



**On January 16th,
2013. The sun
will rise at 3:35
in the morning.**

"On A Hidden Field" The Movie

Re-write #2 Completed June 1st, 2005

ACT ONE

This is more of an introduction than a normal first scene. It's to make a statement about one form of child abuse.

INT. SCREEN IS BLACK AS MUSIC STARTS:

"THE TRANQUILITY OF TERROR".

Camera shows a room

From the room there's a stream of intense bright light shining out.

The light just flickers in a circular pattern as if to hypnotize the audience.

Subjects in middle become apparent.

There are four groups of objects, all in silhouette (light in back). Light starts to come around front and the features start to become a little more pronounced, no details yet.

FIRST SHOT:

Camera is on the two girls; 5 and 16 year old (representing the same person at different ages in the story); their features are only slightly visible.

MORGAN FREEMANS VOICE

God loves a special child. For they are the light through his most special accomplishments shine. He uses that light as a barometer of mankind's humanity toward man. If man causes the light to burn bright, he smiles; but if he causes the light to flicker or burn dim, he frowns.

SECOND SHOT:

[Camera on group of five everyday individuals]

For unlike God, the World does not love a special child. It seeks them out, exposes them, test them and sometimes; it eliminates them.

SHOT THREE:

[Camera now on five and sixteen year old boys (who represent her then boyfriend Donny Alluvon), both have their heads turned away from the light; you can't see their faces.]

It is the smart child, that plays dumb and hides from the light. For although God created the light, the Devil uses the light to find his most precious creations, then devours them and the light that surrounded them, beware of the light.

SHOT FOUR:

(Shot Of five Year old Saleya Evans)

An example of one who was captured by the light, was a five year old child genius named Saleya Evans. Her I.Q. tested off the charts, spoke 86 foreign languages, could read minds and see past and future events with stunning detail and accuracy. They nicknamed her NOVA, the brightest star. A five year old child genius unlike any other in world history. Born August 7th, 1959, but due to the abuse of an uncaring and arrogant land, was gone from this plane of existence by March of 1976.

SHOT FIVE:

[Camera on John Grim and Theodore Pencil]

But don't blame her tormentors for they are helpless tools of the Devil.

SHOT SIX:

[Camera back on everyday individuals]

Blame everyday man, who to this day has done nothing about the injustices that happened not to long ago, and still to this day to our special children.

SHOT SEVEN:

[Camera now back on our two girls]

That was the case with the two beautiful girls, who are the same. They seem like normal everyday children except as usual, no one sees the test tube they're in. For any child that is viewed as special today, becomes a pedigree dog, to be paraded around and stared at. To be treated just like some commodity you'd buy from a drug store, and that's only if they're lucky, for if they are like Saleya

SHOT EIGHT:

[Camera back on Saleya Evans]

The most talented child prodigy ever; they will be hounded

SHOT NINE:

[Camera on John Grim and Theodore Pence]

by grown men as if a sport, until they have captured and tasted meat. For only after they have eaten will they back off and go to sleep. When morning comes, they'll hunt another day.

SHOT TEN:

Stop Music

[Camera on Saleya and Katelena]

Yes, the World does not love a special child; but God does.

SHOT ELEVEN:

[Real close on the faces of Saleya and Katelena showing slight tear in both of their eyes.]

And may he protect those, who are too young to protect themselves.

END OF ACT ONE

ACT TWO

INT. STATES INTELLIGENCE OFFICE. INTERVIEW ROOM 1964.

Intelligence Officer Theodore Pence sits at a table. He's staring straight across at someone.

He seems to be annoyed. The camera is only on him at first.

Now it captures a cute five year old interracial girl glaring right back at him (doing eye movements). She seems to be having fun.

He's trying to interrogate her but she's playing mind games.

OFFICER PENCE

(responding to her
glare)

What are you doing?

SALEYA

I'm having difficulty reading your
mind.

OFFICER PENCE

(smiling)

Oh really, why's that?

SALEYA

It appears to be empty.

His smile leaves. Pence tries to show no emotion.

SALEYA (CONT'D)

So why are you interviewing me while
all the other Officers are out eating
lunch?

OFFICER PENCE

It's because they needed someone
with my expertise.

SaleyA cracks up

SALEYA

What, being a loser?

OFFICER PENCE

Actually, I graduated #1 one in my
class last year.

SALEYA

Last year, ol my gol; your a rookie?
I know I must be unimportant.

OFFICER PENCE

(proudly)

"Officer Candidate In Training",
actually.

SALEYA

(shakes her left hand
as if hot)

Oh wow, i'm so impressed.

OFFICER PENCE

Listen, i'm interviewing you.

SALEYA

Whatever - So why is it that all
the other officers graduated from
Ivy League schools but you graduated
from a States College; i'm surprised
you got hired.

OFFICER PENCE

There's really no difference.

SALEYA

You'll never be management.

Pence just stares at her for a few seconds trying not to be
pissed.

OFFICER PENCE

I know what your trying to do; it
won't work.

SALEYA

It already has nut head.

OFFICER PENCE

For your information Saleya I'm the
top linguistic expert at this company.

SALEYA

To counter that disinformation; nut
head, your the only linguistics expert
at this company. I am so
underwhelmed.

OFFICER PENCE

How do you know these things?

SALEYA

I can read minds.

OFFICER PENCE

Can you read mine?

SALEYA

That's what I've been doing.
Daaaaaaaaa.....already. How else
would I know it was empty. Man your
arrogant just like everyone else is
in this ALL MALE establishment.

OFFICER PENCE

What's wrong with all male
organization if they are the most
qualified.

SALEYA

(trying not to get
mad at the
chauvinistic
statement.)

Oh ne m'obtiennent pas le type
commencé ; ne me mettez pas en route.
[Oh don't get me started dude; don't
get me started.]

OFFICER PENCE

Nice French, but men have run and
protected this country for over a
century.

SALEYA

Well good job, now go home.

OFFICER PENCE

Why are you so defiant?

SALEYA

Because men, arrogant men; will be
the fall of this country.

OFFICER PENCE

How can arrogance cause the end of a
country?

SALEYA

Il soggiorno ha sintonizzato il g-
man, soggiorno sintonizzato.

OFFICER PENCE

"stay tuned g-man stay tuned"? your
italians good.

SALEYA

Usted es tan elegante

OFFICER PENCE

Thank you. So this country will fall
one day; because men are arrogant?

SALEYA

No, due to the inability to notice
who's really running this country,
i.e. you guys.

OFFICER PENCE

(laughs)

No we don't, why do you say that?

SaleyA mouths, but no sound "what an asshole you are" Pence
catches what she's mouthing.

OFFICER PENCE (CONT'D)

That was English.

SALEYA

O que é seu I.Q.

OFFICER PENCE

I think that was Portugese?

SALEYA

Yes, what's your I.Q.?

OFFICER PENCE

Not trying to embarrass you, but
it's 146.

SALEYA

Mine is 196.

He looks shocked and deceived

OFFICER PENCE

I don't believe that
(quickly rambling
through his notes)

SALEYA

Pagina 26, linea 4.
(Italian)

He finds it and his mouth drops.

OFFICER PENCE

(feeling enough is
enough)

I think this conversation has gone
far enough, I'm going to get the
Chief Officer.

SALEYA

Yeah, yeah, go cry to Daddy. I'm
going to read the newspaper.

OFFICER PENCE

Sorry little girl, but we don't have
any in this building
(exits)

SALEYA

(yelling)

Sie offensichtlich haben nicht
Aufmerksamkeit gezahlt. [German-You
obviously haven't been paying
attention]

END OF ACT TWO

ACT THREE

Start" Just Your Conscience" music.

0:00

ON SCREEN

'On A Hidden Field'
The Greatest Child Prodigy
(The World Has Never Known)

CUT TO:

BLACK SCREEN

The Following appears on a Black book, with white writing.

The Saleya Evans/ Katelena Jones File

Confidential

CUT TO:

BOOK PAGE TURNS

Opening Credits (1st Page)

For 20 seconds.

CUT TO:

BOOK PAGE TURNS

In bold writing it reads:

Saleya Evans File

Top Secret

Private!!!

BOOK PAGE TURNS

Age 3

Was removed from Kindergarten for telling teachers she did not like when loved ones would die.

BOOK PAGE TURNS

Age 3

Won a local talent contest out of a field of 47; including Adults, but was quickly disqualified; for although everyone was convinced that she had just played Beethoven's Fifth Symphony, no one could verify this; she played it backwards.

A feat that most musical theorist still say "is impossible".

BOOK PAGE TURNS

Age 4

Attempted to join a local college foreign language group, but was refused membership. She responded by cursing out each and every member in the their own home language. Member students were so impressed, that as she was escorted out of the building by security, they gave her a rousing standing ovation; as she gave them, *the finger*.

BOOK PAGE TURNS

Age 5

Was discovered by L.A.N.M. agents after recieving a tip from a 5 year old friend, who ironically had the same birth date. once brought in, she was cohersed to prove her ability to speak over 40 languages by reading page 101 of "War And Peace". Since Saleya was in a hurry to get back

home she exhibited her vast language talents in a way that was never done before, and has never been done since; for she read the whole page at an extremely fast pace, while changing languages;

Word to word!!!!

Again, she was in a hurry.

To this day, linguistics experts say what she did was impossible.

BOOK PAGE TURNS

Agency Conclusion:

Child appears to have all the qualities of a N.O.V.A.

Recommended Response:

Intervention!!!!

Immediate custody from parents is required.

Tactic:

Parents seem to be selfish and unfit. Against her parents wishes Maria Jones (Italian) left her family at the age of 16 to marry a Black man (Extreme and irrational behavior). Agency must intervene for the child's welfare. This is also a National Security issue. Immediate response required.

I repeat

IMMEDIATE RESPONSE REQUIRED!!!!!!!!!!!!!!!!!!!!!!

BOOK PAGE TURNS

Age 5

Regulation 1872 B Implemented

Extrapolated from school without parents notification. Her birth information was changed as was her name. It was also reported that her racial identity for "*national security*" reasons; was reclassified from Italian/African American to just Italian. She was not to be seen again

UNTIL

CUT TO:

Northern California

September 1975

EXT. KATELENA'S HOME 8:15 A.M.

Katelena walks to the car with her usual (from Paris) clothing on. She looks like a model as she approaches her convertible, back pack in hand. She throws it in and starts the car. She looks back at her house (Camera's first glimpse at there mammoth home) then drives up the driveway and turns left.

She arrives in front of Jan's large home. Jan, who is out front and dressed equally impressive; slides into the car, they drive away to school.

They don't speak for they are even to cool for each other; at least today. They just nod to each other, what's up.

The camera is on Katelena and Jan arriving at their new school (her 3rd in a year). She's driving her birthday gift; a convertible Duesenberg sports car, they appear to be the shit.

This is their first day at an all girl private school. They are suppose to be in uniform, but instead they dress like two Paris models. It seems they want to make a statement.

Kids are running out of their classes. This is to the dismay of all the school personnel. Everyone's running toward the two girls who are coming up the stairs. The two girls have almost reached the main hall.

They arrive at the top of stairs and the whole hallway is paralyzed with anticipation for two girls they heard so much about on the gossip lines.

They, as if in slow motion; turn the corner, first Jan, then Katelena. It's as if they're royalty, the way everyone is silent just watching them swagger down to the middle of the hallway. They seem to be executing a statement of superiority; something they always do on their first days at a new schools.

3:08

The two cop poses; Jan sits, folds one leg over the other and begins to read a book, while Katelena stares out at the sky as if searching for worldly knowledge.

Eventually the hallway is fully packed. It's as if they're rock stars.

Everyone is standing or sitting in a half circle around them, quietly; waiting for their first words. The two just ignore the crowd. They seem to have eliminated them from existence. The scene is odd in its silence; the music has ended. A teacher approaches as the tardy bell rings. First staring in disbelief at the crowd, then approaching the two girls.

P.S.TEACHER 1

Excuse me, but you two must be new.

KATELENA

Must we?

P.S.TEACHER 1

Yeah, you're wearing civilian clothes; that's in violation of dress code number...

KATELENA

Teacher don't bore me with any rules today. This is a happy day; me and Jan are here. Why don't you just smile.

JAN

Yeah smile.
(Jan unzips a smile)

KATELENA

(playing upset and
looking at jan)
Isn't that mine?

JAN

Oh yeah
(she smiles then zips
it off. Looks at
katelena as if how's
that)

KATELENA

That's better.

P.S.TEACHER 1

Listen I don't think it's advisable for you to get off on the bad foot with me. I'm not only a teacher here, i'm the principal. What is your full name young lady?

KATELENA

Katelena Jones.

P.S.TEACHER 1

Of the Jones family in Piedmont.

JAN

That would be me.

P.S.TEACHER 1

(changing her attitude)

Oh my, your daddy just made such a generous donation. Tell him we're so happy he loves our school.

KATELENA

My Dad does not love your school. This is the only private school left that would take a bribe. To accept a girl who brags about being re-incarnated; thus resulting in other kids killing themselves; just ain't such a popular thing to do.

Silence is her response for 5 seconds

P.S.TEACHER 1

Well just to make you feel at home; I was re-incarnated too.

KATELENA

(rolling her eyes)

Well if you really want me to feel at home why don't you just re-incarnate your butt over there.

(teacher happily walks to where Katelena pointed and stands contently)

Damn I hate kiss asses.

JAN

(amazed at Katelena's nerve)

Wow, how much did your daddy give them; she's not even mad.

KATELENA

A lot.

SUZZY TAM

(walking up on the two)

Is it true that you were re-incarnated.

KATELENA

Man I think I just had this conversation. Who told you that?

SUZZY TAM

Everyone's talking about you; word is, your the girl on the t.v. program.

KATELENA

(she looks at Jan as if, what show? for she knows nothing about it, but plays it off)

Well that was unauthorized; it was probably when I was four. I'm no longer talking to the media.

Jan laughs.

ORPHENA MENYO

Oh by the way welcome to our school. I know about Jan; we all thought she'd be the most popular girl, but now that your here, I guess you will.

KATELENA

Jan can be the most popular. I'm pretty busy with other stuff.

DONNA KERRY

Were you ever a whore?

KATELENA

Excuse me.

SUZZY TAM

I'm sorry for her.

KATELENA

Actually; I was pretty much both positive and negative as far as my behavior goes. But you guys are so boring; are you always this dull.

SUZZY TAM

(looking at the other girls to get approval for her response)

Why yes.

JAN

(looking concerned)

Damn.....that's not good dude.

ORPHENA MENYO

You've been re-incarnated more than once?

KATELENA

Dozens of times.

CROWD VOICE

Wow.....

ORPHENA MENYO

But don't you ever get tired of earth, what's your motivation?

JAN

His name is Donny

CROWD VOICE

Ah.....
(then laughing)

DONNA KERRY

(being confused)

But what about your other lives, what was your motivation then?

JAN

His name is Donny
(everyone looks shocked
and confused yet
quiet)

JAN (CONT'D)

Folks every time Katelena is re-born she seeks out Donny whom she loves. Unfortunately Donny is usually somewhere messing up.

(laughter.)

Like all men.

(laughter)

SUZZY TAM

You mean not only are you living life after life, you're living it with the guy of your dreams each time.

