

NURSE

There are no appointments today.
We can try to squeeze you in on
Monday.

(Pause)

That is good for you. Perfect, I
will put you...

(pause)

Yes, lunch time is fine...

(pause)

No, no, we'll have you in and out.
You'll have more than enough time
on a lunch break. Yes Only you, and
of course the father will know the
results.

*Nurse picks up a file from the file cabinet behind her. You
can see writing on it but can't make out the name.*

NURSE (cont'd)

Expecting you Monday at noon sharp.

CUT TO: A GRAMMAR SCHOOL HALLWAY

*There is a small child running down a hallway scattered with
children, moving back and forth between classrooms. He runs
into a classroom.*

CHILD

Mrs. Bradley, Mrs Bradley, Mrs.
Bradly...

*The child sees her on the phone and stands at the door with
his head down and hands folded in front of him waiting for a
response.*

BACK TO:

*Nurse is still on the phone entering information into a
computer.*

NURSE

OK,

Puts the file in the weekly schedule pile.

CUT TO:

67 INT. GRAMMAR SCHOOL, CLASSROOM

67

Janice motions for the child to come to her. The child's face lights up as he runs over to the teacher and stands by her side. Janice is still on the phone. She smiles and puts an arm around the child, who giggles.

NURSE

(through the phone)

We already have all your information. That's pretty much it. Is there anything else I can help you with?

JANICE

No,

(takes a deep breath)

That will be all. I'll see you on Monday, and thank you.

The child begins to try to take a book from the bottom of a pile of other books.

NURSE (V.O.)

Oh one more thing, is this just a follow up test or paternity? You know, it doesn't matter, it's the same blood anyway. Have a good day.

The nurse hangs up the phone.

JANICE

(to herself)

Paternity.

The book on the top of the pile falls with a loud slam.

BACK TO: MIKE'S BASEMENT

68 INT. MIKE'S BASEMENT - EVENING

68

The slam of the book becomes the crash of Mike taking another shot.

SEAN

(still angry)

I swear, God either hates me or gets infinite pleasure on seeing how much shit I can take.

Sean regains the same look on his face he had when in the heat of his story. Mike sees the look of despair in Sean's eyes and comes around the table fearing that Sean might do something to himself.

SEAN (cont'd)

Either way I don't know how much more I can take. Maybe I move to Mexico and start up a pot farm.

MIKE

I might just come with you.

SEAN

I don't think there'd be enough room for you, your wife, and kids.

MIKE

Who said anything about them?
There ain't no extradition in El Mexico.

CUT TO:

Willie sits at a desk going over paperwork. Connie enters through a side door and walks around looking for someone. Willie looks up and notices her looking around.

WILLIE

Hey there girl.

Willie immediately gets up and greets Connie at the door with a hug

WILLIE (cont'd)

Look at you. If my old lady wasn't so damn suspicious.

Connie steps back and hits Willie on the chest.

CONNIE

Willie.

She looks at his as if he would die if he picked anything up. Willie pushes a stack of papers onto the floor and pull the chair forward for Connie to sit down.

CONNIE (cont'd)

You're going to give yourself a stroke.

Connie cleans the chair off a little more and they both sit down.

WILLIE

But not today, my dear, not today.
So, what's going on?

CONNIE

It's John, I think-

WILLIE

Don't ruin a nice visit by talking
about him.

CONNIE

I know, but he needs help. He's
losing it again-

WILLIE

I tried. I really tried with him.
John needs to help himself.

CONNIE

I know how much you've done for
him, giving him the job with you
after he lost the business, but
it's different this time. I saw
him this afternoon and there was
something in his eyes.

Willie comes from around his desk and sits on the corner of the desk closest to Connie.

CONNIE (cont'd)

He's trying to help himself. He
needs something. You know more than-

WILLIE

I understand, but there are some
things that a man needs to do
himself. John needs to hit bottom

Willie gets up and walks to the coffee machine in the office. His eye catches a picture of him from his military graduation. He pours two cups of coffee.

WILLIE (cont'd)

I'm afraid my wells gone dry. I
can't afford to lose anymore on
account of him.

He hands Connie a cup

CONNIE
I understand.

Connie lowers her head and takes a sip from the cup.

WILLIE
He'll be fine.

Connie looks up and Willie and forces a smile. And looks away

WILLIE (cont'd)
Now you tell me what you've been up
to. I've missed you. And why don't
you stop around anymore?

Connie looks up at Willie's business licences, and a framed
picture of a building with the sign saying "Williamson
Project" on it.

