you have brought up two kids on your own and one has cerebral palsy. You have worked all hours under the sun and had four jobs for eight years to make sure one of your talented and intelligent boys could go to college.

(beat)

So, I urge you to accept it

(beat)

You know first hand how difficult it can be for a person of color to get a great job. Now add your gender to the equation and it becomes even harder. It has been tough for you and you have done well considering that you live in a society run by angry, straight, white, old men whose main aim is suppress the most under represented people in society. You don't owe these people anything - no maam - not a dime, not a passing thought and not an ounce of respect either because, believe me, they don't have any for you or your boys.

Kate stands up.

KATE (CONT'D)
 I'm not going anywhere, I'm here
 for you and your family so perhaps
 take your time and consider my
 offer.

Edna smiles.

EDNA
 Thank you Kate - I will have a long
 think about it.

KATE
 Great.
 (beat)
 You have a great rest of your day.

EDNA
 You too.

Kate smiles and then leaves the room.

KATE (O.S.)
 See you soon Jarrell. Have a good
 day.

Edna stands up and leaves the room.

INT. CONFERENCE HALL - DAY

There are fifty people sitting on chairs or in wheelchairs inside a bright and modern conference hall facing an empty stage.

We pan across the audience - there are numerous people with disabilities in attendance - Cerebral Palsy, Parkinson's, Huntingdon's, Down Syndrome, Autistic etc. Their parents, siblings and care staff are scattered around the room.

As we continue to pan across we soon start seeing familiar faces. Kate and her Mom are sat next to Edna, Simeon and Jarrell.

After several moments, a woman with grey hair in her fifties dressed in a blue suit walks onto the stage and heads over to a microphone in the center. Her name is Jacqueline.

JACQUELINE
 (into microphone)
 Hello again everyone. I hope you
 all had a good refreshment break
 and are ready to hear from some
 more extraordinary people.

(MORE)

JACQUELINE (CONT'D)

(beat)

Before we recommence, could we firstly say a big thank you to The Coca Cola Company for providing the refreshments for no charge whatsoever.

The audience applaud.

JACQUELINE (CONT'D)

(into microphone)

Okay - let's welcome our next guests to the stage - Mr. David Oppenheimer and Mr. Jarrell Craig.

David walks onto the stage and Jarrell is wheeled on by Kate.

David taps Jarrell's hand when they reach the microphone. Jacqueline places a chair next to Jarrell, Kate sits down on it and gently takes Jarrell's hand in hers.

Close up of their intertwined fingers and then Kate lovingly stroking the inside of his palm.

DAVID

(into microphone)

Hello everyone. It is great to see you all here today - thank you for turning out in your droves as usual.

(beat)

For those that are new members of our great club - welcome and it is great to have you here with us today.

(beat)

I'm going to be reading a paper out today written by my friend Jarrell entitled "A Silent Judgment" which was expertly facilitated by my daughter - Kate.

(reading)

"The way someone looks at you can say a lot. Which can also be said for when someone does not look at you"...

We close in on Simeon who is staring at his brother.

Jarrell is turning his head side-to-side erratically. He stops and becomes fixated on a bright light shining through a window in the ceiling. His head begins to slowly rotate like a hypnotized cobra.

Simone gets to his feet and walks towards an exit. Edna watches him leave.

INT. HOTEL ROOM - LATER

Jarrell is sat watching cartoons on a television set. Edna perches on the bed behind him applying eye liner.

There is a knock at the door.

Edna gets up, opens the door and is greeted by The Oppenheimers.

EDNA
Hey there!

DAVID
Hey Edna! You ready?

She opens the door and they walk inside.

David and Patty are dressed in smart, going out clothes and Kate is in a dressing gown.

DAVID (CONT'D)
Hey Jarrell!

EDNA
I think so. I haven't been out partying for so long. I hope I remember what to do.

PATTY
Edna, darling - you are going to be just fine because you are about to go out with the queen of partying.