KATELENA

Yeah, pretty much.

Bell rings

ORPHENA MENYO

You have to be the luckiest girl in the universe.

KATALENA

Possibly, but I've yet to meet him
this time.

(catching herself)

Well, at least not as a young man; I
will soon, hopefully.

Bell rings.

JAN

It's a done deal.

KATELENA

What do you mean?

JAN

My friend knows his best friend and
he will definitely be there at the
dance.

KATELENA

Dude what would I do without you?

JAN

Find Donny.

ACT FOUR

INT. CHURCH IN OAKLAND HILLS 11:45P.M.

It's 11:45 and Donny and Mike have been told that Katelena and Jan will be there. They've been waiting since 10pm and are pretty peeved.

DONNY

So she wants to meet me right, no game?

MIKE

None, how can she play games when she was the one who told you to come.

DONNY

I don't know, women just play stupid games. I'm never amused.

MIKE

I think that's them.

Two guys immediately ask them to dance. They say yes and walk to dance floor.

DONNY

Man if that was them, we might as well leave. They're late and obviously not interested in us.

MIKE

Yeah, it looks that way.

MIKE (CONT'D)

It's 10 minutes to 12 anyway; this party's almost over.

(he sits down hard in frustration)

DONNY

Wasted night let's go.

(looking back at her)

But she is pretty fine, good try.

(slapping Mike on the back as he wipes an unexplainable tear from his eye.)

I keep feeling as if I....nevermind.

D.J.

And coming up is the last song; so everyone get in position.

DONNY

(jumping up)
 Man let's go.
 (as they walk to the
 coat check and get
 their coats and start
 for the door.)

Song starts 0:00 "Always And Forever"

Jan and Katelena are waiting for song to start to dance with two other males.

JAN

(noticing them leaving)
 Oh shit he's leaving, I'm not joking.

KATELENA

Oh no, he can't; I blew it, I can't believe it.

JAN

Do something.
 (yelling at her)
 Damn it Katelena, do something.

In an instant, she runs to the top of stairs where Donny is and cuts him off. Mike tries to warn him.

MIKE

Watch out dude.

She grabs him.

0:19

KATELENA

(staring right into
 his eyes)
 Donny it's me, Katelena.

He looks confused as he turns toward her, he's unaffected by her stare.

DONNY

Katelena it's me, Donny

KATELENA

You know me.

DONNY

Really. Have we met?

KATELENA

Yeah, I'm your girlfriend.

DONNY

Okay
 (laughing)
 I can get with that.

KATELENA

I guess you don't remember me.

DONNY

I.....

KATELENA

(interrupting)
 That's fine, would you dance with
 me?

0:38

DONNY

Sure

Mike frowns as they walk to the dance floor.

0:56

Once arriving, Donny puts his arms conservatively around
 Katelena.

She looks dismayed.

KATELENA

11 years and that's all I get; no,
 like this.

(wrapping his arms
 around her tightly)
 Sorry.
 (smiles)

DONNY

It's fine, this is cool.
 (pauses)
 I feel like we've known each other

KATELENA

We have

DONNY

Really

1:18

KATELENA

Yeah, kind of like the song we known
 each other always and we will know
 each other forever.

DONNY
You're playing right?

KATELENA
Don't you remember anything about
when we first met?

DONNY
Yeah everything

She smiles in anticipation

DONNY (CONT'D)
About 2 minutes ago.

KATELENA
No that's not correct. We've known
each other

SONG

1:38

SONG (CONT'D)
"Forever"

KATELENA
Exactly

DONNY
What are you trying to say, that we
met long ago.

1:53

KATELENA
No, what I'm trying to say is that
i'm your time mate; for all eternity,
and this is just most recent of
several lifetimes we've met.

DONNY
(incredulous)
I'm sorry, I don't get it.

KATELENA
It's all about why you and I feel
the way we feel about each other
even though we've just met.

DONNY
Okay so you say we've met before,
right?
(feeling cocky)

KATELENA
Yes

2:07

DONNY

So what's my favorite fruit?

KATELENA

Apple

DONNY

What's my favorite color?

KATELENA

Green, the color of money

DONNY

(looking semi-startled)

Yeah exactly.

KATELENA

I told you.

DONNY

I'm not through, what psychological problem do I have?

2:16

KATELENA

Extreme violent reactions to simple non violent situations; time will never change that.

DONNY

Who are you?
(getting a bit more serious)

KATELENA

I told you I'm your girlfriend, from way back.

DONNY

That makes no sense.

KATELENA

I know, okay quick; Donny, do you love me?

DONNY

Yeah
(shakes his head in disbelief of what he just said.)
What the hell....

KATELENA

See

(pausing)

You know me; you just can't remember me yet, but you will; you always do. That's my job each time, to find you and help you to remember. This times it's just going to be a little more difficult. I guess you don't remember when we were five?

DONNY

I don't remember anything about when I was five.

KATELENA

Oh really, how convenient. What will it take to convince you that we know each other?

2:26

DONNY

Well time traveler, answer one more.
(pausing to think)
What's my favorite sexual position?
(smiling, feeling
clever)

KATELENA

(laughs)

Well Donny your only 16, but if the present is anything like the past, you're a gentlemen.

DONNY

(laughing)

What the hell does that mean?

2:32

KATELENA

It means you like to let the little lady ride.

Donny looks embarrassed and starts biting his nail as he looks to see who heard that.

DONNY

This isn't funny anymore

KATELENA

I'm not laughing yet.

DONNY
How do you know this?

KATELENA
It's because I've known you for

3:13

SONG
"Ever"

KATELENA
Exactly

KATELENA (CONT'D)
Forever

DONNY
I don't remember

KATELENA
Would you like too?

DONNY
How can you do that?

KATELENA
Here, close your eyes.

KATELENA (CONT'D)
Trust me, close your eyes.

She begins kissing him.

CUT TO:

EXT. FLASHBACK ENGLAND 1872 NIGHTTIME

Charles is an ancient Donny, and Felisea is an ancient Katelena.

He's a dark hair, white male; dressed in a tuxedo and she's a beautiful brown skinned female in a long white dress.

He's high up in a Castle as she runs in happily, but something is wrong.

Felisea hugs Charles; but he just looks away.

FELISEA
(very concerned)
What is wrong Charles.

CHARLES
Enough

FELISEA

Enough, what do you mean? I don't understand.

CHARLES

I want to live a normal life.
(grabbing her)
I can't take this anymore.

FELISEA

Charles we can't give up

CHARLES

I do give up

FELISEA

Charles don't say that; we love each.

CHARLES

(looking away for
it's hard to tell
this lie)
I do not love you

FELISEA

(in humored disbelief)
Charles you do love me, you have to
love me, you must always stay in
love with me;
(more serious)
Or it's over.

CHARLES

(slowly)
Then that's what it has to be-I'm
sorry
(then turns away)

Start sad music

FELISEA

Charles you are a liar, you do love
me.

CHARLES

I told you, I don't. I don't love
you, I don't love you. I had enough
of this. Just please go.

FELISEA

(falling to the ground
and grabbing his leg)
Oh god, no, don't say that.
(pouring tears)
We have to die in love with each
other, or it's over. We can win
this. We will win this. I see it.

CHARLES

Win what damn it, can't you see your
crazy. I'm crazy too; for being
involved with you.

(grabbing her off his
leg then standing
her up. He glares
into her eyes)

I don't care anymore. I've had
enough. No more -just go.

(he turns his head)

Please, if you ever cared about me,
if I ever meant anything to you;
show me now and just go.

(now screaming)

Please, if I ever meant anything to
you, then please, just go.

(he looks away in
the opposite direction
from her.)

The pain and disbelief is so great that Felisea simply turns,
takes one step back and off the cliff she goes. All Charles
hears is the sound of the wind. He quickly turns and realizes
what has happened.

CHARLES (CONT'D)

No.....

But she's gone into the darkness off the cliff.

Charles; now fighting tears and in disbelief that she's done
this, grabs a sword off the wall and stands proud. He raises
it high, the tip pointing toward his heart. He puts the
other hand on it for strength, then brings it down briskly
piercing his heart. He staggers to the edge and peers out
into the darkness

CHARLES (CONT'D)

(In a patterned English
way)

I am sorry

Then falls over the cliff. Five more seconds of nothing,
just the wind blowing.

CUT TO:

INT. BACK AT THE DANCE.

They've stopped dancing and have made it out back. Donny
seems emotionally affected. Katelena is glaring into Donny's
eyes, that seem to be almost showing fear.

KATELENA

I died thinking it was over, for you did not love me anymore. But Donny, you're a liar.

Donny looks around as if caught at something.

KATELENA (CONT'D)

Because for some reason in my next life, I still remembered you. This made no sense, so I started researching birth dates that match mine and sure enough there were two births late that dreadful night. One was a female; me, and the other was a male born 1 and 1/2 minutes after me. I searched for and found that 12 year old boy, it was you.

CUT TO:

EXT. ENGLAND 12 YEARS LATER

An African couple in official garb walk with a 12 year old boy. They're heading toward the government embassy.

JEHOVEE'S MOM

Jehovee, we're returning home early because of you. I've never seen you this way.

(Jehovee seems to be
in a trance)

Jehovee, I'm talking to you; what are you staring at like that.

Up walks a cute 12 year old brown skinned girl. She's blushing and staring right at Jehovee as she approaches.

Jehovee drops to his knees and begins crying.

JEHOVEE

(looking back at his
mother)

This is her momma. This is her.

JEHOVEE'S MOM

(in disbelief)

What do you mean, you never seen her before in your life

JEHOVEE

Not this life
(smiling eyes still
watering)

JEHOVEE'S MOM
 (addressing Jehovee's
 Katelena)
 How did you die?

JEHOVEE'S KATELENA
 (slowly, in a low
 volume)
 I jumped off a cliff

JEHOVEE'S MOM
 What were you wearing?

JEHOVEE'S KATELENA
 A beautiful long white dress.

CUT TO:

EXT. BALCONY 1975 PARTY SCENE AGAIN

JEHOVEE'S KATELENA
 Your father was speechless, but not
 your mother; she was ready.

CUT BACK TO:

EXT. CONTINUOUS ENGLAND SCENE

JEHOVEE'S MOM
 (still holding hope
 that this is a mistake)
 Two questions more.
 (voice starts to break)
 What was my son's name and what was
 the last thing he said to you?

JEHOVEE'S KATELENA
 (smiling proudly and
 looking into josh's
 watery eyes)
 His name was Charles; and the last
 thing he said to me was

SHE AND JEHOVEE TOGETHER
 If I ever meant anything to you,
 (moms eyes open wide
 and begin to water
 during the pause)
 Then please;

SHE AND JEHOVEE TOGETHER (CONT'D)
 Just go.

Mom falls to the ground crying

JEHOVEE'S FATHER
My god. What is this?

CUT TO:

INT. BACK AT CHURCH PARTY 1975 CONTINUES

KATELENA
You remember.
(almost angry)

DONNY
(breathing hard eyes
watery)
No

KATELENA
Liar. You were a liar then and you
are a liar now.
(frustrated)

DONNY
Ah man, what's wrong with you.

KATELENA
A lot.

DONNY
I swear none of this makes any sense
(thinks for a moment)
I don't remember anything about when
I was five, especially any previous
life, and again; I don't remember
you.

KATELENA
Yeah, that's smart, keep that posture
up. It may save you.

DONNY
I don't get it, I don't understand
any of this.

KATELENA
You're in denial, because of what
happened to us when we were young.
You're still afraid. I'm not, I'm
going to get even, and you're going
to help.

DONNY
Listen, I just met you.

KATELENA

Maybe you are serious; and the past is just too traumatic for you to remember. So let me reintroduce myself. My name is Katelena Jones and I'm your girlfriend. I was born the same year, the same day at the same time as you, because we died together. Donny, i don't know how to tell you this but this is the beginning of the "End Of Times". There's a group of individuals after me, and I think they want to kill me. But, not only that, if they're not stopped, a series of unfortunate events will happen and this country and the world as we know it, will cease to exist.

DONNY

I don't care.

KATELENA

Not only do you care, but long after i'm gone, you're going to initiate something that may help stop it.

DONNY

What? How?

KATELENA

By stopping them, exposing them, causing this country to make a u-turn instead of a left turn at the last moment.

DONNY

Who are they, where are they?

KATELENA

Actually, right over there.

She points to four Black Sedans up the hill from them. John Grim and Theodore Pence listening with special devices. Grim seeing them look toward the car tips his hat, although it's just a joking gesture, no way they could see in.

THEODORE PENCE

Think that's the same 5 year old?

JOHN GRIM

I don't tell you everything, but we've had a tail on him for 11 years. I had a hunch.

END OF ACT FOUR

ACT FIVE

INT. JOHN GRIMS OFFICE. 08:01 P.M. *

An unknown agent walks down the corridor. We can only see the agents back as the agent turns and heads to a door. She stops and punches in a code.

She enters a dark room where there's a light over a table full of male agents. They're sitting and looking at the female agent who has a seat. She takes the head seat next to Chief Officer John Grim.

The camera now shows the agents face. It's a blonde female approximately 35. She's their boss.

AGENT PETERSON

So people what's the status on
N.O.V.A.

JOHN GRIM

We've located her, we want to use
the cleaner on her.

THEODORE PENCE

I second that.

AGENT PETERSON

When in doubt, kill it? That's so
stupid. That's why I'm here. To
keep you guys from doing dumb and
irresponsible things again.

JOHN GRIM

A temporary inconvenience. But I
guess you're right, i'd actually
rather have her join us. She's
definitely the best of the best.
She'd be a grat asset.

AGENT PETERSON

(changing the subject)

I know about her many talents, but
what about the so called accuracy of
her predictions.

JOHN GRIM

She reportedly made 76; so far 38
have been verified as accurate. The
latter predictions 37 thru 76 all
have to do with events that have yet
to happen.

AGENT PETERSON

What was her first?

JOHN GRIM

The war in 64.

THEODORE PENCE

I think it was Kennedy.

JOHN GRIM

No, it was the war.

AGENT PETERSON

Anybody could of guessed that, the writing was on the wall.

THEODORE PENCE

She knew of the Kennedy assassination

AGENT PETERSON

And?

JOHN GRIM

Before it happened

AGENT PETERSON

Kennedy was the ass that pissed everyone off...everybody wanted to get him, he was arrogant. Men always fall when they're arrogant.

JOHN GRIM

As oppose to women?

AGENT PETERSON

Women take over once men have fucked everything up, and it's usually when it's too late to do anything about it.

THEODORE PENCE

She knew of the Corsicans; even before they had landed on our soil.

JOHN GRIM

She knew of them before I knew of them, and i'm on the inside.

AGENT PETERSON

(thinking for a moment)

Alright, what about her latter predictions

JOHN GRIM

They begin to get real strange near the end of this century and onto the next.

(MORE)

JOHN GRIM (CONT'D)

Like the 76th; a war without bombs or 75th; another president of the same ilk or 74th morons will re-elect the moron. 73rd, a moron will be elected. They make no sense.

AGENT PETERSON

Weird stuff. Well, most geniuses are little weird.