70 INT. JOHN'S APARTMENT, BEDROOM - MORNING

70

John's apartment. The light on the night stand is still lit.
The morning sun is coming through the broken window shades.
Phone is ringing. John wakes up groggily and picks the phone
up and lays it on it's side.

WILLIE (O.C.)
John, John!

In hearing a voice John reaches over and puts the phone close
to his face.

JOHN
Yeah, I'm here.

WILLIE (V.O.)
Take a shower and meet me at the
Clover at noon.

JOHN
OK, I'll be there.

CUT TO:

71 INT. WILLIE'S LIVING ROOM - MORNING

71

WILLIE
Hey! Get your ass up and take a
shower and come down to the Clover.

JOHN (V.O.)
 Alright! Just stop yellin'.

John sits up in the bed with the phone at his ear. He squints as the morning sun hits his bloodshot eyes.

WILLIE
 We need to have a little talk about some things.

BACK TO: JOHN'S APARTMENT

JOHN
 About what? You already fired me, you took most of the contracts I used to have, Do you need a good story so you can sue me too?

BACK TO: WILLIE'S HOUSE

WILLIE
 Just listen to what I have to say. Meet me at the Clover. John this-

BACK TO: JOHN'S APARTMENT

John flops back down onto the bed and closes his eyes.

JOHN
 Is for my own good. Is that what you were going to say? That's what you-

WILLIE (V.O.)
 NO for mine!

Johns eyes snap open

WILLIE (V.O.) (cont'd)
 Please, John, just come down and meet me.

72 EXT. WILLIE'S HOUSE- MORNING

72

Shot of Willie's house.

73 INT. WILLIE'S HOUSE, LIVING ROOM - MORNING

73

Willie's partner Marleana walks into the livingroom, and stands in front of the TV.

MARLEANA

So you make the reservations for lunch?

WILLIE

Uh... no. I was just talking to one of the guys from the job, he ran into some trouble yesterday and I think I can help him straighten himself out.

MARLEANA

What kind of trouble?

Willie looks at her sheepishly then begins to try to look at the TV again.

MARLEANA (cont'd)

Willie?

WILLIE

What?

MARLEANA

Don't get into any extra shit. It's Saturday, and you know that the weekend belongs to me.

WILLIE

No. It's not like that. He got fired.

MARLEANA

By who?

WILLIE

Me.

MARLEANA

OK, now I see, you lost your temper and now you have to give that poor man his job back.

WILLIE

But-

MARLEANA

Or...or, maybe he's a screw-up with potential,

Willie tries to move her from in front of the TV.

MARLEANA (cont'd)
and you want to give him a second chance or something. Whatever it really was, I'll bet you were an asshole.

WILLIE
What would I do without you?
Besides be happy and get to keep my money.

Marleana crosses the room and sits on the sofa with her legs across Willie.

MARLEANA
Happy! And then you wouldn't know what to do with yourself.

WILLIE
Good point. No he's um, um, going through some of the shit I did when I first came back from Panama. It's not so simple...

Willie gets up and walks over to a sliding glass door, looking at the flower garden.

WILLIE (cont'd)
Come home from any war, and try to be normal again. I have to throw him a line before his shit becomes my shit, and I don't want to go back there.

Turns and looks at Marleana.

WILLIE (cont'd)
I'm not ever going to go back there, ever.

MARLEANA
I thought that all of that went away after you're cured, and you're cured.

WILLIE
It's not some sort of cold or something. You can't just go to a doctor, take a pill and bang, you're cured. It doesn't quite work like that.

Comes over and sits next to Marleana on the sofa.

WILLIE (cont'd)

It never really goes away but you learn how to deal with it, and everything that is happening to you. And It's not the type of thing you just go and talk to anyone about what's going on and they'll get it-

MARLEANA

And what about the people who care about you?

WILLIE

There isn't much they can do but hang on and try to survive the ride.

Willie reaches for Marleana's hand.

WILLIE (cont'd)

That was the real war. You have to understand, when I was in combat I knew who the enemy was. It was very clear he was there. I was here. You were either alive or dead. No middle ground. There was no gray area. I got back here and everything's different,

Willie eyes start to drift around the room and he focuses in on a glass box sitting on a book shelf across the room.

WILLIE (cont'd)

Everything's gray. Now when I look for the enemy, all I see is my own face. But that's not it. Its the fear. The constant fear. When I closed my eyes I was there... when I was awake was there, and here at the same time.