DAVID
She was using that title before I met her. But I like to think I taught her everything she knew.

Kate turns Jarrell to face her parents and Edna.

PATTY
Now, are you sure you don't want to come out Jarrell?

Kate holds his hand.

FC KEYBOARD (V.O.)
I will be okay. I would rather not see my Mom drunk!

PATTY

Ah what's wrong you man? Us oldies
know how to partay!

KATE

Eww Mom, don't say partay!

DAVID

Is Simeon coming?

EDNA

No, last I heard he was at a nearby
art gallery.

DAVID

I don't know, nobody wants to
partay anymore!

KATE

Eww Dad!

They laugh.

EDNA

Thank you Kate for coming to sit
with Jarrell.

KATE

No problem - I am not a club scene
person. Give me an intimate, jazz
night and I'll be there!

(beat)

We'll just watch a movie or
something won't we Jarrell?

Edna smiles.

DAVID

Okay, let's get downstairs - I have
managed to persuade twelve guests
to tag along so far.

EDNA

(to Jarrell)

Bye!

KATE

Bye! Don't let Mom get you into
trouble!

PATTY

Me? Never!

They leave the room and shut the door behind them.

Kate strokes his hand, walks over to the door, presses her ear to it for a few moments and then locks it.

She turns around, smiles at him and slowly removes her dressing gown belt. As she walks over to him she removes the gown revealing her nude body.

FADE TO BLACK.

EXT. OUTSIDE OF THE DI NATALIE'S HOME - DAY

Kate parks up outside the house, switches the engine off, gets out of the car and walks towards the house.

Alicia and Bartholomew run out of the house and over to her.

	ALICIA	BARTHOLOMEW
Mom!		Mom!

Kate stoops slightly and hugs her children.

KATE
Hello! Have you two been alright?

	ALICIA	BARTHOLOMEW
Yeah.		Yeah.

KATE
Good.
(beat)
Do Mom a favour and get her luggage
in the house please.

They run over to the car and Kate heads inside.

INT. THE DI NATALIE'S HOME/STUDY - DAY

Kate sits at her computer typing out an e-mail to Simeon.

(CUT TO AN EXTREME CLOSE-UP OF THE COMPUTER SCREEN. THE VIEWER WILL SEE THE E-MAIL BEING TYPED OUT FROM THE SENTENCE STARTING "I REALIZE I'M NOT..." WITH ALL PREVIOUS COMMUNICATION ALREADY ON THE SCREEN.)

"Dear Simeon,

It was extremely nice to see you accompanying your Mom and brother at the conference. I hope you found it interesting and informative. I realize I'm not your favorite person at the moment but you must understand that everything I do for Jarrell is beneficial. If you and your Mom keep on practicing FC with Jarrell he may relax and begin to work with you. But the mind is a complex thing and Jarrell may only feel comfortable working with me but this is something I cannot answer and instead; will have to be answered by time itself. Please could you let your Mom know I have checked my calendar and asked my husband re coming over for Labor Day Dinner, I can make it.

Thanks for your time,

Kate".

(END OF EXTREME CLOSE-UP.)

She presses send, closes the window, clicks save on her word document and shuts the computer down.

INT. THE DI NATALIE'S HOME/LIVING ROOM - NIGHT

Anthony and Kate are sat together staring at the television. After twenty five seconds of silence...

KATE

Anthony?

He turns his head to look at her.

ANTHONY

Yeah?

KATE

I don't love you anymore and I'm in love with someone else. I'm really sorry.

ANTHONY

Oh... right.

KATE

Yeah, I'm sorry.

ANTHONY

But... I still love you.

KATE

I know but I just don't feel the same way anymore. Well, I haven't felt that way for a long time.

Anthony folds his arms, leans forward in his seat and stares at the floor.

KATE (CONT'D)
Are you okay?

ANTHONY
Yeah.