JOHN GRIM

We don't believe the latter predictions, we think she's making them up, almost as a joke.

AGENT PETERSON

What about Donny?

JOHN GRIM

Donny was certified as an artistic genius, nothing special. He was the one who wrote 46 completely different songs in 7 hours. But later told us he cheated. He was although very good at field war strategies.

CUT TO:

INT. 1964 INT. BUILDING NEAR NEVADA. THE PROGRAM.

Cheers are immediately heard by a crowd of men, some in uniform, some not.

They all surround a table with two people sitting at it, John Grim; and opposite him, a five year old boy.

JOHN GRIM

(smiling and laughing)

You beat us all. Now even me. How? I mean every time.

PENCE

It's the same pattern sir. One hundred soldiers to start with. He immediately loses around 25, then miraculously, makes a come back and wins.

MALE IN UNIFORM 1

(smiling)

Kid tell us. What are you doing? We'll give you anything.

LITTLE DONNY

I want out of this program.

They all seem stunned, for them as adults the program is fun, but not for a five year old kid.

JOHN GRIM

You want out of here?

LITTLE DONNY

Yes sir.

JOHN GRIM

Tell us.

LITTLE DONNY

In war, when fighting a superior or unknown opponent. Both combatants have one weakness, the unknown of each other. In each battle I sacrificed 25 of my men in order to learn what the strengths and weaknesses of my opponent were. You for example always attacked me from the upper left and only used your missiles. You like blowing things up. This was your strength and your weakness. Upon learning that you were the rare combatant who had no affinity for military strategy; I.e., not to bright, I simply waited til you emptied all of your heavy artillery. When it was clear I had the advantage; I attacked and achieve a my most decisive battle yet;

(staring angrily at
John)

Over my now, obviously inferior opponent, who is you.

The room is silent

Grim just glares

JOHN GRIM

Cheating again?....You are the most un talented little bastard we ever had in this program.

DONNY

I beat you.

CUT TO:

INT. 1976. EARLIER SCENE CONTINUES.

AGENT PETERSON

Ouch. That must of hurt your ego.
(being fictitious)
I'm sorry. But you did let him go.

JOHN GRIM

Yes, eventually he gave us some
information so valuable we let them
all go.

AGENT PETERSON

The Nova?

JOHN GRIM

You got it.

AGENT PETERSON

(laughs)
Women need to stop trusting men.
(looks around)
Oh I'm sorry, should I have said
boys.
(smiles)

END OF ACT FIVE

ACT SIX

INT. KATELENA'S HOME. LIVING ROOM.

Katelena is on phone with Donny as she plays chess with Darrin. Father and mother sit near just watching.

Katelena moves her chess piece without looking.

KATELENA

...so, I'm just so happy.

Darrin moves

DARRIN

(looking at Katelena)

You could at least watch as you beat me.

(at father)

I think that's disrespectful Daddy.

MR JONES

Katelena be nice.

KATELENA

What am I doing wrong now?

MRS. JONES

Honey, look at your little brother as you beat him.

KATELENA

(to donny on the phone)

My parents forced me to play Darrin, now they're mad I'm winning.

(looking at Dad)

What exactly do you guys need me to do here.

MR JONES

You can let him win once and awhile.

she moves

DARRIN

Owww, check Katelena.

Mom and Dad look at the chess board astonished.

KATELENA

Hold on Donny.

She moves

DARRIN

(screaming and jumping
up)

Check mate. Ya-hoooooo I win, finally
I beat the great Katelena.

Jumping up and down and doing flips.

Parents stare almost angry as katelena gets up and walks
away unaffected by Darrin's happiness; they immediately follow
her over to the window.

KATELENA

(not noticing parents
are following)

I swear, I just lose it at times, at
the dance, that was too much for you
too early.

MR JONES

(interrupting)

That was very disingenuous.

MRS. JONES

Katelena, it really was.

Katelena just gets a look of confusion as Darrin does happy
flips.

MR. JONES

You're the only sibling he has,
respect him, don't treat him that
way.

KATELENA

What way?

MRS. JONES

Like a little snotty nose brat

KATELENA

Well he is....

MRS. JONES

Don't hurt his feelings

KATELENA

Hurt his feelings
(looking over at Darrin
so happy)
He's freaking happy mom, dad.

MR JONES

Katelena, what is wrong with you?

Darrin stops playing, he can't pass on the question.

DARRIN

A whole hell of a lot.

Parents turned shocked, then everyone laughs.

END OF ACT SIX

ACT SEVEN

INT. KATELENA'S HOME. -- EVENING -- LATER

Donny drives into driveway of Katelenas home. He parks and walks to front door. He notices three unusual black cars; he ignores this. He gets out and walks toward the front door, stops to capture the whole house into his vision, then knocks.

Katelena opens door.

KATELENA

Hi
(she gives him a tight hug)

DONNY

Nice ass crib. Big ass crib.

KATELENA

Come on

She pulls him briskly and they run upstairs to her bedroom.

KATELENA (CONT'D)

I forgot you were coming, I didn't tell my parents; it's cool though.

MR. JONES

(seeing door close
and hearing them run)
I hope that's Jan Katelena

KATELENA

(yelling)
Katelena doesn't lie Daddy.

She giggles as if she got away with something.

She lays on the bed and smiles. Then senses someone and looks out the window.

KATELENA (CONT'D)

(looking at the Black cars)
They're here.

DONNY

Who?

KATELENA

Doesn't matter, they won't do anything, I got something on them.

DONNY

What?

KATELENA

A book of incriminating things. It's the only reason we have peace, but that'll end.

DONNY

You remind me of myself, kind of troubled, unknown to most, there's a small part of my childhood i just won't remember, but I know it was bad.

KATELENA

It was bad, but I promise you now as I promised you then, we'll have our revenge.

(holds her mouth)

Oh my bad, you weren't there.

Donny just looks away.

DONNY

Anyway, tell me about when you were young, was it bad?

KATELENA

(she gives Donny the look)

Yeah; it was bad. I remember,

(looking away as if to remember better)

I was five.

CUT TO:

1964 INT. 5TH FLOOR OF HIGH RISE. STATE INTEL.OFFICE
CONTINUOUS OF FIRST SCENE OF FILM.

Intelligence Officer Theodore Pence enters the office of Chief Officer John Grim. He has just interviewed Saleya

PENCE

Sir, there's someone in the other room we'd like you to meet.

CHIEF OFFICER JOHN GRIM

(not looking up)

I'm busy.

PENCE

Sir, she's phenomenal; she speaks 47 foreign languages.

CHIEF OFFICER JOHN GRIM

(looking up)

Officer; I meet brilliant men and women everyday.

S.O. PENCE

Sir, she's 5; and that's not all that she can do. We believe she might be a N.O.V.A.

CHIEF OFFICER JOHN GRIM

(in disbelief)

You have a five year old girl who speaks 47 foreign languages?

S.O. PENCE

Fluently

CHIEF OFFICER JOHN GRIM

Where is she?

S.O. PENCE

Across the hall

Chief Officer Grim grabs the novel he was reading and leads Officer Pence and another across the hall into the interview room.

There sits Saleya, she's staring straight ahead. Seems to be day dreaming.

CHIEF OFFICER JOHN GRIM

Excuse me little lady, my name is Chief Officer Grim, what are you doing?

SALEYA

(she gives Chief Officer Grim the "why don't you leave" look.)

I'm reading the newspaper.

CHIEF OFFICER JOHN GRIM

What newspaper?

(then immediately whispering to Officer Pence)

I think she's a nut.

SALEYA

I heard that.

(MORE)

SALEYA (CONT'D)
 (then answers)
 The Prov. From Russia.

S.O. PENCE
 Oh yeah, she's fascinated with Russia.

CHIEF OFFICER JOHN GRIM
 (looking at officer
 as if so what)
 You're reading today's newspaper
 from Russia? Can you speak and read
 Russian?

SALEYA
 Of course.

CHIEF OFFICER JOHN GRIM
 Translate and read the first line of
 the paper you're reading.

She starts to speak Russian.

CHIEF OFFICER JOHN GRIM (CONT'D)
 In English.
 (he shrugs at the
 other two officers)
 My Russian's bad.

SALEYA
 Today; the President announced a
 crack down in dissident violence.
 (she looks at Grim)
 More?

CHIEF OFFICER JOHN GRIM
 No that's fine.
 (he motions to Officer
 2 to check it out.)
 There's a more pertinent reason for
 me being here.

SALEYA
 What's that?

PENCE
 Saleya, a friend of yours said you
 can speak 47 languages. Is that
 correct?

SALEYA
 No.

CHIEF OFFICER JOHN GRIM
 New it.
 (MORE)

CHIEF OFFICER JOHN GRIM (CONT'D)
(standing straight
and feeling vindicated)
You boys are going to have to start
checking things out before you start
involving me.

SALEYA

86

S.O. PENCE

What?

SALEYA

My snitch boyfriend always understates
what I can do.

PENCE

Boyfriend? Snitch, what are you
talking about?

JOHN GRIM

(onterupting Pence)

Saley, can speak them fluently?.

SALEYA

Yes.

CHIEF OFFICER JOHN GRIM

How did you learn so many so well
and fast.

SALEYA

I didn't learn them, they were the
languages of the countries that I
lived in.

S.O. PENCE

Oh, we forgot to tell you. She says
she's re-incarnated.

CHIEF OFFICER JOHN GRIM

Oh great. I just wasted 10 minutes
on a five year old re-incarnated
child nut.

S.O. PENCE

Sir, the kid heard you

SALEYA

It's okay, I'm use to it.

CHIEF OFFICER JOHN GRIM

I'm sorry Saleya.

SALEYA

No your not, that's exactly how you feel. You're an arrogant ass hole just like your friend.

S.O. PENCE

Ignore her sir.

CHIEF OFFICER JOHN GRIM

Anyway. Here; I have a novel. I want you to open it and turn to page
(thinking)
101 and read it.

SALEYA

I don't need to open it; what language?

CHIEF OFFICER JOHN GRIM

Your choice.

Chief Officer Grim turns to page 101 as she begins.

SALEYA

Bonjour; baas.....

She's reading extremely fast but the Chief Officer is confused.

CHIEF OFFICER JOHN GRIM

That doesn't sound like any foreign language I heard of.

S.O. PENCE

Sir, she's randomly changing foreign languages

S.I.OFFICER 2 AND PENCE

(looking up)

Word to word.

They take a few steps away from Saleya in a sort of huddle.

CHIEF OFFICER JOHN GRIM

(in disbelief)

That's impossible. How do you know? Nobody can do that.

PENCE

I'm a linguistics expert.

OFFICER 2

I use to be one. Sir, her I.Q. is 196.

PENCE

(addressing John Grim)
Sir, I'm sorry but to do what she just did, her I.Q. would have to be a lot higher than 196.

CHIEF OFFICER JOHN GRIM
So what is she doing? Playing dumb at 196.

S.O. PENCE
I think so.

CHIEF OFFICER JOHN GRIM
I know, that would make sense, but how do you explain it.

S.O. PENCE
Sir, I preference this by saying I'm about to sound like a nut.

CHIEF OFFICER JOHN GRIM
You don't have to preference that; ever.

S.O. PENCE
The only possibility is that she remembers past languages via some sort of pre existence; also in each past existence she seems to be accumulating higher and higher intelligence.

(thinking a moment)
Sir, when she dies her memory or intelligence doesn't. Maybe re-incarnation is actually that simple, remembering. We're going to have to come up with a new name for her.

OFFICER 2
How about hecka smart.

PENCE
The only other explanation is that she's been studying all these languages from the time she was two just to play a joke, and no kids mind works like that.

CHIEF OFFICER JOHN GRIM
Agreed, I hate to ask this question, but could she be smarter than us?

SALEYA

(turning to yell in
their direction)

Combined.

(indicating she's
been hearing
everything.)

CHIEF OFFICER JOHN GRIM

Can you turn off for awhile.

SALEYA

No, I like compliments; continue
whispering.

CHIEF OFFICER JOHN GRIM

How do we get her from her parents;
we need custody?

Out of nowhere the 4 light lamp is slammed down to the floor by Saleya. Only one light is working as the room is almost dark. Saleya is in silhouette. Her body is facing the wall but her head faces the Officers huddled at the end of the table. She's peeved.

SALEYA

(She slowly approaches
the stunned officers)

Within the wretched souls of all men
exist the horrid actions of a monster
that was born within he. His
challenger though must not compromise
their values in the battle against
he; for they will become he; forever
at war within ones self, waddling in
eternal defeat.

(Now 3 ft. away)

I am not afraid of the cowardly
monster that hides inside of you,
for he is afraid of me; that's why
he hides within you, totally content
with the eating and devouring of
your soul.

(pausing to smile)

Now, this is not a threat; but I
need you to understand, that to touch
me, my other or my family is to touch
death. Don't make me mad. Now take
me home.

Agents just stare; backed up against the wall, Saleya now
two feet away.

END OF ACT SEVEN

ACT EIGHT

INT. THEODORE PENCE'S VEHICLE. THE RIDE HOME FOR SALEYA

It's almost night, but dark, due to the rain. Theodore Pence has an assignment to carry out.

THEODORE PENCE

That was rude. You're only five,
you can't scare or intimidate grown
men.

SALEYA

Then why were they scared and
intimidated?

Pence just stares at her, then commences his assignment

THEODORE PENCE

At lunch today, two of the officers
said you implied you knew something
about a past assassination last year
and know of two more coming in '68'.
They said you said it'll be the same
group in '68' as it was last year.

SALEYA

Je ne sei pas.

THEODORE PENCE

I knew it, you lie a lot; don't you.

SALEYA

What?

THEODORE PENCE

All of this is a charade. The Chief
Officer sure is smart.

SALEYA

The Chief Officer's a funny agent

THEODORE PENCE

He told me you made everything up,
faked everything. Especially knowing
something about an assassination.

SALEYA

SaleyA doesn't lie.

THEODORE PENCE

SaleyA's a liar
(he laughs)

A big one. But it's okay, it's like
the Chief Officer said, your a nut;
a lying nut.

SALEYA

And you're a funny agent, just like
you're dad

THEODORE PENCE

He's not my dad

SALEYA

Then why does he treat you like a
his little boy.

THEODORE PENCE

(yelling)

It won't work Saleya

SALEYA

(yelling back)

It already has nut head.

THEODORE PENCE

(raising his voice)

Anyway quit trying to change the
subject, you're a fake....yeah, yeah,
you don't know shit little girl, do
you.

SALEYA

Yes I do.

THEODORE PENCE

An assassination and all. What a
liar, a big fat 5 year old liar.

(pulls up in front of
her house)

Get out, what a waste, what a
loser..you little liar, you little
liar.

SALEYA

Man, you better stop calling me that,
Saleya doesn't lie.

THEODORE PENCE

You are a liar

SALEYA

Don't talk to me like that, I can't
handle this.

THEODORE PENCE

Liar, liar, liar.....You know
nothing of any assassination; you
are.....

Saleya grabs her head in pain and yells

SALEYA

(interrupting-screaming)

Qui est Phillups, est il évêque, et
qui sont le Corssicans?; le Corssicans
de Paris.