Willie focuses back onto Marleana.

WILLIE (cont'd)

This can't be making any sense. I was trapped in my own skull, fighting for control of my life. But you can't run from your own brain. So for some there is only one way out.

MARLEANA
What about getting help?

Willie releases Marleana's hand with a big sigh.

WILLIE
How could I ask for help when my
job, by description, is to protect
this country against any enemy,
foreign or domestic.

Willie gets up from the sofa and moves across the room to the
bookshelf he was staring at earlier. He takes the box down
and stares at it in his hand. Before turning back to
Marleana.

WILLIE (cont'd)
How could I tell the people who put
their faith in me to protect them
that I needed their help? I never
let them down and I wasn't going to
show them I was weak.

Willie dusts off the box and puts it back in its place on
the shelf. He returns to the sofa and sits next to Marleana.

WILLIE (cont'd)
At least that's what I thought
until someone pulled me aside and
let me know what was up, and that I
needed help. But I knew that part,
he just let me know that it was OK
to ask for it.

Marleana puts her head on Willie's chest as he wraps his arms
around her.

MARLEANA
And that's why I'm perfect.

WILLIE
Why's that? You didn't even know me
back then.

MARLEANA
I know, I wanted to give you enough
time to be just as sane as I am.

Marleana kisses Willie and goes toward the kitchen.

73 CONTINUED: (5)

73

MARLEANA (cont'd)
 Only perfect people have perfect
 timing. Go let your guy know its OK
 to ask.

Willie gets up and goes towards the door.

MARLEANA (cont'd)
 Bring back lunch, or I'll tell your
 brother what really happened in his
 guest bedroom.

FADE TO: JOHN'S APARTMENT

74 INT. JOHN'S APARTMENT, BEDROOM - MORNING

74

*John rolls out of bed, tries to get up, and falls back down
 onto the bed.*

75 INT. CLOVER BAR - MORNING

75

*Willie enters the bar, says hello the bartender, and makes
 his way over to a table. He motions to the bartender. The bar
 is dimly lit and empty for the most part except for a
 waitress and an older man at the bar.*

BACK TO:

76 INT. JOHN'S APARTMENT, BEDROOM - CONTINUOUS

76

*John hears noises from outside and sits up with his feet on
 the floor. He holds his head and turns his face away from the
 sunlight. He lights a cigarette and gets out of bed, goes
 into the bathroom, and turns on the shower.*

BACK TO:

*The bartender comes to the table and puts down a Bloody Mary
 and a cup of coffee.*

77 INT. CLOVER BAR - MORNING

77

*John enters the bar wearing sunglasses. There is a Bloody
 Mary waiting for him. Willie is sitting there drinking a cup
 of coffee. John see Willie and walks over to him and sits
 down.*

WILLIE

Figured you'd need this after how
you sounded this morning.

John takes the celery stalk out of the glass and drinks most
of it down.

JOHN

Thanks, yeah after yesterday..

John finishes the contents of the glass and starts eating the
celery stalk. Willie motions to the bartender to bring over
another drink.

WILLIE

Yeah, well, neither of us were in
our right minds yesterday. It
seems we forget about these things
as we get older.

JOHN

I don't understand?

WILLIE

I know what you are going through-

A waitress walks by with a tray full of salt and pepper
shakers.

WAITRESS (C)

How you doin' Willie?

WILLIE

Good, good.
(trying to keep his voice
down)
Hell, I was worse than you when I
went through it...

JOHN

You were there too?

WILLIE

No, Panama. Remember the whole
Noriega thing? I was there 3 days
before I got popped in an ambush.
Spent nearly a whole year in the VA
Hospital before I could get my head
straight...

JOHN

You were able to get in touch with them, they've been givin' me the run around.

WILLIE

And I'm going to tell you if you don't get your shit wired back together, soon you ain't gonna make it. I came back and I was just like you, pissed off at the world, drinking, fighting, and whore-

The waitress passes back again and slaps Willie on the back of the head as he says, "whores."

WILLIE (cont'd)

I mean women. But it never goes away, 11 years and it still doesn't. But we find ways to fight it. You need to fight it before you lose everything.

JOHN

I don't have nothing.

WILLIE

Get off the pity train, John. You're a little lost, but we all are when we come back. It ain't the end of the world. When I came back a neighbor pulled me aside when I was acting like an asshole, told me the deal. Now it's time I passed it on.

The waitress comes over, puts down a full plate of food, and smiles at Willie.