Silence.

ANTHONY (CONT'D)
This person you love, who is he?

KATE
His name is Jarrell.

ANTHONY
(thoughtfully)
Jarrell?

KATE
I'm going to go stay in a motel.

She stands up.

KATE (CONT'D)
I'll ring the kids in the morning
to explain and then we can arrange
a day to talk to them.

ANTHONY
Jarrell?
(beat)
I have heard you mention a Jarrell
before.

She walks out of the room and he quickly gets up and follows her.

INT. THE DI NATALIE'S HOME/UPSTAIRS - CONTINUOUS

She walks over to their bedroom and enters it. He hurries after her.

INT. THE DI NATALIE'S HOME/MASTER BEDROOM - CONTINUOUS

She is putting clothes into an open suitcase that's on the bed.

ANTHONY

Kate. Please don't tell me it is the Jarrell you work with?

KATE

Yes, I love him.

ANTHONY

What do you mean you love Jarrell?

KATE

Well, biologically - love is when you see someone and your dopamine and oxytocin levels rise.

ANTHONY

Is this a big joke?

She walks into the bathroom and returns a few moments later with toiletries.

KATE

No, it isn't.

He puts his hands on his head and looks to the ceiling. She continues to pack.

ANTHONY

You need to go back on your meds Kate because this idea you have is fucking crazy! It is really fucking crazy!

She zips up her suitcase and he tries to look into her eyes.

ANTHONY (CONT'D)

Kate, okay, okay, I get it, I'm calm now.

(beat)

Let's just go to bed and in the morning we will go to the doctors and get you some help.

KATE

I don't need help. I'm fine. I'll ring you in the morning.

He gently grabs her shoulders and strokes her face.

ANTHONY

Kate, you are unwell and we need to get you on some medication that will help.

She turns away from him. He is now furious.

ANTHONY (CONT'D)
Kate! Did you stop taking your meds
without getting permission too?

KATE
Yes.

ANTHONY
Why?!

Kate picks up the suitcase but Anthony grabs it and tries to pull it off her.

ANTHONY (CONT'D)
Kate! Just fucking stop, okay?!
Stop fucking pulling!

KATE
No!

ANTHONY
You started taking meds to stop
things like this! Can't you see
this is totally insane!?

Kate pulls the suitcase hard and walks out of the room.

ANTHONY (CONT'D)
Kate!

He runs after her.

INT. THE DI NATALIE'S HOME/CORRIDOR - CONTINUOUS

Kate is heading to the front door with Anthony in pursuit.

EXT. OUTSIDE OF THE DI NATALIE'S HOME - CONTINUOUS

Kate is briskly walking to her car.

ANTHONY
Kate! Kate! Kate, just fucking
stop! Right fucking now!

She turns around and stares at him.

ANTHONY (CONT'D)
Get in the fucking house! You are
not thinking straight!
(MORE)

ANTHONY (CONT'D)
You'll end up fucking killing
yourself or someone else so please
just fucking stop it now!

KATE
(agitated)
I stopped taking the meds so I
could wake up! I'm so awake now and
it feels amazing! I feel fantastic
and I feel in love!
(breathy)
You should try it sometime - just
wake up!

He reaches for her hand but she smacks him around the head with the suitcase. Making the most of Anthony being stunned and in shock she walks over to her car, throws the suitcase in the back, gets in the drivers seat and speeds off into the night.

INT. MOTEL ROOM - NIGHT

Over black, the sound of a key being turned in a lock. Moments later a door opens - we can see the night sky and the outline of a person.

The room light is switched on, now we see Kate. She shuts the door, walks over to the bed, puts the suitcase on the floor, sits on the bed, takes a deep breath and smiles.

INT. SHOPPING MALL - DAY

Kate casually walks through a busy shopping mall.

INT. SHOPPING MALL/CLOTHES STORE - DAY

She looks at nice, summer dresses. Several moments later, she picks one out.