Pence's face nearly turns to stone as he glares at Saleya

SALEYA (CONT'D)

(nodding yes)

Vous connaissez Phillups, il est
évêque, et vous connaissez le
Corssicans.

(staring at the statue
that is Pence)

Le Corsicans de Paris.

(cracks a half smile)

THEODORE PENCE

(stumbling out of his
shock)

Oui, je connais Phillups, mais non,
je ne sais pas s'il est évêque, et
je connais le Corssicans, le
Corssicans de Paris.

(slowly faces straight
ahead)

La Corssicans de Paris.

(then looks back at
Saleya, astonished)

END OF ACT EIGHT

ACT NINE

INT. KATELENA'S ROOM. -- LATER

There back on the bed after, but the story isn't over.

DONNY

So, who are the Corsicans

KATELENA

I would never answer that question
to some one I cared about.

DONNY

So what happened?

KATELENA

The next day they came after me and
my family. Luckily, I warned them.

CUT TO:

INT. 5 YEAR OLD SALEYA'S HOME. NEXT DAY. 3:45 PM 1964.

Saley and her mom are running down the stairs as Mr. Evans
(name before Jones) comes in from work. He freezes as the
two have stopped in their tracks.

MR. EVANS

What's going on?

SALEYA

They're coming Daddy.

MR. EVANS

Who's coming

SALEYA

Funny agents.

MR. EVANS

The ones from the program? Why?

SALEYA

Because your daughters got a big
mouth.

MRS. EVANS

Saley says, State agents....

SALEYA

(interrupting)

funny agents. I know now, they're
not government....they work and think
too independently.

MRS. EVANS

(trying to continue)

....Came and got her from school and asked her to work with them. As usual she hustled them and now she says they're on their way here. She says five cars.

SALEYA

I packed your toothbrush and all the stuff you'll need Daddy.
(handing a backpack
to her father)

MR. EVANS

Honey, I know you mean well; but they're not coming, and if they were, we have rights.

SALEYA

Did they have the right to come and force me from school?

MR. EVANS

They came and got you again?
(thinking for a moment)
I'm not scared of them, and I'm not going to run.

Saleya starts to pour tears.

SALEYA

Daddy they're going to provoke you by doing something to mommy. You're going to get your gun and they'll kill you. Mommy will try to convince people what really happened and they'll commit her and i'll be all alone Daddy. Please don't let them break us up Daddy, please.
(absolutely pouring
tears and hysterical)
Please I beg you
(dropping to her knees)

Just then five cars pull up in front of the house.

Saleya is in her mothers arms as father looks out the window at the agents getting out of their cars; five of them. Approximately 20 agents begin exiting their vehicles.

MR. EVANS

Man, why so many.

SALEYA

Because they're funny agents, funny.

MR. EVANS

Stop Saleya, get a hold of your self.
What did you do to cause such a
response?

SALEYA

I told you, your daughters got a big
mouth.

(looking out the window)

I think I scared them, they're
cowards. Maybe I should run out
there and scream Boooooooooooooo.

MR. EVANS

(grabbing Saleya and
yelling)

Saleya stop.

(grabbing the three
backpacks on the
floor and running)

Come on; out the back.

They run out and get into Mr Evans truck. He starts to drive
up the driveway but Saleya tugs his shirt. She's pointing
the opposite way through the back fence. Instead of driving
through the front he turns around and drives through the
back fence speeding away.

Driving down the road.

SALEYA

Where are you going Daddy?

MR. EVANS

To the airport.

SALEYA

No Daddy. They're already there.
They've thought ahead, bus station
Daddy. They forgot about that.

CUT TO:

EXT. BACKYARD OF HOUSE

CHIEF OFFICER JOHN GRIM

Damn

(as he realizes they
got away)

THEODORE PENCE

(confidently)

It's alright sir, we'll pick them up
at the Airport; I thought ahead.

CHIEF OFFICER JOHN GRIM
(being almost
fictitious)
Officer; tell me, what about Saleya
makes you think she's stupid?

THEODORE PENCE
Sir, excuse me.

CHIEF OFFICER JOHN GRIM
(slamming his hat on
the ground)
I said; Officer, what information
that you have, makes you think that
little girls stupid?

THEODORE PENCE
I don't understand sir.

CHIEF OFFICER JOHN GRIM
Would you go to the Airport?

THEODORE PENCE
Yes sir, to get out of town.

CHIEF OFFICER JOHN GRIM
Isn't she smarter than you?
(just stares for a
moment)
Isn't that little 5 year old girl
smarter than you?

THEODORE PENCE
I don't know what your getting at
sir.

CHIEF OFFICER JOHN GRIM
The fact that you stationed all extra
Agents at the Airport, yet she's not
going there, means what?

THEODORE PENCE
She out smarted me sir.

CHIEF OFFICER JOHN GRIM
My organization supposedly takes the
best of the best. Your my right
hand man. Yet a 5 year old girl out
smarted you. What do you think that
says about my force?

THEODORE PENCE
Not good sir.

END OF ACT NINE

ACT TEN

EXT. ICE CREAMERY OAKLAND C.A. PRESENT DAY

Four of Katelena's high school friends are waiting out front along with Donny, Jan and Mike.

Katelenas dad drives up with Katelena, in the passenger seat.

MR JONES

It's good to see you out with friends.

KATELENA

I know, i'm so happy to have them.

MR JONES

I know people are often mean to you, but it's not because your a bad peson, they're just ignorant.

KATELENA

I know, thanks dad. What would I do without a dad like you.
(gets out)

MR JONES

I love you Katelena

KATELENA

I know; bye.

Walks over to friends.

KATELENA (CONT'D)

(waving)

Hi everyone.

(hugs Donny)

SUZZY TAM

We thought you weren't coming

KATELENA

And stand up the only other friends I have? No way.

They walk in.

CUT TO:

LATER. SITTING. ALL EATING ICE CREAM

SUZZY TAM

Some of the girls from school are going to Santa Cruz board-walk this week-end, we all should go Donny.

DONNY

Been there too many times already

LATIN FRIEND

Too many times? With who? Your parents?

MIKE

With himself; he's been all up and down the west coast and for free, without his parents.

EVERYONE

What?

DONNY

Mike

MIKE

So, it's true, from the age of 9 until he was 12, he not only won hundreds of contest, he always came in first; he even beat out grown men. When they started running articles about him, he quit; for some reason.

Donny's giving mike an extremely evil glare.

KATELENA

(looking at Donny)

Strange, almost as if he didn't want to be to noticed.

ORPHENA MENYO

Damn, you beat out adults?

DONNY

Teenagers

KAREN RODRIGUEZ

Yeah, but you were nine, that's amazing.

MIKE

He won everything; trips to Disneyland, bicycles and tons of money. Everybody hated him. Dude was bringing in hundreds of dollars a week; I mean here was the little nine year old breaking his older cousin off \$500.

(looks Donny in the eyes)

That's when it became all to clear,
(MORE)

MIKE (CONT'D)

(smiles almost lovingly)

It was time for you to become my
best friends.

Everyone laughs.

KATELENA

Everyone hated you Hun? The world
hates to feel inferior, even to gifted
children. They'll hate you, harass
you; even kill you.

DONNY

(raising his voice)

Both of you stop it.

KATELENA

Sorry-already.

MIKE

He told me he could make people do
anything he wanted, that's why no
one ever said no to him. He said
once talk to 26 people out front of
Co-op store and all 26 signed up.
He said they had no choice.

DONNY

Shut up Mike. I was just talking
mess.

MIKE

Fool, I've seen you do it.

DONNY

Shut the hell up.

JAN

Yeah Mike; that's probably enough.

MIKE

(looking at Donny)

Man screw him. Anyway-I can't do
shit. That's why I brag about him.

Everyone begins to eat quietly until Mike notices something
strange. It's gotten real quiet.

MIKE

(Looking around)

Man, why is everybody staring.

JAN

It's the same old shit, ignore it
Mike.

MIKE

Serious - look
(turning 180 degrees)

Donny does.

DONNY

Ignore them Mike

MIKE

I can't; what's wrong with them?

Suzzy gives Mike the death stare.

SUZZY TAM

You know why they're staring, now
stop it.

MIKE

We know it's her.
(looking at Katelena)

DONNY

(loudly)
Damn it Mike shut the fuck up.

MIKE

No, you shut up; why does every body
stare when we're around her?

KATELENA

Listen Mike, you're right. It is my
fault and I'm sorry. I just wanted
to go out with my boyfriend and my
friends tonight. I know these people
don't like me, and I should stay
home, but I get so sad sometimes.
The fact that all my friends can
only see me at home or school is
really tiring. Sometimes I just
want to be normal, but I know I'm
not. I really am sorry.
(looking at Mike)

Everyone has stopped eating and is staring at Katelena. She
begins to eat in an attempt to break the tension. Everyone
follows.

An elderly lady that has been staring for awhile gets up, and comes over.

She just stares as everyone ignores; except Mike.

MIKE

(to the lady)

What the hells wrong with you?

ELDERLY LADY

She's a nut, a real kook.

(makes a circular
motion with her finger
to the side of her
head)

Everyone stops and looks up. Katelena starts to cry.

MIKE

(standing and
addressing the lady)

And your real old. We all got our
problems.

ELDERLY LADY

(angrily)

Most nuts kill themselves

MIKE

Most old people don't need too.

KATELENA

(standing crying and
very loud)

Alright Mike, lady, everybody.

(pausing)

I know I shouldn't be here, and I'm
sorry I

She can't finish and runs out crying.

END OF ACT TEN

ACT ELEVEN

INT. DONNY'S MACH 1 CONTINUOUS

On their way to the college- it's very quiet.

MIKE

I'm sorry, Katelena

KATELENA

No, I'm sorry; you weren't ready for that. It always happens that way. That's why I stay in.

MIKE

Well, you did nothing wrong and I apologize. I didn't know you had it so bad.

KATELENA

Yeah, that's why Donny never lets me meet any of his friends.

DONNY

What are you talking about now.

KATELENA

You take me to meet your Dad at the College, and both times he's not there; you simply refused to let me meet your mom.

DONNY

You want to meet my mom? Fine, we're going to the Berkeley now. It's just that both of their teaching schedules change so much.

KATELENA

Whatever, we'll see.

END OF ACT ELEVEN

ACT TWELVE

EXT. LATER 9:10 U.C. BERKELEY

Group walks through Tollman Hall hallway and stop at room 6456. They knock, but no answer.

DONNY

Man, maybe we're too late.

Katelena just gets a I'm fed up posture.

JAN

(in disbelief)

Knock again

MIKE

Oh well, I guess she did leave.

DONNY

(looking at Katelena)

Sorry, I know how bad you've been wanting to meet her.

(Katelena looks at Donny as if to suggest why are you lying to me)

It is strange though. You just keep missing them.

KATELENA

It's just weird Donny.

DONNY

I know, it's a trip

KATELENA

Yeah, it really is.

GROUP

Let's go

They all start walking back to the elevator but Katelena slips back around the corner and pushes open a door. There sits Donny's mom at her desk working away. Room 6462, three doors back.

KATELENA

(watery eyed)

Hi

MRS. ALLUVON
(smiling)
Hi, how are you.

KATELENA
Fine
(wiping a tear from
her eye.)

MRS. ALLUVON
What's wrong, you're crying.

KATELENA
Nothing, my boyfriends ashamed of
me; that's all.
(tries to smile)

MRS. ALLUVON
Well, fooey for him. He's probably
some uneducated loser anyway, get
rid of him.

Katelena cracks up

KATELENA
No-no, I think I'll keep him. Besides
I like his mom.

MRS. ALLUVON
(still not
understanding that
their talking about
Donny)
Well, if he has a good mom, then
he's probably worth the trouble.

KATELENA
I agree.
(smiles)

MRS. ALLUVON
Come on cheer up, life can't be that
bad.

KATELENA
(looking away out the
window as she wipes
a tear)
I live in a world that despises me.
I love a guy that denies me. I'm
fighting this evil force all alone;
and it's extremely tiring. I often
think about giving up. I've never
done wrong to anyone, yet resented
by everyone. I often wish I wasn't
me, but I understand why.

(MORE)

KATELENA (CONT'D)

God has journeys for us all to travel.
Mine is just longer and more
treacherous than most. But since
this journey was sanctioned by him,
I will not quit; at least as long as
there is an alternative.

Unfortunately my alternatives are
getting slimmer, possibilities are
becoming less; friends are almost
non-existent. The only logical
conclusion, is to commit a behavior
that is illogical for anyone sane.
Hopefully I can avoid this, but I am
so distraught, so helpless and alone.
Despite my stern exterior, inside
there is a rose that is dying. I
hope I can hold on, but nobody cares,
for I was born different. Not even
the other, who should know better.

(turns to walk out,
but stops and turns
back to Mrs. Alluvon)

Oh yeah; tell Donny his girlfriend
said he has a wonderful Mother.

(smiles, turns then
exits)

Mrs. Alluvon just stares.

END OF ACT TWELVE

ACT THIRTEEN

INT. DONNY'S ROOM 12:05 PM

Katelena on phone with Donny, but she's playing a psychological game of sorts. At all times the camera only shows her mouth.

Phone rings three times then Donny answers.

DONNY

Hello.

KATELENA

(on phone with Donny)

Hello Donny, this is your conscience.

DONNY

(sleepy voice)

What?

KATELENA

How would you explain two five year old kids being in love?

DONNY

What? What are you talking about?

KATELENA

Again, this is your conscience speaking.

DONNY

Katelena, I know it's you.

KATELENA

No it's not, It's your conscience. I just sound like her.

DONNY

Katelena....

KATELENA

Quiet Donny- Tell me, what kind of friend leaves the other friend alone, at such a very young age; to fight such evil, all by themselves. Remember, I'm just your conscience, you don't have to lie.

DONNY

(eye's watering)

I.....

KATELENA

How did they no about her Donny, did you tell them. Did you snitch on your girlfriend so you could get out.

DONNY

No, out of where, I don't know what you're talking about.

KATELENA

She was there and you were gone; but she was strong unlike you. You were afraid, as would any normal 5 year old boy; and that's with a little b.

DONNY

I don't remember anything about when I was five.

KATELENA

Remember Sacramento; you stayed in that old scary looking house on 6th ave. The whole summer long with your grand father? They use to drive up through the back and take you and bring you back 11 hours later. Your grand father was gone all day, so he never knew, remember?

DONNY

(forcefully)

No, I don't remember anything about when I was five.

KATELENA

You Remember Barren. Your cousin and next door neighbor. You know he still isn't over what he saw that day.

DONNY

(frustrated)

What day?

KATELENA

The day he followed you.

CUT TO:

FLASHBACK 1964. YUBA CITY INT. HALLWAY OF OLD BUILDING ON THE BORDER OF NEVADA AND SACRAMENTO. THE PROGRAM

11 year old Barren walks down a dark hallway. He stops at a room that has a light on. He slowly opens and peeks through the unlocked door.

There stands a five year old Saleya Evans; he's shocked to see such a little girl alone.

BARREN

Hey little girl; what you doing in this scary place.

SALEYA

Scary people find things scary.

BARREN

How old are you?

SALEYA

I'm five.

BARREN

And your not scared?

SALEYA

Of course not I'm a girl; boys get scared, girls get even.