JOHN

(surprised)

Thank you.

A young couple enter and are seated by the waitress, as John starts eating.

WILLIE

There aren't many of us now, and nobody else will ever understand what we did.

77 CONTINUED: (3)

77

WILLIE (cont'd)

They can try, watch TV, and play war games on their computers, but they will never get it, and you can't make them, no matter how you try to beat in into their heads. All we have is other vets to help us through. It's a marriage through blood- good times and bad- you know.

JOHN

Thanks.

WILLIE

Its nothing... See you at work on Monday.

JOHN

I thought you fired me after-

WILLIE

Yeah I thought I did too. Try that shit again and it's the ambulance you'll be worried about, not the job. I'll be at the VFW all weekend if you need anything. See ya.

JOHN

Thanks.

Willie exits. More people start filling up the Clover, the windows begin to open and the door is left open.

61

FADE TO BLACK.

61

78 INT. SEAN AND JANICE'S APARTMENT, BEDROOM - NIGHT

78

Janice & Sean's apartment. Sean and Janice are in bed. He is tossing and turning, talking in his sleep, getting louder to the point where he is yelling and screaming. Janice wakes with a startled look and tries to wake Sean up. She grabs his arm.

JANICE

Sean, Sean, wake up Sean it's only a dream.

Sean rolls on top of her, sits up, and points a gun in her face.

SEAN
I'M GONNA KILL YOU MOTHER FUCKER...

JANICE
SEAN, WAKE UP, PLEASE GOD WAKE UP!
SEAN PLEASE!

Sean slowly pulls back the trigger and fires repeatedly at her face. THE gun was never loaded. Sean realizes where he is and throws the gun across the room and grabs Janice.

SEAN
(Sean keeps repeating this
line until Janice can
calm him down)
I'm sorry. I'm so sorry...

JANICE
It's all right, Sean. I'm here, I'm
here.

SEAN
What have I done! Good God what
have I done.

JANICE
Shhh... It's all right Sean, I'm
here, I'm OK...the baby is OK.

Sean is hysterical, he is both screaming and crying at the same time.

SEAN
How could I-

JANICE
It's not your fault,

Janice grabs Sean by the shoulders.

JANICE (cont'd)
(yelling)
It's not your fault!

Janice gets up from the bed and puts the gun in her dresser drawer. She turns around and holds Sean in her arms as he sits on the bed. A look of urgency and fear overtakes her as she has a moment to reflect on what has just happened. Sean continues sobbing in her arms.

FADE TO BLACK.

79 EXT. SEAN'S PARENTS' HOUSE - MORNING

79

Sean's Father is sitting down by the lake. The family dog is running around him, as he throws a stick out for the dog to retrieve. He looks up and notices Sean's car coming along the windy road of the lake. He call out to the dog and begins to make his way back to his house.

80 EXT. SEAN'S PARENTS' HOUSE - MOMENTS LATER

80

Sean pulls up to the garage and exits the car to greet his father. His father gives him a large embrace.

DAD

Hey, how was the trip? Hit any traffic on the way up here?

Sean reaches into the back seat of the car and pulls out a large pile of folders and paperwork.

SEAN

Nope, traffic was fine. How you doing, old man?

DAD

Not so old I can't put my foot in your ass.

Sean's Father puts him in a headlock and wrestles around with each his son laughing. He lets Sean go moments latter

DAD (cont'd)

Come on in. Your mother is worried about you.

The walk towards the door still bumping and laughing with each other.

81 INT. SEAN'S PARENTS' HOUSE, KITCHEN - MOMENTS LATER

81

Sean enters the kitchen greeted by his mother, who inspects him from head to toe. She notices a bump on his head and starts looking for something to put on it.

SEAN

No, Mom, it's nothing.

MOM

Did Janice finally slug you?
(with a gasp)
Are you two having problems?

SEAN

It's nothing, Mom, me and Janice are fine. I just needed the weekend up here to clear my head. Work and all, that's it.

Sean's Mom motions for Sean and his father to sit as she place three cups on the table. She begins to speak as she pours the coffee and gets the milk out of the refrigerator.

MOM

I know. I saw that special on the news about the boys coming home and most of them are having problems, I

Sean mother sits across from him.

MOM (cont'd)

Really think you should go and see a professional or something.

She looks to Sean's father for approval. He reaches out and puts his hands in hers.

MOM (cont'd)

Someone who has experience handling the things that you've been going through. It just might help.