INT. SHOPPING MALL/PERFUME STORE - DAY

She picks up a bottle, sprays her wrist and sniffs it. Smells good.

INT. SHOPPING MALL/LINGERIE STORE - DAY

Kate peruses the sexy, erotic sets for sale.

INT. SHOPPING MALL/LINGERIE STORE/CHANGING ROOM - DAY

She stands in front of a mirror in sexy lingerie checking herself out.

INT. CAR - DAY

She drives through the projects in her brand new dress.

EXT. PROJECTS - DAY

She stands outside of Edna's house and knocks on the door. A few moments later and Edna opens it.

EDNA

Kate! Wow, you look so beautiful!

KATE

Ah thanks.

EDNA

Come on in girl.

Kate smiles brightly.

INT. THE CRAIG'S APARTMENT/KITCHEN - DAY

Edna, Kate, Simeon and Jarrell are sat around a table having dinner.

Jarrell verbalizes. Kate looks up at him, holds his hand and allows him to guide her around the keyboard.

FC KEYBOARD (V.O.)

I have decided I do not like gospel music.

Simeon looks at him and then Kate.

EDNA

But you love dancing at church, don't you?

Simeon keeps his eyes fixed on them.

FC KEYBOARD (V.O.)

I don't like it anymore.

EDNA

Well, that's a shame but it is okay baby.

FC KEYBOARD (O.S.)
Do we have any wine?

SIMEON
I didn't know you were a wine
drinker.

FC KEYBOARD (V.O.)
Kate and I had a couple of glasses
when we were at the hotel bar one
evening. I'm into it now.

EDNA
We don't have any, sorry about
that.

SIMEON
What's your favorite label?

FC KEYBOARD (V.O.)
Fat Bastard.

Simeon shakes his head, stands up and walks out of the room.

SIMEON
I need to use the toilet.

EDNA
Are you a wine drinker Kate?

KATE
I do enjoy a bottle every now and
then yeah.
(beat)
Fat Bastard is my favorite too.

EDNA
I'll buy some for next time.

Kate subtly strokes Jarrell's palm.

INT. THE CRAIG'S APARTMENT/BATHROOM - DAY

Simeon looks at himself in the mirror, he looks extremely
stressed. He takes a few deep breathes and then vomits into
the sink.

INT. THE CRAIG'S APARTMENT/KITCHEN - DAY

Edna passes Kate a drink of water.

KATE
Thank you.

EDNA
You're welcome.

Edna sits back down and Simeon reenters the room and sits down.

KATE
You okay Simeon? You look a bit ill.

SIMEON
Yeah.

EDNA
Yeah, you do look ill, are you sure you are okay?

SIMEON
Yeah.

FC KEYBOARD (V.O.)
Kate and I have something to tell you.

EDNA
Oh right, all good news I hope?

KATE
Jarrell and I are in love.

Edna and Simeon stare at them in disbelief.

EDNA
What do you mean?

KATE
I am... madly in love with your son Edna. And he loves me too.

The color drains from Edna's face and the room falls awkwardly silent for twenty seconds.

EDNA
Kate. Get out of my house.

Kate looks shocked.

KATE
I'm serious - I love him so much.

Edna and Simeon both stand up.

EDNA
Get out of my house now!

Kate looks up at Edna and Simeon before reluctantly standing up. She looks at Jarrell, strokes his hand and leans over to kiss him.

EDNA (CONT'D)
Don't you dare!

Kate pulls away from him and slowly walks out of the room.

EDNA (CONT'D)
You will stay away from here if you
know what is good for you!

Simeon follows her.

EXT. PROJECTS - DAY

Kate steps out of the apartment and has the door slammed shut behind her immediately. She looks at the door and then walks away.

INT. CAR - DAY

She adjusts her rear view mirror and puts the key in the ignition. She then bursts into tears and rests her head on the steering wheel.