SALEYA

You're Barren, Donny's cousin. He was here earlier but he's gone, he left me here. You better go; and don't go in the last room on the right.

BARREN

What? Who are you?

SALEYA

I'm Saleya, Donny's girl.

BARREN

(laughing)

Donny did say there were a lot of nuts up here.

SALEYA

Nuts do nutty things; so careful what you say to me.

BARREN

Well, you act like a nut.

SALEYA

I get called that a lot, it use to hurt me; not anymore, kids like me, special kids; we learn not to feel pain. It's the only way we survive, for if the world gets to cruel, we kill our selves. I'll do that in 11 years.

BARREN

(being fictitious)

Well if this makes you feel any better, you may be a small girl, but in my eyes, your the biggest nut. I'm out of here.

He turns and quickly exits.

SALEYA

Don't go in the last room on the right.

(louder)

This is a bad place. They do weird things here.

Walking toward the exit door, he notices a door to the right and slows down.

BARREN

(to himself)

Man, Donny's probably in there, forget that nut; I'm going to check this out.

He enters, notices a light pointing to a table that has some one under a blanket. He's worried.

BARREN (CONT'D)

(approaching)

Donny?

Arriving at the table. He see's a child like figure. But he can't tell who it is. The head on the child seems too big.

BARREN (CONT'D)

Man, Donny you got a big head, but not that big.

He begins to remove part of the blanket. The head rolls off the table. Camera only shows his reaction.

CUT TO:

Camera on his horrified screaming face

BARREN (CONT'D)
(screaming)

Ah.....

CUT TO:

Camera of his head turning and throwing up.

CUT TO:

Of him starting to run and slipping on his vomit

CUT TO:

Him flying out the exit.

CUT BACK TO PRESENT:

INT. DONNY'S ROOM 12:05 PM -- CONTINUOUS

KATELENA

Your cousin was never the same, he'll become homeless one day, nobody will care; not even you. He'll get fed up and commit a senseless horrific crime and be shot and killed in front of a live t.v. audience. Simply because of what he saw that night. Everyone was affected, all the kids; including you, that's why your fucked up; as is she, your girlfriend. Nobody cared then, and nobody cares now. The only thing kids like you and her have is each other.

Donny is totally in tears.

KATELENA (CONT'D)

I know why your ashamed, it's because from the time you were 5, until recently when the two of you met again, you thought she was still suffering in the program. Whatever, she got out fast; in fact, she got the whole program closed down. Why? Because she was brave, unlike you. You need to start being brave too. Anyway, if your sorry for what you did, the next time you see her; bring your girlfriend a red rose.

(she hangs up)

DONNY

(absolutely screaming
at the top of his
lungs)

Damn it, I was five fucking years
old..... I was scared.....
What could I do?.....No one
listened to me.....Nobody
cared..... like you..... no one
ever listens to usDamn you.
You say I'm fucked up?.... Your fucked
up times 12, times 12 damn it. You
hear me, times 12.

Throws the phone; it shatters against the wall.

END OF ACT THIRTEEN

ACT FOURTEEN

EXT. KATELENA'S HOUSE. BACKYARD 3:05P.M. -- AFTERNOON

The backyard is full of his neighbors.

It's a real loud scene as everyone is having a good time. Katelena is in her room getting ready and Donny has yet to arrive. He's late.

MALE GUEST 1

And John where is the beautiful Katelena.

MR. JONES

She should of been down by now. Ever since she got a boyfriend, she's taking three times as long to get ready for everything.

MALE GUEST 1

You didn't let her have a boyfriend, at 16; she's too young.

MR. JONES

Like we had a choice. You know Katelena, she'll convince you that your butt's a hairdresser if she needs too.

MALE GUEST 1

I don't actually get that one Mr. Jones.

Just then Katelena appears from around the corner. Everyone is making a big deal.

MALE GUEST 1 (CONT'D)

There she is and the wait was worth it. You look stunning
(addressing an embarrassed Katelena)

MRS. JONES

She always does.

Katelena just rolls her eyes. Door bell rings.

MALE GUEST 1

Well, can I have the next dance. If not now, I'll wait.
(he winks)

KATELENA

(annoyed)

Sir, 5.88 miles times 10 to the 12th power is how far light travels in a year; if and when you can complete that same distance by walking circles around this house, then and only then, will I dance with you.

She rushes to answer the door

MALE GUEST 1

Damn.

(Yelling)

Just say no.

(to everyone else)

Hey, that's kind of catchy.

Katelena Opens door, Donny walks quickly in, handing her a red rose, yet says nothing. Katelena smiles.

They enter the backyard as "It's not unusual" by Tom Jones plays

0:00

Colorful lights flash around the outside dance floor.

Katelena pulls Donny out to the dance floor. They look around and everyone is dancing strange. Sort of like Jerry Lewis in The Nutty Professor.

It's a swinging motion and every time on the four count, ending with a point at someone, like "hey you". They think it's funny and copy.

KATELENA

Come on Donny,
(entering the dance
area)

Do the..

DONNY

Yeah what is that?

KATELENA

Do the point.
(they laugh)

MIKE

Yeah that's what it looks like
(as he and Jan join
in.)

It's just a fun moment of song just lasting under two minutes.

They look totally ridiculous, but they can't stop laughing.

Song ends and everyone claps.

Donny, Katelena, Jan and Mike sit on bench as Mr. Jones comes to the microphone to speak.

MR. JONES

First, I like to thank all my neighbors for coming tonight. This has been the best block party since we've moved here.

(Applause by neighbors)

He stares at his wife.

MR. JONES (CONT'D)

I like to dedicate the next song to two of the most beautiful, special, fantastic ladies I have ever known; my beautiful wife Joan, and my gorgeous daughter Katelena.

(he looks at his wife who is beaming with happiness)

Honey if you'll honor me with this dance.

Extends his hand. She pops up and comes to him.

The song "I'll never fall in love again" by Tom Jones starts.

They embrace and Mr. Jones almost immediately begins to cry. Other members of the crowd join and dance too.

Katelena is staring, trying not to cry.

KATELENA

My moms Italian. She lost her whole family for him. Me and Darrin, two children of a tragedy, except it's always that way for me.

(she fake laughs because it's not funny)

On the hook everyone in the party sings along.

CROWD VOICE

"Fall in love"
(the hook)

Continue the rest of hook.

Her little brother Darrin sits on her lap and both just stare seemingly hypnotized by their parents, so much in love. They seem totally captivated.

It's as if the parents are expressing their love for the first time, and it's public.

The scene emphasizes the bond of their family.

Donny just quietly watches as it's evident how much this family loves each other.

At 3:30 into song little Darrin stands and sings the last hook with all his heart as parents stop and smile as they watch there little 6 year old son. Song ends.

END OF ACT FOURTEEN

ACT FIFTEEN

INT. KATELENA'S ROOM. -- NIGHT LATER

Donny's laying on his back as Katelena lays on her stomach; she's smoking a joint and watching the news.

CUT TO:

INT. ON SCREEN

T.V. ANNOUNCER

...and some people think Oswald didn't act alone in his assassination of Kennedy and neither do they believe Ruby acted alone in his killing of Oswald.....

KATELENA

(jumping up quickly
and turning off t.v.)

Damn, people are so stupid.

DONNY

What now?

KATELENA

Oswald has nothing to do with Kennedy but he kills him. Ruby has nothing to do with Oswald, but he kills him.

(being facetious)

I guess that is logical. They need to start investigating a guy name Maurice Bishop. Although that's not his real name.

DONNY

What is it?

KATELENA

Anyway, crime makes strange bed fellows Mafia, C.I. A.. Maurice Bishop, Alpha 66, Corsicans; all coming together just once to attend the "Kennedy party", as they called it.

DONNY

Part of your book?

KATELENA

Very small part. Here's a clue, the information they want is not in a hidden field, but on a hidden field.

DONNY

What's the difference?

KATELENA

About a billion people, another clue.

DONNY

That makes no sense. A billion people can't be on the same field at the same time.

KATELENA

Exactly, it would need to be a different type of field.

Donny knows she's given him a hint but can't figure it out.

KATELENA (CONT'D)

Anyway, I can't believe they got away with it. Whatever, it'll never be proven, despite overwhelming evidence. I don't want to even talk about it.

(she hits the joint
hard)

KATELENA (CONT'D)

(Thinking and becoming
amused)

You want to hear something funny?

DONNY

Sure

KATELENA

One of my first predictions in early 1964 was that a world leader would be killed

(gives donny the look)

I'm trying to be vague, but you can figure out who it is.

DONNY

I haven't a clue

KATELENA

I believe that

(laughs)

But anyway

(laughs again)

I was about to go into detail with them about the upcoming assassination

(laughs hard and kicks

her leg up while

holding her stomach)

Until I realized that they were the ones going to do it

(MORE)

KATELENA (CONT'D)

(cracks up and falls
on the floor)

And they were like, "go ahead, go
ahead little girl"

DONNY

Serious?

KATELENA

Yeah, I had to change everything
real quick.

(laughs)

Again, I was five; so I said, Mickey
Mouse is going to kill Donald Duck.

(smiles then stops
smiling)

Donny just frowns

KATELENA

Yeah, nobody laughed then either.
They questioned me all the way home
until I slipped and said something
stupid.

Changing the subject she re-lights a joint.

DONNY

Won't your parents smell that through
the door?

KATELENA

That's why I have two fans, and the
window open. I'm a professional.

DONNY

Anyway, your head aches still
bothering you?

KATELENA

Yes

DONNY

How long has this been going on?

KATELENA

Since I met you.

(sits straight up)

Our role sucks. They get real bad
right before the end. The Gods have
a way of making sure folks like us
conform.

DONNY

That's funny, I don't have them this time.

KATELENA

This time?

DONNY

I mean

KATELENA

(Yelling)

Never mind

DONNY

You keep implying we've had these past lives together; that's impossible.

KATELENA

Not for time mates.
(takes another puff)

DONNY

When was the last time?

KATELENA

That's a stupid question. It was your birthday; my birthday too, August 7th 1959.

DONNY

But you're last birthday wasn't on August 7th.

KATELENA

They changed it
(opens a drawer and
pulls out an old
raggedy piece of
paper)

Look. You can tell it's real by how torn it is. It says August 7th, 1959.

DONNY

So what happened?

KATELENA

It wasn't good.

CUT TO:

FLASHBACK

INT. GYMNASIUM. 10:43 P.M. AUGUST 7TH 1959. ALABAMA

It's the high school hop and Karena (Katelena), a brown skinned female is talking with all of her "Negro" friends. On the opposite side of gym are whites who are talking. One blonde hair white male with a lettermen jacket on is staring at Karena, who is trying not to look back at him. They obviously already know each other but she's trying to hide it.

The white male, Jack Devron (Donny); is surrounded by his football buddies, all white. It's a somber mood.

FOOTBALL BUDDY 1

(putting his arm around
Jack)

You sure you want to do this?

JACK DEVRON

Positive, I really do love her.

FOOTBALL BUDDY 1

Enough to die for?

JACK DEVRON

Absolutely.
(he smiles.)

Another friend walks up.

FOOTBALL BUDDY 2

I guess I'll be the new starting
quarterback.

JACK DEVRON

Don't worry just throw it high, he'll
go get it.

FOOTBALL BUDDY 2

Man I can't believe you're serious.
You just met her a couple of months
ago and bam, you quit Kate and are
dating a Negro girl? That ain't
normal dude.

JACK DEVRON

I don't expect you guys to understand.
I just appreciate you all for helping
me.

FOOTBALL BUDDY 2

What about your parents, there going
to be totally destroyed.

JACK DEVRON
I try not to think about them.

FOOTBALL BUDDY 1
Dude are you sure she's not a nut.

JACK DEVRON
She's not a nut. She's my girlfriend.

FOOTBALL BUDDY 2
My girlfriends a nut; there's nothing
wrong with it.

JACK DEVRON
Anyway.

FOOTBALL BUDDY 1
Man, you'll always be on our team,
no matter where you are.

JACK DEVRON
(patting him on the
back)
Thanks man.
(looks around)
Are the guys ready?

FOOTBALL BUDDY 1
Yeah Does she know?

JACK DEVRON
No I couldn't get the message to
her. But I know her, she'll be down.
Tell the d.j. I'm ready.

He looks across at Karena. Begins walking alone toward her. Nothing can be heard but his footsteps on the hardwood gym floor. She attempts to believe he's not headed for her.

The closer he gets the more fear she exudes. He stops a foot from her. She still tries to ignore him. He's staring and smiling right in front of her. He's amused by her reaction.

KARENA
(finally halfway
looking at him)
Jack Devron what are you up to.

JACK DEVRON
I want to dance with my girlfriend.

KARENA

I thought you broke up with her and
besides she ain't on this side of
hall.

JACK DEVRON

She's right in front of me.
(smiles, defiantly)

KARENA

Jack I thought we said we're going
to do something about how things
always end
(looking around
concerned)

JACK DEVRON

I am.

JACK DEVRON (CONT'D)

You got two choices; when the d.j.
plays your favorite song; you can
either 1. dance with me or 2. make
me look foolish. It's up to you.

KARENA

I won't make such a decision.

JACK DEVRON

Oh really?
(touches his temple
with his finger as
if to make a
prediction)
I see it.
(smiles)

"World of fantasy" starts.

0:00

JACK DEVRON (CONT'D)

So am I a fool or not
(reaching his hand
out)

She takes it for it is what love commands her to do. They
walk to the middle of the dance floor.

Immediately 2 monitors come to stop them, but all the football
buddies immediately go and ask other "Negro" girls to dance,
thwarting the stunned monitors. They retreat, get on the
phone and call someone.

KARENA

(shaking her head in
disbelief)

Your friends care about you so much.

JACK DEVRON

They're my team mates in every phase
of my life.

KARENA

(remotely watching
white youths with
guns running to a
truck)

They'll kill us, they warned you;
remember.

(she begins to cry.)

JACK DEVRON

You don't understand do you? I don't
care. I'd rather be happy for a
moment, than satisfied for a lifetime.

KARENA

But Jack...

JACK DEVRON

Your my girl; for the first time
everyone knows it and I don't care.
Look at me does it look like I'm
worried.

(he makes a animal
face)

KARENA

That was a monkey face.
(smiling and laughing
while the tears
continue)

KARENA (CONT'D)

(getting more
emotional. tears
increase in frequency)

Jack, I see them there coming.
They'll...

JACK DEVRON

(getting loud as eyes
water)

I don't care. Your in my arms.
Don't you understand; you told me
I've always been a warrior. This is
just another fight, this time for
happiness. Happiness to be with my
girl. It's the right to love who
you want. I want you.

KARENA

(tears are now pouring
as Jack begins to
cry)

And I want you Jack Devron. But, I
can't keep doing this to you.

(she sees the vision
again)

Oh no,

(holding her mouth)

But there getting so close.

JACK DEVRON

(again yelling)

No, this is close. What I am to
you.

KARENA

You really don't care.

JACK DEVRON

Well you told me I'll be born again,
immediately; you weren't lying?

KARENA

Of course not.

(attempting to wipe
away tears)

The moment you die; your reborn at
that very instant.