SEAN

I know, and if it helps any I have been seeing someone, it just doesn't seem to help. All he wants to do is throw pills down my throat and say it will help me. All that is, is another way to try and change me.

Sean rises from the table and moves over to the counter, he reaches into a cabinet and pulls out a bottle of Whiskey and pours a large amount into his cup as he continues to speak.

SEAN (cont'd)

People don't seem to understand. You can't take a person out of his element, put him in a place where he has to kill to survive, then bring him back and assume that he'll be all right.

(getting very agitated)

Sean sits back down at the table.

SEAN (cont'd)

There is no "Normal" for us anymore. We can't change back from what we've become. And I sure as hell won't mask it with drugs so I can be politically correct. People don't realize I'm not a nice person anymore, I feel rage and violence that few in this country...

Sean's father puts his hand on Sean's to calm him down. Sean takes a deep breath looks at his father and smiles and gives his father a reassuring squeeze to let him know he'll be fine.

SEAN (cont'd)

I did it for them because they wouldn't do it for themselves.

(Instant mood change where Sean is very angry)

And now I supposed to change back for a society who doesn't give a fuck about me or my life.

DAD

Take it easy.

SEAN

(still very angry)

I'm sorry. I didn't mean to get so... frustrated, it just gets to me sometimes that-

DAD

How's Janice doing?

SEAN

Janice.

Sean takes a pause, re-adjusts and recomposes himself.

SEAN (cont'd)

She's fine. She's happy with my new job and all. Her kids in class keep her busy. You mind if I take the boat out on the lake? I need to sit out in the water and relax. Mom, can I take the boat out for a little while?

MOM

Sure, make sure you wear your life vest.

81 CONTINUED: (3)

81

MOM (cont'd)
The Game and Wildlife Warden gave
Bill across the lake a ticket last
week for not wearing his.

SEAN
I'll tell him it reminds me of a
flak jacket and I might flip out... I
love you. Thanks for everything.

Sean picks up his large bundle of files and paperwork.

DAD
You're taking all of that out on
the boat?

SEAN
No phones out on the boat, I can
catch up a little.

Sean also grabs a calculator, holding it for his parents to
see what he is asking for. They motion yes.

SEAN (cont'd)
And this.

Sean struggles with the bundle but manages to get it under
control and exits the kitchen.

CUT TO: SEAN'S PARENTS' GARAGE

82 INT. SEAN'S PARENTS' HOUSE, GARAGE - MOMENTS LATER

82

Sean is in the garage getting things ready to go out on the
boat. He gets all the gear, a couple of bottles of soda, pre-
made sandwiches and hits the button of the power garage door,
and the garage becomes flooded with sunlight. Sean squints
his eyes to compensate for the light change and exits the
garage.

BACK TO: SEAN'S PARENTS' KITCHEN

83 INT. SEAN'S PARENTS' HOUSE, KITCHEN - LATER

83

Sean's parents are preparing lunch. Sean's Mom is bringing
things out of the refrigerator as Sean's Father makes the
sandwiches. They put both plates on the table with a few
other side dishes and begin to eat.

MOM
God I hope he's alright.

DAD

He'll get through it. It's just rough now, you'll see. He'll be fine.

MOM

I know. Janice is a strong girl. That's what he needs, a strong woman to help him keep himself together. You remember.

DAD

Yeah, I remember. Never thought it would happen to this family twice. At least he has Janice and us to help him through. I don't know what I would have done without you when I got back. It'll be rough for a while, but he'll get through.

MOM

But...

DAD

But what?! There is no but. He needs to figure things out now, and we're here to help him clear his head. He knows we're here to support him. Right now he needs time and space. That's what we'll give him. We won't press the issue. He'll come to us when he's ready.

MOM

And how long is when?

Janice comes into the kitchen with her keys in her hand. She reaches into her purse and finds an envelope. She opens it and begins to read.

SEAN (V.O.)

Dear Janice, I love you more than words can say. You have been my anchor through all the troubled seas of our life together.

Janice sits at the table.

84 CONTINUED:

84

SEAN (cont'd)
 I can't explain to you how many
 times you have been my center when
 I have been spinning out into
 insanity. And every time you have
 brought me back to reality.

CUT TO:

85 EXT. SEAN'S PARENTS' HOUSE, DOCK - DAY

85

Sean is loading the boat with the paperwork and duffle bag
 were he's put his food and soda. He takes the life vest,
 looks at it and throws it back on the dock. Sean face and
 mannerisms have changed. His face and body are relaxed; for
 the first time he has a genuine smile on his face and seems
 at ease.