INT. MOTEL ROOM - NIGHT

She lies on her stomach clutching a pillow to her chest. Her eyes are red raw, her cheeks are tear-stained and her nose is covered in mucus.

After a few moments she grabs her phone off the bedside cabinet, presses a few buttons and then holds it to her ear. She breathes deeply as she waits for someone to pickup. Suddenly, she is cut off.

The tears begin to roll again - she cries so hard that she begins to wretch. She quickly gets out of bed and rushes to the en-suite bathroom and begins to vomit into the toilet.

INT. THE CRAIG'S APARTMENT/JARRELL'S ROOM - NIGHT

Edna is sat in a chair next to Jarrell's bed. He is fast asleep and she is wide awake staring into the dark abyss in front of her.

INT. THE CRAIG'S APARTMENT/SIMEON'S BEDROOM - NIGHT

Simeon lies flat on his back staring at the ceiling as night steadily turns into day.

INT. MOTEL ROOM/EN SUITE BATHROOM - DAY

Kate is in the shower washing herself.

INT. MOTEL ROOM - DAY

She exits the room.

INT. CAR - DAY

Driving.

She drives down a highway.

EXT. PROJECTS - DAY

She casually walks down the street and then up the stairs to Edna's apartment. Once outside, she knocks the door. It is opened a few moments later by Edna.

KATE

Good Afternoon.

EDNA

I told you to never come back.

KATE

Yeah, that was yesterday. This is today - let's just forget...

EDNA

Forget?! Kate you are sick! Get the hell outta of here before I kick ya scawny ass and call the cops!

KATE

Please let me see him!

EDNA

Get the hell outta here now!

KATE

(shouting into the house)
I love you Jarrell!

Edna puts her hands around Kate's throat and pushes her up against the wall.

EDNA
You're fucking sick! You crazy
fucking bitch! You're disgusting!

KATE
We love each other! Why it so hard
for you to accept?!

EDNA
Girl, I'm gonna fucking beat your
ass right here!

KATE
If Jarrell is capable of writing
beautiful presentations and
creating intelligent and thought
provoking academia then why can he
not love me!?

Edna let's go of her and puts her head in her hands. Kate
drops to her knees.

KATE (CONT'D)
You can't have one thing without
the other Edna! He is either
capable of being smart and loving
or he isn't capable of either! I
choose to believe the first option
because I see just how smart and
insightful he is and I can feel his
inner beauty and love!

She stands up and walks towards Edna.

KATE (CONT'D)
You know what I'm saying makes
sense!

Edna spins around, smacks Kate across the face and goes back
inside.

Kate kneels for a few moments - her brain trying to compute
what just happened and what could and should happen. She gets
back up and walks away.

INT. MOTEL ROOM - DAY

Kate sits in a chair by the window smoking a cigarette and
crying. Her cell phone begins to ring, she answers it and
puts it on loudspeaker.

KATE

Hello.

OFFICE WORKER (V.O.)

Hello Ms. DiNatalie - my name is
Alice from human resources at...

Kate takes her off loudspeaker and places the phone against her ear.

KATE

(into phone)

I'm feeling unwell. Very unwell in fact.

(listens)

Okay - well even though I'm extremely disappointed and hurt by your decision to suspend me I will accept it but I want you to know I will be speaking to my attorney about unfair treatment.

(listens)

Because I'm very sick, I'm not on a vacation or something I am actually really unwell!

She cuts the phone off and begins to cry uncontrollably.

INT. THE CRAIG'S APARTMENT/LIVING ROOM - DAY

Edna, Simeon and Jarrell are sat facing a white man in his mid-forties in a suit. His name is Lyle.

LYLE

Okay, so firstly, thank you for seeing me today and letting me spend some time with Jarrell.

(beat)

The tests I conducted today show that it is impossible for Jarrell to have produced work of the standard that he allegedly created. This also goes for the "apparent" relationship with Ms. DiNatalie - roughly his mental age equates to that of a "normal" three year old.