KARENA (CONT'D)

You know I'm going to hold on to
you. I'm not leaving you. That's
how we usually go.

JACK DEVRON

Yeah, I guess I kind of figured that,
but the quicker we die the quicker
we can re-meet and the next time,
we'll get married and have lots of
kids.....

KARENA

(interrupting sadly)

I don't think so Jack.

JACK DEVRON

We will re-meet won't we?

KARENA

Yes, one more time. But there will
be no marriage and there will be no
kids; ever.

JACK DEVRON

I'm not worried, in fact I'm sort of
in a hurry. Can you tell what's
taking them.

(He tries to fake a
smile, but his tears
are now pouring)

KARENA

They're here.

(staring at him with
extreme fear and
intensity)

They're jumping out of their trucks.
They have shot guns.

Scene quickly shows this happening.

JACK DEVRON

Damn, they're pretty serious, Hun?.

KARENA

Yes. They're close Jack, real close.
Let me go first. I want to be sure.

At this point they're both drowning in their own tears.

JACK DEVRON

No I couldn't handle that.

KARENA

There close Jack real close.

Quick flash of them coming through the crowd.

JACK DEVRON

I love you Karena

KARENA

I love you Jack

JACK DEVRON

I love you Karena

KARENA

I love...

(she see's them behind
Jack raising their
guns she quickly
spins him around and
takes the first shot
in her back)

KARENA (CONT'D)

(immediately saying)

(MORE)

KARENA (CONT'D)

Catch ya later
(as she slides down
his arms.)

Immediately two shots follow knocking Jack back and killing him.

Last thing seen is the glitter ball spinning with all the colors. The crowd stands in quiet shock as the perpetrators gleam.

Ends flashback.

CUT TO:

INT. KATELENA'S ROOM. -- LATER

KATELENA

I know it embarasses you, but we have been together for a very long time, But this is it; for when i die this time, and I will, it must mean something, to me, to you, to the world and it will. It's all part of the plan.

END OF ACT FIFTEEN

ACT SIXTEEN

INT. WHEELER AUDITORIUM. U.C. BERKELEY 7:45

Donny and the group are playing around acting stupid. When a strange man enters hall and approaches.

JOHN GRIM

I once new a girl who could speak 86
foreign languages,
(he pauses as if for
effect)
Fluently.

KATELENA

So.

JOHN GRIM

She was 5.

He begins to slowly walk toward her as he speaks.

JOHN GRIM (CONT'D)

Oh yeah she could do many other
amazing things; like predict the
future, accurately describe things
of the past, oh a whole host of
things.

(katelena begins to
sweat a little)

But her most amazing and valuable
ability, at least to us, was that
she was an r.v.

MIKE

You were a car?
(everyone looks at
mike incredulously)

JOHN GRIM

A remote viewer. And while the other
adults could view things across the
street or in another town, this little
five year old girl could view things
across continents and describe them
very accurately; even the first line
of a newspaper. Oh how we loved
her, but one day her father and mother
took her and disappeared. No ones
seen them since.

He arrives right in front of katelena who is frozen with
what now can only be described as fear.

JOHN GRIM (CONT'D)

That was 11 years ago. She'd be 16 today. How old are you young lady?

KATELENA

I'm not telling you

JOHN GRIM

I guess about 16.
(stares right into
her eyes and says)
You remember me, don't you.

KATELENA

I never seen you before in my life.

Donny for some reason has an intense angry glare.

JOHN GRIM

(laughing)
I assume there was no pun intended there.

KATELENA

None given.

JOHN GRIM

Good, but let me tell you about this little 5 year old girl. Oh how we wanted her assistance, promised and gave the family pretty much anything they wanted. Money, transportation etc.....But this didn't satisfy the little girl. She wanted something different. Do you know what she requested Katelena.

KATELENA

What?

JOHN GRIM

Amazingly she requested to meet another 5 year old little boy, she had never met.

(he fakes an astonished
look)

Isn't that curious Katelena?

JAN

Lets go Donny

DONNY

No

JOHN GRIM

We told her we were so sorry but there were too many five year old little boys in this country. But she interrupted me; and said, he'd be born on the same day at the same time as me.

(leans away from her)

Needless to say the little girl had shocked us again, but we; being smarter than the average bear, immediately knew what she was talking about. She was talking about

(pausing again for effect. It's just a part of his character)

Her time mate.

MIKE

What's a time mate?

JOHN GRIM

A time mate is a couple who share many past lives; they are both usually clairvoyant, and if born far apart spend their whole lives locating each other and many times purposely die together so they can find each other again more easily; I.e. our 5 year old little girl knowing that her time mate would have the same birth information. By the way who here was born on August 7th?

No response.

KATELENA

Donny lets go

JOHN GRIM

Oh no I haven't even gotten to the best part. We we're pretty fast, it took us only a few hours to locate the 5 year old boy. He was walking across the street to school. Oh so cute; and surprisingly; oh so familiar.

(gives Donny the look as Donny looks away)

I got out the car and asked him his name; he said

(looking immediately at Donny)

Donny. What's your name young man?

DONNY

I'm not telling you.

JOHN GRIM

It was good to see you again, even though you didn't share those sentiments. Anyway; knowing we had our little kid we offered to buy him ice cream and he just jumped right on as if he knew me.

(looks at Donny again,
he's having fun)

But nan, that's impossible. I guess kids were just a lot more trusting then.

Katelena is sweating pervasively and Jan is starting to cry.

JOHN GRIM (CONT'D)

We had gotten word to Katelena that we had little Donny and we'd have him there in about a couple hours. Amazingly, she insisted on someone taking her to change clothes. Little girls are so vain.

KATELENA

Donny let's go.

JOHN GRIM

Katelena, we haven't gotten to the good part.

CUT TO:

INT. THE PROGRAM 1964.

John Grim and Theodore Pence drive up and park.

Far to the left, but still visible walks 5 agents with a little girl in the middle. She has on a navy blue pea jacket and a white sailor hat. They open a door, but before the little girl enters, she mysteriously turns toward Grim's car and smirks; then enters. Donny reacts by slipping down in his seat.

Little 5 year old Donny is taken down the hall and they arrive at a door at the end of the hall.

DONNY

(at door)

I don't want to be here.

JOHN GRIM

(kneeling down)

I don't know what's going on, but someone on the other side knows you and requested to see you, obviously

(MORE)

JOHN GRIM (CONT'D)

(smiles)

she's got more pull than you. So
just smile.

Little donny refuses, John opens the door and they enter.
Donny's hiding behind John Grims leg as if embarrassed.

JOHN GRIM (CONT'D)

What is wrong with you Donny.

Donny slowly innocently peeks around and catches Saleya who
is amused.

SALEYA

Boo

(waving her arms as
if to get his
attention)

Donny comes from around Grim.

JOHN GRIM

Why did you say that

SALEYA

It's his nick name, because he's
scary.

(smiles lovingly)

LITTLE DONNY

(correcting her)

When I was born, I didn't cry.
Everyone thought I was mute until my
dad yelled Boo. Obviously nobody
names a kid boo, but it became my
nick name; everybody calls me it.

Walks over to Saleya and stands at her side almost if to see
who is taller, they turn and face each other and both smile.

SALEYA

(putting her right
hand on his shoulder)

I'm sorry for bringing you back, I
was pissed.

(wipes a tear from
Donny's face)

Why are you crying, we can't do
anything.

(laughs and wipes her
own tear)

You look so different.

LITTLE DONNY

That wasn't very nice, you spun me
around at the dance.

THEODORE PENCE

Dance?

SALEYA

(laughing louder this
time)

I know, I wanted to go first. I hate
to when I see you hurt

(thinks about there
predicament now)

Yet I do this. I can be such the
little bitch.

LITTLE DONNY

(nodding)

Yep

The whole room laughs, except Pence.

THEODORE PENCE

(To Grim)

Sir, I don't understand. They know
each other?

JOHN GRIM

I don't know how to explain it, but,
I think we just proved a theory.

SALEYA

You're scared Hun?

LITTLE DONNY

Yes, that ones bad.
(to Grim)

SALEYA

Don't worry, when you get bigger,
you're going to blow his ass away.

Donny turns and looks at Grim, he cracks up-clapping his
hands quickly with excitement and happiness.

LITTLE DONNY

(to Grim)

Now i'm smiling, see?, i'm smiling.

SALEYA

I made you laugh, I made you smile,
that's good.

SALEYA (CONT'D)

Their time will come. We'll have
our revenge

(looking angrily at
Grim then back to
Donny)

JOHN GRIM
Prophecy, little girl?

SALEYA
No, a promise; something a lot more
intense.

DONNY
(looking back at Grim
smiling)
Ouch - that must of hurt.

JOHN GRIM
I notice you're a lot bolder when
around her.

SALEYA
(to Grim-angry)
You ain't seen shit - dude.

Donny points index finger at Grim

LITTLE DONNY
pow.....

Grim tries to blow it off.

SALEYA
(back to donny-smiling)
When they messed with me and you....

LITTLE DONNY
(pauses at first)
...they messed with the wrong two.

SALEYA
(putting her arms
around his shoulders
and looking into his
eyes)
In love beyond forever?

LITTLE DONNY
In love beyond forever.

They both turn and stare out the large window at the pouring
rain, Saleya leaning her head against little Donny's.

CUT TO:

INT. BACK TO WHEELER AUDITORIUM. EVENING.

Everyone is in their same places as last scene. Scene now
continues in a different direction.

JOHN GRIM
It was all so sweet, wasn't it Donny?

Donny doesn't respond, he just shakes with extreme anger; he seems to be losing it over what this has brought back to his memory.

Donny just continues to stare at Grim, his hand is now in a fist.

KATELENA

Donny, relax; that was a long time ago, and it's not time.

Donny starts toward Grim, Katelena is in front of him slowing down his progress.

MIKE

Man, what did that old dude do to you. Let's mess him up.
(as Mike approaches
at Donny's side)

Katelena is trying to stop both of them.

Three agents walk up to assist Grim.

JOHN GRIM

Hold it guys.

Agents stop as do Donny and Mike.

JOHN GRIM (CONT'D)

Relax Donny, I just wanted everyone to know I was back in town. If she stays quiet, everything will be fine.

He quickly exits with the officers.

KATELENA

I am not staying quiet.

DONNY

(still visibly upset
and watching Grim
leave)

I swear to you, one day, I'm going to get him, and when I do, I'm going to shoot him right in his eye.

END OF ACT SIXTEEN

ACT SEVENTEEN

EXT. BROOKS HAMBURGERS. SAN PABLO AND CUTTING BLVD. RICHMOND C.A.

Donny and Mike are eating two big bags of French fries .
They're laughing and enjoying their meal.

MIKE

Maybe you shouldn't have threatened
that old dude. We're just kids, we
can't fight grown men.

DONNY

Whatever

MIKE

(looking up and to
the left, he gets
this look of surprise)
What the heck is going on?

DONNY

What?
(not knowing if he
should look back)

MIKE

Man there are about 10 big black
cars behind you; all facing this
way, look.

DONNY

(turning to look)
Ah man, this is Katelena's mess again.

MIKE

What?

DONNY

Yeah man.

Mike's head raises and his face gets the look of fear

MIKE

Fool, they're getting out. Man,
they got guns. Dude go call Katelena
and break up with her.

DONNY

Calm down, we got to think.

MIKE

I already thought, lets run. My
Daddy said when in doubt; run.

They get loud as the panic becomes obvious in there voice.

DONNY

Damn it Mike, calm the hell down.

MIKE

(looking behind himself
before he runs and
notices something
peculiar)

Where did everybody else go.

DONNY

Yeah, there's nobody even inside.

He notices Mike staring in semi-shock behind him.

DONNY (CONT'D)

(Quickly turning around)

To his absolute shock, stands 20 agents at the glass 2 ft. behind them ; all staring emotionless. The agents look like something out of the "Outer Limits". They're so emotionless.

DONNY (CONT'D)

(calmly turning to
mike, voice cracking)

Mike, you were right; we should of
ran, but it's not too late.

MIKE

(whispering back)

I'm feeling that.

DONNY

Come on

(helping mike with
his first steps in
the opposite direction)

We must walk slowly and keep in front
of them, but not run, yet always go
at least a step faster than them.
When they run, we run.

As they turn to leave, they both notice something else strange. The whole area around them is a ghost town. No one anywhere around them for blocks. As they walk away, they're walking into a vacuum of nothing. The streets are empty and it's 3:35 pm on a Monday.

MIKE

What the heck is going on man.

(looking at Donny)

You guys been robbing banks?

Donny looks back, then quickly back in front

DONNY
 (quickly)
 Don't look back.

MIKE
 (looking back anyway)

He sees 20 agents calmly following them, expressionlessly.
 It's quite intimidating.

MIKE (CONT'D)
 Ah man,
 (almost crying)
 This is it D. This is that defining
 moment our parents told us about.

DONNY
 Yeah, your right dude. I think it's
 time to run. But, lets get a trick
 jump start.

MIKE
 What's that?

DONNY
 On three, we simultaneously look to
 the right,

Mike looks left

DONNY (CONT'D)
 (he nudges his head
 in that direction)
 That's that way.

MIKE
 Yeah, I know.

DONNY
 And say, oh no.... and hold it for 1
 second, then we burl-got it?

MIKE
 Got it.

DONNY
 1.....2.....
 (they both quickly
 close their eyes and
 open them)

But before three, they hear the roar of a speeding sports
 car as the agents dive to the side; it's Katelena.

KATELENA
 Get out of my way.

JOHN GRIM
(to his men)
Relax, it's her.

She skids to a stop next to the two

KATELENA
Quick, jump in.

They do and both duck down as Katelena burns rubber in a circle.

DONNY
Why are you doing that?

KATELENA
So they won't see the direction we go in.

They head down the main street toward the Richmond beach.

Katelena notices a silent Mike and Donny. They appear pretty shaken.

KATELENA (CONT'D)
Don't worry, they won't do anything when i'm with you.

MIKE
Why's that?

KATELENA
I have something on them. It keeps them away, but that'll change. They're getting more and more frustrated with me. But little do they know, when I'm gone, someone else will carry on.

CUT BACK TO:

John Grim and his men head back to their car as Agent Peterson arrives.

AGENT PETERSON
(jumping out of a skidding car and very upset)
Darn it, who authorized this.

JOHN GRIM
I did.

AGENT PETERSON
Without my approval

JOHN GRIM
Well since you didn't know,

PENCE
Daaaaaa already.

AGENT PETERSON
What does that mean

PENCE
What, Daaa already?

AGENT PETERSON
You're out of line Pence.

JOHN GRIM
Can it Peterson, you're our
affirmative action hire; so everyone
ignores you.

Other agents snicker and laugh.

AGENT PETERSON
What the hell does that mean, this
isn't any government job. I graduated
pretty damn high in my class.

JOHN GRIM
It's a joke.
(gets in car then
rolls down window)
Just like you. But we can still be
professional, can't we.

AGENT PETERSON
I'm going to have to do something
about you.

JOHN GRIM
I think I'll do something about you
first.

Scene ends with a stare down.

END OF ACT SEVENTEEN

ACT EIGHTEEN

INT. DONNY'S PARENTS HOUSE. 8:35 P.M. NEXT NIGHT

*

It's a political fund raiser for Donny's Mom. Lots of Politicians, Dignitaries and College Professors.