SEAN (V.O.)
 When you are reading this letter, I
 will be up at my parents' house on
 the lake trying to clear my head. I
 cannot ever ask you to forgive me

BACK TO: JANICE IN THE KITCHEN

86 INT. SEAN & JANICE'S APARTMENT, KITCHEN - DAY

86

Janie sits down as she reads the letter.

SEAN (V.O.)
 For what has happened, and even
 though I know you already have, I
 can never forgive myself. I swore
 to protect you from the monsters
 that surround us and threaten to
 undo our lives. And now I have
 become one of those monsters. I
 have become the thing I hate most
 in this world. I have become the
 enemy and I don't know how I can
 promise our family's safety
 anymore. I truly

BACK TO: SEAN AT THE DOCK

87 EXT. SEAN'S PARENTS' HOUSE, DOCK - DAY

87

He launches the boat from the dock and moves it into the
 center of the lake.

87 CONTINUED:

87

SEAN (V.O.)

Wish this were different. You are my life and I will not allow myself to harm you...and for that, love, the next time you see me I promise I will have made things perfect for you. I am truly sorry, my love.

FADE IN:

88 INT. SEAN & JANICE'S APARTMENT, KITCHEN - DAY

88

SEAN (V.O.)

Your Loving Husband,
Sean

Janice takes the letter in both hands, walks to the window, and looks out on the neighborhood children playing in the small park across the street. She turns, looks back at her keys and finally smiles, as though now things would be alright.

FADE TO BLACK.

89 INT. COLLEGE CAMPUS, DORM ROOM - AFTERNOON

89

Derrick's dorm room, the next afternoon after the fight. He is sitting at his desk alone in his room. There is a digital clock on the top shelf of the desk, it reads 2:30 PM. He pulls a VA card out from his wallet. Derrick is calmer now, not in complete control, but composed. He picks up the phone and dials.

PHONE (V.O.)

You have reached the Veterans' Administration health care services. If this is an emergency, hang up and call 911. If you need to speak to an operator please press "0."

Derrick presses "0."

PHONE (cont'd)

All of our care representatives are currently helping other clients; please wait and the next available representative will be with you shortly.

89 CONTINUED:

89

Hold music begins to play as Derrick tries to breathe to keep himself calm. A woman picks up the phone. She is cold and unfeeling.

CUT TO: VA OFFICE

90 INT. VA OFFICE PHONE CENTER - AFTERNOON

90

The phone operator is sitting in a phone center watching a movie on a mini dvd player. She is obviously more interested in the movie, and it can be heard in her voice.

PHONE 1

This is Jackie. May I have your Veteran's Identification number?

BACK TO: DERRICK'S DORM ROOM

91 INT. COLLEGE CAMPUS, DORM ROOM - CONTINUOUS

91

DERRICK

I don't have an identification number; I was given this number by my CO to call if I have problems.

BACK TO: VA OFFICE

92 INT. VA OFFICE PHONE CENTER - CONTINUOUS

92

PHONE 1

What sort of problems are you experiencing, sir?

DERRICK

I've been flipping out lately, in class, in a bar...

PHONE 1

Sir, are you a recently discharged vet from Iraq or Afghanistan?

BACK TO: DERRICK'S DORM ROOM

93 INT. COLLEGE CAMPUS, DORM ROOM - CONTINUOUS

93

DERRICK

Yes, and-

93 CONTINUED:

93

PHONE 1

Hold on the line. I am going to connect you to the Iraqi Freedom liaison, Janet Franco.

DERRICK

Will she be able to-

BACK TO: VA OFFICE

94 INT. VA OFFICE PHONE CENTER - CONTINUOUS

94

The phone operator connects Derrick to the new line and continues to watch her movie on the DVD player.

BACK TO: DERRICK'S DORM ROOM

95 INT. COLLEGE CAMPUS, DORM ROOM - CONTINUOUS

95

Derrick takes the phone away from his ear when the hold music begins to play. He keeps himself calm by taking long deep breaths. The phone picks up and Derrick prepare to speak to someone.

PHONE 1

(through the phone)

You have reached the voice mail of Janet Franco, Iraqi Freedom liaison for returning veterans. I am out of my office at the time, but if you please leave your name, time you called and phone number I will...

Derrick hangs up the phone.