(beat)

With good care and suitable stimulation he will lead as much of an "ordinary" life as possible.

(beat)

(MORE)

LYLE (CONT'D)

My next step is to inform the police of the test results and from there they will come up with a plan on how they feel it will be best to proceed.

He stands up.

LYLE (CONT'D)

Thank you very much for your time.

He shakes Simeon's hand and then Edna's. He places a hand on Jarrell's right hand for a moment.

LYLE (CONT'D)

I'll see myself out.

EDNA

Thank you sir.

LYLE

You're welcome.

He leaves the room.

INT. MOTEL ROOM - NIGHT

All the lights are switched off - the walls constantly change color as a television set is the only source of light.

Kate lies on the bed in the fetal position. Her eyes are red raw, her skin is pale and her hair is greasy.

KATE (V.O.)

Hi Edna, it is me Kate. Thank you so much for answering.

(beat)

I feel really ill. I feel sick. I feel distraught. I feel many, many other feelings about how things have turned out between us. I didn't want it to be like this ever.

(beat)

I have the upmost respect for you as a mother of two brilliant children. You're an inspiration to me - if I can be half the mother you are to your boys with my children I will feel very proud.

(beat)

(MORE)

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

So, the elephant in the room - I can just imagine how the last year or so has been for you and Jarrell. You never knew he was so wise or intelligent, you never thought you would hear his innermost feelings, you never thought he would be accepted by society and treated like an equal in the able-bodied community let alone by world renowned intellects in the highest echelons of academia. But, alas, here we are.

(beat)

I know it seems strange to you that I, an able bodied, professional, white female in her mid-thirties, have fallen in love with your son. I agree on the surface it is very peculiar but you only feel like this because society has deemed it to be strange and not the done thing to do. People fall in line with what is deemed "normal" and walk around their whole lives wearing blinkers and burying their heads in the sand - always to scared to look off the path or lift their heads up and open their eyes to new ways of thinking or embrace change.

(beat)

I love him so much - I have left my husband because I love Jarrell so, so much. I'm willing to give custody of my children to my husband if it means I get to live and share my life with him.

(beat)

Please just let me see him again.
Please, just say 'yes'.

She rolls onto her back.

CUT TO:

INT. THE CRAIG'S APARTMENT/KITCHEN - NIGHT

Edna is sat at the table, trying to hold back tears, with her phone pressed to her ear.

Sat at the table with her are three police officers all wearing headphones - they are listening in on the call - a machine is attached to her phone recording the whole conversation as well.

One of the police officers starts to write on a piece of paper.

KATE (V.O.)
Please Edna, please. Please just
let me speak to him again.

The officer shows Edna the piece of paper, it reads: "Ask if she has had sexual relations with your son?"

EDNA
(into phone)
Have you had sex with Jarrell?

KATE (V.O.)
Yes, Jarrell and I have made love
many times.

Two officers take their headphones off, stand up and leave the room.

The remaining officer writes "Where are you? I want to see you".

EDNA
(into phone)
Kate, where are you? I want to
talk.

KATE (V.O.)
I'm in the motel on McKenzie
Street.

The officer writes "Hang up, say goodbye".

EDNA
(into phone)
Okay, goodbye.

She hangs up and begins to cry.

The officer speaks into her radio.

POLICE OFFICER
(into radio)
Target is in the motel on McKenzie
Street. Proceed with caution, over.

POLICE OFFICER #2 (V.O.)

10-4.

Edna continues to cry big tears. She is a broken woman. The police officer walks over and places a hand on her shoulder. Edna grips her hand and continues to cry.

INT. MOTEL ROOM - NIGHT

Close up of Kate's face. She is asleep.

All of a sudden there are loud knocks on the front door...

KNOCK! KNOCK! KNOCK! KNOCK!