Katelena, Donny, and Mr. and Mrs Jones are standing next to the punch.

Mr. and Mrs. Alluvon come over.

MR. ALLUVON

Donny, who's the beautiful young lady.

MR JONES

This is my beautiful daughter Katelena.

KATELENA

Hi

DONNY

Katelena this is my father

KATELENA

Hi Mr. Alluvon, it's a pleasure, I've been wanting to meet you for so long.

Mrs. Alluvon steps up

DONNY

And this is my mother Katelena

MRS. ALLUVON

(laughs)

Hi, good to see you again

KATELENA

hi, again.

MR JONES

and we're Katelena's parents

Everyone exchanges hi's

MRS. JONES

This is a lovely home

MRS. ALLUVON

Thank you.

Elderly scholarly man walks up and begins talking to their parents.

Donny and the gang step away a bit.

MIKE

It's stuffy in here lets go out on
the front balcony.

JAN

Yeah

KATELENA

Good idea

(as she looks back at
elderly scholarly
man.)

Man there's something about that
guy.

DONNY

(looking at Katelena)

Well lets walk fast, and don't say
anything to anybody, this is my
parents fund raiser, it's very
important.

Katelena just gives Donny "the look" as they all walk to the
front balcony, but the elderly gentlemen catches up and
interrupts.

PROFFESSOR SCHWARTZ

Excuse me young lady but who are
you?

DONNY

Oh no.

(grabbing her arm)

Don't answer him.

KATELENA

(pulling briskly away)

Stop it Donny

MR. ALLUVON

(arriving)

Donny

DONNY

What did I do?

MR. ALLUVON

I didn't raise you that way

DONNY

What way, I didn't do anything.
 (pleading to father)
 You don't understand, this could be
 bad.

Professor walks up closer to Katelena

PROFFESSOR SCHWARTZ

You're quite clairvoyant aren't you?

DONNY

Oh no

KATELENA

(pausing for a moment)

Yes

PROFFESSOR SCHWARTZ

I am also, that's how I knew; I'm
 Professor Schwartz and i'm doing
 research at the University. It has
 to do with Germany, the war, all of
 that. In particular I'm doing
 research on

KATELENA

...the virus A. T. E. F.

DONNY

(almost amused, but
 not)

No-no-no Not here-Not now Katelena

Katelena's ignoring Donny. Professor Schwartz and Katelena
 continue.

PROFFESSOR SCHWARTZ

Incredible, but I didn't know it had
 a name. Maybe we're not talking
 about the same thing.

KATALENA

We are, you and other researchers
 want to know what happened to it.

PROFFESSOR SCHWARTZ

Then we are talking about the same
 thing, excellent. There were so many
 horrible experiments they worked on.

KATELENA

Yes, they were sinister.

LADY

What does A.T.E.F. stand for?

JAN

You don't have to tell them, lets go
Katelena.

KATELENA

(ignoring Jan)
As The Enemy Fades.

PROFFESSOR SCHWARTZ

Interesting, what can you tell us
about it, it's past, present or
future.

Room becomes quiet and frozen with anticipation. Her vision
should be shown on the screen.

KATELENA

A.T.E.F., or "As The Enemy Fades"
meant exactly that. It was a way of
killing millions, even billions of
the enemy slowly and effortlessly
with the simple introduction of a
virus, an untraceable virus, extracted
from animals.

KATELENA (CONT'D)

In Germany, the 20th century Devil
made his scientist work on the
A.T.E.F. project; a project so
secretive, that no paper work was
allowed to be left behind. They
intelligently realized for a deadly
virus to be untraceable in humans;
it would have to come from an animal
simular to the humans. Brilliantly,
a virus extracted from a monkey will
in the end be blamed on the monkey;
assuring non traceability forever.

KATELENA (CONT'D)

The war ended in the late 40's with
the defeat of the evil one and his
men. But his best scientist were all
allowed to come to this country and
they brought A.T.E.F. with them. The
virus impressed, astonished and
fascinated the new suitors.

KATELENA (CONT'D)

Just a fews years later, in the early
1950's their curiosity grew too
strong, for restrictions were too
weak, and their sinister minds ignited
one of the most horrific experiments;
gone bad, in world history.

KATELENA (CONT'D)

They'll decided to test it on a small sector of the population too see how fast it can travel naturally. They located a group or area that was valueless in their minds; Sub-Saharan-Africa was selected.

KATELENA (CONT'D)

Disguised as medical missionaries, they pack up the plane, ascended upon the land and gave flu shots laced with A.T.E.F. to the unsuspecting people.

KATELENA (CONT'D)

Amazingly when they returned; only four years later, they realized a replication of "Hell on earth", now exist. Everyone in the village sick, coughing, or already dead. They all seemed to have these ugly blemishes on them. The medical missionaries were stunned as they dropped their bags, turn and run back to the air field as the sick and dying reach out for help. As the plane takes off, the leader screams into the planes radio, "destroy it - destroy it all, destroy it all damn it - destroy it all"

KATALENA

Meanwhile, back on the Ranch, on a small field that is hidden; there is absolute chaos and panic. Men running around burning papers and loading barrels on to trucks that vanish into the wilderness. Their last act is the burning, bulldozing and burying of the building. For five years no one was allowed around or near the sight.

KATELENA

Back on the plane, absolute silence; as four fake missionaries finally find God and begin to prey. They stare outward yet inward at the depravity that their souls have succumbed to. They try to comfort each other but prayers are never answered for men of such evil.

KATALENA

A.T.E.F. had been set free. In the future; it will be in the night clubs, on the streets, even invading the sanctity of the church. It fears no place and no one. It will attack the known and unknown alike, for unlike it's suitors, the virus loves us all, and in the end, it will try to kill us all.

Scene ends with everyone in the room stunned and quiet.

END OF ACT EIGHTEEN

ACT NINETEEN

NEXT DAY ON PHONE.

Mike arrives at lunchtime at Donny's school. He's been beat up, although no marks show. Donny is laughing and talking to his buddies on the football team, when he notices Mike.

DONNY

Hey mike
(notices him holding
his side)
What the hell happened to you.

Mike sits on a bench and Donny sits next to him.

MIKE

It's those same guys, they got me at the park. They told me Katelena needs to shut up. I think it's from last night. How did they know?

DONNY

I'll talk to her, but she's hard to influence; she owes these guys something. Hell, so do I for that matter.

MIKE

She's going to get everybody killed. You got to stop her man, she keeps saying stuff. They said they don't like that. Hey man, these fools ain't no joke. They'll kill you, her, us, anybody.

DONNY

Don't worry Mike, I'm going to call the police.

MIKE

Call the police? Heck, that's the only reason I got away, I told them my uncle was a cop, they started to laugh so hard, I ran away. They couldn't stop laughing. Do they fear the police?

DONNY

I don't know. I guess i'm a little scared too; but she's not, she never is. She flips them off all the time.

MIKE

(angry)
Check that braud, man.

DONNY

Mike, Katelena and I have something that's hard to explain.

MIKE

Yeah, a wimpy ass man.

DONNY

Mike....

MIKE

Serius man, either she's on top or you. You got to tell her what to do, women like that.

DONNY

I guess, lately, she hasn't been listening to me.

MIKE

Whatever, tomorrow you need to show her who's in charge. And remember it's your family that's down for you, not some dizzy ass space chick.

Donny just stares straight ahead.

MIKE (CONT'D)

Anyway, we still going over there tomorrow?

DONNY

Yeah, I guess.

MIKE

I'm bringing the brew, after that; you'll know what to do.

(he laughs)

Hey, i'm a poet.

END OF ACT NINETEEN

ACT TWENTY

EXT. BACKYARD OF KATELENA'S -- NEXT DAY

Katelena is entertaining 6 of her friends showing them her workout. She's benching 2 45lbs. plates on the bench press.

She finishes and her friends clap and yell loudly in approval.

KATELENAS FRIENDS

Yeah, you go k-girl.

SUZZY TAM

You're stronger than any guy I know.

ORPHENA MENYO

Damn, you did 40 reps, and fast.

KATELENA

(standing and smiling)

It's because muscles have memory;
but it's via the brain, not flesh.
I keep getting mentally stronger and
it some how results in unexplainable
physical strength gains.

Donny and Mike arrive unexpectedly

DONNY

(drunk)

Showing off again. "Oh you stronger
than any guy I know." You can't whip
me, let's fight.

Mike laughs

KATELENA

(turning and running
to give him a hug.)

Hey babes, I'm so happy my boyfriend's
here. I was just
(noticing his breathe.)
You've been drinking.

DONNY

And?

Mike laughs.

MIKE

(not liking what she
just said to Donny)
Man, check her.

DONNY

You've been causing a lot of problems
 (pointing his finger
 in Katelena's face)
 I don't want you to bring up none of
 that old shit anymore. I decide
 what we talk about. I'm the man,
 you follow my step; I don't follow
 yours, got it.
 (smiles)

KATELENA

(not really
 understanding)
 Alright, I can live with that.

Her 5 friends laugh at Donny's stupidity.

DONNY

Oh your stupid ass friends thought
 that was funny; Hun?

KATELENA

Donny, your...

DONNY

I'm drunk? No I'm not drunk. I'm
 high. Let's fight.
 (slapping katelena
 softly on her face
 three times.)

Katelena is startled by this

Mike laughs

MIKE

Yeah, he wants to see how strong you
 are; muscle girl. Yeah, check that
 braud and all these dumb ass chicks
 in here.
 (laughs)

Katelena is dismayed, sad and embarassed for her friends.

Donny then play slaps her three times again as mike laughs.

KATELENA

(softly)
 Donny don't touch my face like that.
 (a tear softly coming
 down)

DONNY

Oh you don't like that.
 (doing it again three
 times)

Mike laughs again, she looks at Mike as if, why are you causing this to happen.

KATELENA

(in a low monotone
voice)

Donny I'm going to my room. I'm
sorry I made you feel this way, please
forgive me.

(tries to leave)

MIKE

(yelling)

Stop her man

Donny blocks the entrance way. Mike laughs again.

Everyone is frozen as they sense something crazy going on.

DONNY

Going to your room? And I thought
you were a strong female. Just like
a little coward. Always running to
your room. Big baby.

Mike laughs.

KATELENA

(eyes watering with
sadness)

Don't say that-I can't handle this.

DONNY

(putting his face
into hers)

Big baby, big baby, big baby.

Mike cracks up and claps his hands with glee.

Out of nowhere Katelena quickly gives Mike this evil look.

It frightens Mike.

He shuts up, then backs up.

Something just tweaked wrong with Katelena.

JAN

(warning him)

Donny don't....

KATELENA

No let him teach me.

(managing a strange
smile)

You like to fight?.

JAN
Shit. Katelena no.

KATELENA
Who are you Bitch
(looking at Jan)
Shut up.

Donny realizes that something has just tweaked wrong with Katelena.

DONNY
I'm going, we need to cool off, both
of us. I'll talk to you tomorrow.

She grabs Donny and switches places. Now she's blocking the door.

She's just glaring deep into his eyes like an animal that's about to pounce.

KATELENA
(shaking her head no)
I don't think so.

DONNY
(playing it off)
You need professional help.

KATELENA
(looking at him up
and down)
You look like a professional; you
help me.

Then with one quick and powerful motion puts her hands together and slaps Donny in the air and into the garbage cans. His lip is bleeding as he quickly stands; he's dazed.

Everyone is shocked by her strength and power.

KATELENA (CONT'D)
(looking at Mike and
winking once)
Help him.

Mike takes two steps back.

JAN
Mike go get Mr. Jones.
(Mike runs out)

Katelena walks over to Donny to help him up; sort of.

KATELENA
So you like hitting women in the
face; like this?

Slams his face as he flies to the left against the wall.
 He picks himself up attempting to act un hurt; he's failing.
 She runs to him smiling.

KATELENA (CONT'D)
 (holding her mouth,
 playing shocked that
 mikes run out)
 Where's Mike?
 (she looks around in
 play)

KATELENA (CONT'D)
 (now serious)
 I'm the one that's down with you.
 I'm your girl, not Michelle. Don't
 you ever try to impress your friends
 at my expense you fucking punk.
 (looking him right in
 his eyes)
 Now Hit me damn it. Show a little
 heart.

DONNY
 (in a dazed shock)
 No.

KATELENA
 You just did it.

DONNY
 I was playing

KATELENA
 Oh yeah, well now I'm playing.

Throws a knee into his stomach. He throws up. He looks at his heart that for some reason is racing so fast he can see it pulsating, it's seems to be almost talking to him, vetoing any attempt at fighting back, for he does truly love her, and after all it is his fault.

She follows by picking him up and tossing him again, head hitting the wall. This time his head is bleeding.

In shock, even her friends know she's gone way to far. But everyone's afraid to intervene.

He again slowly picks himself up, he's physically in deep trouble.

He's coughing blood. Mike runs back in.

MIKE
 He's not here.

Katelena makes her way over to him smiling.

KATELENA

I swear you little punk, if you don't
hit me and hit me hard I'm going to
kill you.

She steps toward him.

Donny just shakes his head no.

DONNY

(extremely dazed)
No, this is all my fault; i'm sorry.
(he looks down as if
to wait for the end)

That enrages her. She grabs his shirt. He just accepts his
fate and stands limp looking down.

Jan jumps in between them.

JAN

(talking real fast
and crying)
Damn it Katelena, stop it.

KATELENA

(furious)
Bitch, have you lost freaking mind.

JAN

Yeah, but that was long ago and it
doesn't have anything to do with
this.

Mike now stands to the side with a shovel in his hand.

KATELENA

I'm warning you.

JAN

(pouring tears)
I don't care, don't hit him again.
My god, you love him and he's not
fighting back, cause he loves you.
Damn it, your killing him;
(crying)
Your killing him.

Everyone is pouring tears except Katelena and Donny.

Katelena stares at Donny and she begins to quickly come out
of it for love has stopped her rage.

Mr and Mrs Jones run into the room and are shocked.

MRS. JONES
(holding her mouth)
Oh my god
(looking at the bloody
mess that is Donny.)

Katelena lets him go.

Donny; slowly, in an attempt to be proud, staggers across the patio to the wall barely preventing his dazed body from falling.

He leans his back against the wall for support. He turns and faces the shocked quiet back yard. He is emotionless, it's as if he's without a soul, as if he's no longer a man, no longer relevant to anything or anyone; he has mentally vanished.

This whole take of him trying not to cry calls for about 60 seconds of quiet. It's an instance where silence speaks volumes.

He just stares straight ahead as Mike fights his tears.

Donny then looks at Katelena who has recovered from her rage and doesn't know what to say.

KATELENA
(starting to cry, but
in a caring manner)
Donny, I love you, so stand up
straight, stand proud.

As if on cue, for some reason he does. It's as if even in this strange humiliating situation; caused by her, he still knows the only one he can trust, the only one he can depend on, the one who cares the most; is still her.

He's having serious trouble breathing. He tries with all his might not to allow a tear to come down. It's as if it's his last hope for maintaining any respect for himself. But the tear has no respect for him either and begins to come down, as if to show him it no longer takes orders from him.