CUT TO: STREET LEADING TO VFW

96 EXT. LOCAL STREET LEADING TO THE VFW - EVENING

96

John is walking down the street to the VFW. The people he passes on the street are happy and enjoying the warm spring evening weather. John turns a corner and approaches a door. He looks up at sign that the audience do not see. He stands staring at the door handle.

BACK TO: DERRICK'S DORM ROOM

97 INT. COLLEGE CAMPUS, DORM ROOM - CONTINUOUS

97

Derrick takes a minute and puts his head into his hands in frustration. He sits up and begins to dial the VA office again. The digital clock now reads 3:30 PM.

PHONE
(through the phone)
You have reached the Veterans'

Derrick relaxes himself and prepares to start the process again.

PHONE (cont'd)
(through the phone)
Administration health care
services. If this is an emergency,
hang up and call 911. If you need
to speak to an operator please
press "0."

Derrick presses "0."

PHONE (cont'd)
All of our care representatives are
currently helping other clients;
please wait and the next available
representative will be with you
shortly.

The hold music begins to play again. Derrick is beginning to lose control over what's going on and what he's doing. Noises from outside are making him jump, and the breeze blowing in from the window is making his skin crawl.

CUT TO: VA OFFICE

98 INT. VA OFFICE PHONE CENTER - MOMENTS LATER

98

Another phone center operator.

PHONE 3
This is Wanda, how may I help you
today?

DERRICK
(through the phone)
Yes, Hello, I just called and I am
trying to get in touch with someone
who can help me. I am a recently
discharged vet from Iraq and I need
help.

98 CONTINUED:

98

PHONE 3

Did you try Janet Franco; she's in charge of all returning vets?

BACK TO: DERRICK'S DORM ROOM

99 INT. DERRICK'S DORM ROOM - CONTINUOUS

99

Derrick is losing more and more control and is having trouble forming words and making sense. The digital clock reads 3:50 PM.

DERRICK

Yes, I wasn't able to get in touch with her. I need to speak to someone, now if possible.

PHONE 3

(through the phone)

OK, I'm going to transfer you.

Derrick is put on hold. He is starting to weep and having more and more trouble controlling his emotions.

CUT TO: SEAN & JANICE'S APARTMENT, KITCHEN

100 INT. SEAN & JANICE'S APARTMENT, BEDROOM, KITCHEN - AFTERNOON

100

Janice comes in back into the apartment and starts putting away groceries. She drops her keys on the table, and goes into the bedroom. She is humming a song. Janice begins to change into comfortable clothe.

JANICE

I wonder if you will be a boy, or will you be a beautiful girl just like your lovely mother. My hair and Sean's eyes, definitely Sean's eyes.

(laughing to herself)

Janice begins to make the bed and straighten up the living room.

JANICE (cont'd)

I'll just have to teach you how to put the cap back on the toothpaste.

FADE TO: DERRICK'S DORMS ROOM

101 INT. COLLEGE CAMPUS, DORM ROOM - CONTINUOUS 101

Derrick is sitting listening to the hold music. His ability to keep it together is diminishing as the hold music goes on. The digital clock now reads 4:12 PM.

CUT TO: DINER

102 INT. DINER - AFTERNOON 102

Connie, Willie, and Marleana are sitting at a booth. They all have plates of food; they are all happy and enjoying the meal. Willie looks at his watch. He kisses Marleana, hugs Connie, and exits the diner. He passes Josh and Stephanie at the counter. (Their backs are turned to the camera.) The clock on the diner reads 4:20.

CUT TO: VA OFFICE

103 INT. VA OFFICE PHONE CENTER - AFTERNOON 103

Another phone center office. The operator picks up the phone. The digital clock on Derrick's wall reads 4:21 PM.

PHONE 4

Health clinic, this is John, what can I do for you?

CUT TO: DERRICK'S DORM ROOM

104 INT. COLLEGE CAMPUS, HALLWAY OF DERRICK'S DORM - CONTINUOUS 104

The digital clock reads 4:21 PM.

DERRICK

I'm having some problems.

PHONE 4

Can I get the last 4 of your Social?

DERRICK

8943.

CUT TO: OUTSIDE VFW HALL

105 EXT. OUTSIDE THE VFW HALL'S DOOR - AFTERNOON 105

John takes a deep breath, pulls the handle, and opens the door.

JUMP CUT TO: VA PHONE CENTER

106 INT. VA OFFICE PHONE CENTER - CONTINUOUS 106

The operator types in Derrick's numbers and waits a few seconds to respond.

PHONE 4

OK, Mr. Salazar, what sort of problems are you experiencing today?