Her eyes spring open, she sits up in bed, walks over to the front door, slowly opens it a little and is greeted by the two police officers.

POLICE OFFICER #2

Kate DiNatalie?

KATE

Yes.

POLICE OFFICER #2

Please can you open the door.

She opens it and they walk in.

POLICE OFFICER #2 (CONT'D)

Okay turn around.

He helps her turn around and then slaps a pair of cuffs on her. Kate looks shocked.

The other police officer begins to pat her down.

POLICE OFFICER #2 (CONT'D)

Kate DiNatalie, you are under arrest for the rape of one Jarrell Craig.

(beat)

You have the right to remain silent and refuse to answer questions.

(beat)

Anything you say may be used against you in a court of law.

(beat)

You have the right to consult an attorney before speaking to the police and to have an attorney present during questioning now or in the future.

(MORE)

POLICE OFFICER #2 (CONT'D)

(beat)

If you cannot afford an attorney,
one will be appointed for you
before any questioning if you wish.
If you decide to answer questions
now without an attorney present,
you will still have the right to
stop answering at any time until
you talk to an attorney.

(beat)

Knowing and understanding your
rights as I have explained them to
you, are you willing to answer my
questions without an attorney
present?

Kate begins crying.

POLICE OFFICER #2 (CONT'D)

Maam.

KATE

No!

The other officer finishes the pat down and stands up.

POLICE OFFICER #3

She's clean. We're good to go.

POLICE OFFICER #2

(to Kate)

Do you understand everything I just
told you?

KATE

Yes.

POLICE OFFICER #2

Okay, let's go.

She is marched out of the motel room and out into the...

EXT. MOTEL PARKING LOT - CONTINUOUS

...parking lot and over to a squad car. She is helped inside
the...

INT. POLICE CAR - CONTINUOUS

...car.

She cries heavy tears. She appears distraught, tired, confused and angry.

The police officers get in the front, start the engine and begin to drive away.

She leans her head forward, takes a deep breath and screams.

FADE TO BLACK.

INT. DENNY'S - DAY

A teenage Kate and her Mom sit at a table tucking into sausages, bacon, fried eggs, beans, mushrooms, tomatoes and hash browns.

KATE
Mom?

PATTY
Yeah?

KATE
After watching you teach today I
have decided that I'm going to help
people just like you do.

Patty smiles.

KATE (CONT'D)
I'm going to help as many people
around the world as I possibly can
for the rest of my life.

Patty strokes her cheek.

PATTY
Never change, okay?

Kate smiles and then continues to eat.

FADE OUT.

**TITLE CARD: "KATE" WAS SENTENCED TO TWELVE YEARS IN PRISON
FOR TWO COUNTS OF AGGRAVATED ASSAULT IN 2015.**

TITLE CARD: SHE SERVED ONE AND A HALF YEARS IN PRISON BEFORE HAVING HER SENTENCE OVERTURNED IN 2018 AFTER IT WAS DEEMED THE TRIAL JUDGE HAD IMPROPERLY EXCLUDED INFORMATION FROM THE CASE EXPERT TESTIMONY ABOUT "FACILITATED COMMUNICATION".

TITLE CARD: "KATE" STRUCK A DEAL WITH PROSECUTORS AND PLEADED GUILTY TO THIRD-DEGREE AGGRAVATED CRIMINAL SEXUAL CONTACT.

TITLE CARD: SHE WILL SPEND THE REST OF HER LIFE UNDER PAROLE SUPERVISION AND AS A REGISTERED SEX OFFENDER UNDER MEGAN'S LAW.

TITLE CARD: "THE THING THAT SHE WAS SUPPOSEDLY SAVING HIM FROM WAS THE VERY THING SHE NEEDED TO GET AWAY WITH HER CRIME: [MY BROTHER'S] SILENCE. - "SIMEON".

HE AND "EDNA" CONTINUE TO FIGHT FOR JUSTICE.

THE END