CUT TO: DERRICK'S DORM ROOM

107 INT. COLLEGE CAMPUS, DORM ROOM - CONTINUOUS 107

The prospect of help begins to allow Derrick to control himself. The digital clock reads 4:25 PM.

DERRICK

Well it's not, uh, physical, if that's what you mean.

PHONE 4

(through the phone)

You are saying you have problems with your mind. Is that correct?

DERRICK

Yes.

PHONE 4

Hold please...

The hold music begins to play

CUT TO: DINER

108 INT. DINER - CONTINUOUS 108

You see Josh and Stephanie sitting at the counter, They both seem upset.

108 CONTINUED:

108

Janice is smoking a cigarette, and Josh has several glasses of empty beer in front of him. You see Willie leave behind them.

BACK TO: DERRICK'S DORM ROOM

109 INT. COLLEGE CAMPUS, DORM ROOM - CONTINUOUS

109

Derrick has almost completely lost control, and is looking around his room as though he needs to escape. The digital clock reads 4:27 PM.

PHONE

You have reached the voice mail of the Veterans' Administration Mental Health clinic. Our hours of operation are from 9 AM to 5 PM Monday through Friday...

*CUT TO: SEAN'S PARENTS' HOUSE,
LAKE*

110 EXT. LAKE - AFTERNOON

110

Sean is sitting on the boat. He closes the top folder, leans back.

SEAN

(screaming for the echo)
Finally!

He has a huge smile on his face and is laughing.

CUT TO: DERRICK'S DORM ROOM

111 INT. DERRICK'S DORM ROOM - CONTINUOUS

111

PHONE

If this is an emergency please press "1."

Derrick hands are violently shaking. He presses "1."

111 CONTINUED:

111

PHONE (cont'd)

Please leave your name, a phone number where you can be reached, and the nature of your emergency and a social worker will call you back within 24 hours.

CUT TO: SEAN & JANICE'S APARTMENT, BEDROOM

112 INT. SEAN & JANICE'S APARTMENT, BEDROOM - CONTINUOUS

112

Janice has made the bed and is replacing all the things back onto the dresser. She takes the letter out of her pocket and sprays some of Sean's cologne on it.

CUT TO: DERRICK'S DORM ROOM

113 INT. COLLEGE CAMPUS, DORM ROOM - CONTINUOUS

113

Derrick is hysterically sobbing but can not get up from his seat. The clock in his room reads 4:29 PM.

PHONE

are planning to harm yourself or another person, please hang up and dial 911 and an emergency professional will respond immediately.

CUT TO: SEAN & JANICE'S APARTMENT, BEDROOM

114 INT. SEAN & JANICE'S APARTMENT, BEDROOM - CONTINUOUS

114

Janice looks in the mirror at her stomach. The clock on the dresser reads 4:29 PM. She closes her eyes and takes a deep smell of the cologne covered letter. She opens her eyes and opens the drawer where the gun is was hidden. She looks down and sees it's gone.

JANICE

(whisper)

No.

We hear a large gunshot ring out.

JUMP CUT TO: SEAN'S PARENTS' HOUSE, LAKE

115 EXT. SEAN'S PARENTS' HOUSE, LAKE - AFTERNOON 115

The boat that Sean left the dock with floats empty on the lake.

JUMP CUT TO: DERRICK'S DORM ROOM

116 INT. COLLEGE CAMPUS, DORM ROOM - CONTINUOUS 116

PHONE

Beep!

FADE TO BLACK.

117 INT. COLLEGE CAMPUS, HALLWAY OF DERRICK'S DORM - EVENING 117

Derrick is still sitting in the same place, the phone still at his ear. He has a blank look on his face, almost as if in a vegetative state. The digital clock behind him reads 8:00 PM.

PHONE

(through the phone)

If you would like to make a call,
please hang up and try your call
again.

CUT TO: BLACK OUT

Hold for 10 seconds before stating the next scene.

118 INT. VFW HALL - AFTERNOON 118

The door of the VFW opens from the outside. As the light floods, in a figure of a man comes through the light. John walks in and becomes recognizable as the door closes. John is greeted by Willie. John is led around the bar being greeted by all the members of the VFW seen in the opening of the film. There is general noise of the bar as they welcome John. A graphic under the person John is greeting will have their name and what war campaign they were in.

FADE TO BLACK.

The title fades in, holds for 3 seconds, then the tag line comes in underneath the main title and holds for 5 seconds.
FADE TO BLACK.

Roll Credits