Katelena who is also fighting tears, realizes his plight and grabs a glass of water and throws it in his face, preventing the tears victory.

She views it as helping her man.

Donny views it as pile on, but since he has no right to object, he just puts his face down.

JAN
(forcefully)
He's had enough.

KATELENA
He was about to cry.
(saying it in a
monotone voice.)

Mike brings him his jacket and backpack and Donny turns and they walk out, for enough is enough, nothing else can be done for the situation.

MR. JONES
Donny do you want me to drive you to
the hospital?

He ignores him and they exit.

Mike stops and looks back at Katelena once, starts walking again but then looks back again.

MIKE
(tears in his eyes)
I'd of hit you back; real hard.
That's why love is for suckers.
(he goes and catches
up with Donny)

Mr. Jones then looks at his daughter.

MR. JONES
You did that?

She shrugs a yes.

MR. JONES (CONT'D)
What's wrong with you.

KATELENA
(fighting tears)
I don't know. I think
(pausing for she
doesn't want to say
it.)
I think we've been in love too long.

Everyone just stares as if her statement didn't make sense.

END OF ACT TWENTY

ACT TWENTY-ONE

EXT. DONNY'S HOUSE. 2:45 P.M.

Katelena sits in her convertible with Jan. There are lots of roses showing in the back seat.

Katelena holding her head.

JAN

You know he may be gone, for good.

KATELENA

I know, but I just want him to always remember that I was sorry. Him giving me another chance is like a flare in the night.

She grabs a rose from the back seat.

KATELENA (CONT'D)

I got to get started.

JAN

You sure this is going to work.

KATELENA

(angry)

That has nothing to do with it. This is all about apologizing. It's an act of humiliation in order to convince him how sorry I am. Besides, I don't have to convince him, just everyone around him.

She opens the door walks up the steps and rings the door bell.

Mrs. Alluvon answers.

KATELENA (CONT'D)

Hi Mrs. Alluvon is Donny here.

She looks to the left at a bandaged Donny behind the door. He shakes his head no.

MRS. ALLUVON

No, he left already.

KATELENA

Okay, well could you give him this
rose and tell him I'm sorry and I
love him.

(handing over the
rose)

MRS. ALLUVON

I sure will.

She starts to walk away.

KATELENA

Oh, there's some other stuff I need
to bring up. Is it all right if I
just put it here on the porch.

MRS. ALLUVON

Sure.

KATELENA

Thank you - Bye.

Song "Go away little girl" by percy faith.

0:00

As she starts down the stairs another image of her is coming
Up. Symbolizing numerous times of her walking up dropping a
Rose on the porch, asking forgiveness and proceeding back to
The car. It actually happens every five minutes. It's a
Gesture of apology.

0:35

Shows her sitting in the car, emotionless.

She's almost robot like; as if her goal is impossible, but
faithfully every five minutes, for over 5 hours; she does
this with no results.

Every once and awhile a bandaged Donny peaks out through the
curtains.

A clock somewhere should show time passing; almost
superimposed over the whole scene.

1:19 in song. (2 1/2 hours of movie time)

Now all the neighbors and little kids are out watching her.
It's quite the spectacle.

Everyone in Donny's house is staring at him, as if he's done something wrong.

2:00

Donny gives in. She's done it.

2:09

He comes down the driveway with hood over his head and catches Her as she arrives at the car door.

She turns and grabs him and starts crying

KATELENA (CONT'D)

I'm sorry. I'm so sorry.

He picks her up and puts in the back seat. She's sitting on his lap with her head in his chest.

DONNY

I know.

(smiling lovingly
with two bandages on
his face)

I if could give you anything; anything
in the world, what would it be?

KATELENA

(Hums)

Da, da-da da.
(humming the wedding
melody)

KATELENA (CONT'D)

A wedding.

Donny just looks down; for he knows the future does not hold that.

END OF ACT TWENTY-ONE

ACT TWENTY-TWO

INT. CONVERTIBLE. DRIVING HOME. LATER THAT NIGHT

On freeway. Donny is quiet. Just staring straight ahead.

Katelena doesn't know what to say she just keeps looking over at a quiet Donny; concerned.

KATELENA

What's wrong babes?

DONNY

Nothing.

KATELENA

Donny.

DONNY

Nothing. I was just thinking.

KATELENA

Donny, I'm worried about what you thinking. Tell me.

Donny just looks at her.

DONNY

It's just, that there are so many problems, this time.

KATELENA

This time?

DONNY

I mean, you know what I mean.

KATELENA

No, i'm lost, tell me.

DONNY

I mean; lets just say, I mean just for sake of conversation, that I did remember past lives of loving you, and only you.

(katelena is almost startled)

I mean just for conversation; wouldn't it come to the point that we would need to let go. I mean everything must end; the world, this country, us.

KATELENA

(feeling betrayed,
she speaks slowly
and precisely)

Donny, I'm warning you, not to say
or imply; that it's no longer worth
it. I've invested everything in
you, in us.

(she starts to cry)

With the hopes that someday some how
we can be together, happily; forever.
That's why I keep showing up. I
know it's wrong and I know you didn't
ask to be a part of any of this,
but right now you can't give up.
Quite frankly your all I got, all I
ever had and all I ever dreamed about.
If you give up now, I will be so
far worse than dead, I will be totally
wiped out of existence for being so
stupid to love someone for as long
as I have loved you, just to hear
you say, I give up. So before you
do anything as brash as giving up,
(voice breaking)

Please think of my heart that has
grown so fragile over the years that
it totally beats, slows down and
it'll stop, instantly; the moment
you utter those 3 words, I give up.

Donny just stares, with a little bit of shock, and a lot of
remorse.

KATELENA (CONT'D)

Donny, I CAN'T LIVE WITHOUT YOU.

DONNY

Alright. Alright.

KATELENA

I can't even imagine saying goodbye
to you. But I do realize I will
have to soon. And when I do, it's
going to hurt so bad.

(tears run down her
face as Donny hugs
her)

DONNY

If I can do anything to help this
situation we're in, I promise, i'll
try. Believe me, i'll try.

They are now both smiling as tears are now fading away. The
camera pulls slowly up and away from the front window.

They continue to talk

KATELENA

You can do it, you can do anything;
your the toughest guy I know.

DONNY

What do you mean, you beat me up.

Katelena cracks up.

DONNY (CONT'D)

I think you did it because you thought
I snitched you out.

KATELENA

(laughing)

That might of had something to do
with it.

(laughs again)

I'm so sorry.

Voices get lower as camera pulls further away.

DONNY

Don't apologize; that makes it worse.
Your a boyfriend abuser.

KATELENA

Hey sometimes beating the old man
ain't such a bad idea.

DONNY

You enjoyed it?

KATELENA

No, well; maybe a little.

DONNY

You were smiling

KATELENA

Okay I enjoyed it. I always did
want to kick your ass.

DONNY

Ah man. That's messed up

They both crack up.

KATELENA

Gol, you make me laugh.

END OF ACT TWENTY-TWO

ACT TWENTY-THREE

INT. CAMPER 4:05 PM INTERSTATE 80 PASSING SACRAMENTO

Katelena, her four high school friends Donny Jan and Mike are all laughing and joking on there way up North.

KAREN RODRIGUEZ

Where are we going?

KATELENA

I told you, camping.
(she giggles)

JAN

Don't believe her.

DONNY

(interrupting)
We'll be there in a couple of hours.

SUZZY TAM

Where's there?

KATELENA

There is a place,
(pausing to think)
That should of never existed.

KATELENA (CONT'D)

In the future, one of you will need to help Donny; but in order to help Donny in the future you must believe in me today.

ORPHENA MENYO

I believe in you

KATELENA

I know but you'll be gone; all of you except Donny and one other, will be gone.

MIKE

Count me out; drug overdose/ murder.

KATELENA

(laughing)
Oh yeah, I did for tell you that. I'm sorry but it is true, and it will be related to what is happening with all of us now, but it won't happen soon.

JAN

I always go with my girl; as does
Donny.

(smiles)

KATELENA

No, not this time, all things must
change.

(looks at Donny)

The world is so different, it's
slowing down, but in the future it
will feel to most as if days are
actually going faster. When God is
fed up with man, he'll speed the
days up, to expedite the inevitable.

Scene of everyone watching the beauty of I-80 North on their
way toward Nevada.

Closer they get the less signs of civilization, ie., more
trees. Until it's nearly all wilderness. Right before
Nevada. It's getting dark.

END OF ACT TWENTY-THREE

ACT TWENTY-FOUR

INT. CAMPER ARRIVING IN YUBA CITY. 8:05 P.M.

Donny pulls up, parks and yurns off the lights. Everyone's in shock about how dark it is.

Everyone is cramped up at the front of Camper looking out the front window.

JAN

Now that's dark.

MIKE

Yeah, you can't see an inch in front of the Camper. I hear water; how did you know to stop right here.

Katelena looks at Donny for an answer

DONNY

The lights were on when I parked.

KATELENA

That's not what he meant.

DONNY

I hope your not here to embarrass anybody

KATELENA

I have to do, what I have to do.

Katelena lights two lanterns as she exits the Camper. Everyone, but Donny, follows.

She looks back at Donny

KATELENA (CONT'D)

You coming?

DONNY

(angry)

Why?

Katelena leaves.

He eventually gets out and catches up to the others.

Everyone is close snuggled up as Katelena begins to speak.

KATELENA

I've been here before.

SUZZY TAM

What?

KATELENA

When I was five, and I wasn't alone.
(looks at Donny.)

Donny looks away.

MIKE

Who brought you here?

KATELENA

Being gifted by God brought me here.
(pauses to think)
When I was three, I use to show off.
Why? Because I cared to give. I
wanted to be discovered; to help.

KATELENA (CONT'D)

I for some reason have mental gifts,
even I can't explain. And I've had
them not only this lifetime, but
past.

KAREN RODRIGUEZ

You don't have to explain, we seen
what you can do. We know and believe
everything about you.

ORPHENA MENYO

Yeah, we know.

KATELENA

But there's more. The reason I was
showing off at three was so I could
be discovered and help. But, for
some reason, they already knew of me
and came and got me from school when
I was five.

*

DONNA KERRY

How did they know?

KATELENA

Somebody told.
(looks at Donny)

DONNY

Why can't you just leave stuff alone..

KATELENA

You know why. It's because of what I
must do, and you're going to help.

DONNY
(very calmly and
restrained)
No, i'm not going to do anything so
don't tell them. I mean, no ones
ever going to believe it, any of it.
Besides; they don't need to know.

Donny turns and walks away.

SUZZY TAM
What's going on Katelena. You're
speaking in code.

KATELENA
You're right.
(looks at Donny)
Sorry Donny for what I'm about to
do, but I need to prove a point.

Katelena looks at Mike.

KATELENA (CONT'D)
Here Mike, go smoke this Joint.

Mikes eyes light up

MIKE
Thanks.

KATELENA
But smoke it back there, about ten
feet; my friends hate the smell.

MIKE
Sure. I ain't trippin.

DONNY
What are you doing?

KATELENA
Getting Mike high, real high.

He starts to run back into the darkness when Donny screams
at him.

DONNY
(screaming)
Stop Mike.

MIKE
(barely in view)
What, I'll be back.

DONNY
(yelling louder)
Stop.

MIKE
 (stopped)
 Man, I'll save you some.

Everyone just looks at Donny shocked at his reaction.

DONNY
 It's a cliff.

MIKE
 What, I don't see any damn cliff.

Donny walks over with a lantern as everyone else follows.

He stops next to Mike, but lantern is on his left and what is to the right is still blocked.

DONNY
 It's a cliff.

He now holds the lamp extended to the right.

A large gasp is heard as one foot beyond Mike is the Yuba City Dam, that Mike almost feel into. Everyone is peering out at the water.

MIKE
 (looking back at
 Katelena)
 You never did like me.

KATELENA
 Donny loves you though.

ORPHENA MENYO
 I don't get it, how did you know
 Donny?

Start "Ruth"

KATELENA
 (now next to a Donny
 who is looking away,
 ashamed.)
 He's been here too.

Katelena walks back to where they were earlier. They stop next to this big rock.

She holds the lantern up to initials on the rock.

KATELENA (CONT'D)
 Read it.

SUZZY TAM
 S.E. Loves D.A.
 (MORE)

SUZZY TAM (CONT'D)

(thinking)

D.A. is Donny Alluvon, you.

(looking at donny)

But who is...

DONNY

(interrupting)

Saleya Evans

DONNA KERRY

Are you trying to say that you both were here when you were five, why?

KATELENA

Most child prodigies claim to have also been born again or, should I say they remember past lives. I've spent most of my past lives in love with the same guy. His name is Donny.

Everyone looks at Donny

DONNY

(embarrassed)

For the record, I don't no what she's talking about.

KATELENA

You don't remember always loving me and only me?

MIKE

What kind of mushy ass shit is this, Donny? This is a new low for you.

DONNY

I don't know; I'm going to the Van.
(he briskly walks
back.)

KATELENA

You don't believe any of this, do you Mike.

MIKE

Hell no, this shit is just too crazy.

KATELENA

What if I was to tell you there was a big wooden building 20 ft to your right.

MIKE

I'd say show me.

They walk over as Donny looks from the Van.

She stops and holds up the light; sure enough there's a large wooden building, with a demolition sign on it

KATELENA

I needed you to see it before it's gone, so you would know that it really did exist.

SUZZY TAM

What is this place?
 (thinking and coming
 to a revelation)
 Is this the Hidden Field?

KATELENA

There are areas of land that all governments separate from the rest of the lands. Areas where they do research and development. Usually guarded by some form of security. Horrible places where grown men are allowed to play and experiment.

SUZZY TAM

Hidden fields, right?

KATELENA

Right, places that are never visible to the naked eye. This place here can never be found except by accident, for it's hidden. Thus, we are on a hidden field.

DONNA KERRY

What was this place?

KATELENA

They called it the Program. They told parents of gifted kids it was a basketball program, but it had no basketball and no court.

(starts to cry)

It was where they filtered through and identified the most gifted kids for 1 long summer month, then sought parental custody of the best of the best. It was a clone of a program in Russia and Cuba. It was the smart child that played dumb; stayed away from the light.

(looks back at Donny)

Donny was very smart, they let him go.

Everyone just thinks for a moment to soak this in.

SUZZY TAM

Alright, I know I'm too inquisitive,
but how did both of you end up here,
at the same time.

KATELENA

One of us was discovered and came
first, got scared and told on the
other, so they could go home. He
never knew it, but there was a little
girl all alone in a scary place with
a broken heart, for she immediately
knew the love of her lives had caused
her to be there, and it still hurts.

MIKE

(looking back at Donny
in camper)

I know who that must of been.

KATELENA

But I still love him. I always will.

Everyone looks back at Donny, knowing now why he denies
everything, all the time.

He just looks away out the window refusing to cry.

END OF ACT TWENTY-FOUR

ACT TWENTY-FIVE

EXT. BERKELEY. LAWRENCE HALL OF SCIENCE. 8:10P.M. EVENING.

Katelena is alone, star watching as are other U.C. students high above campus. She's immediately by her self, but there are others in the facility.

The lights of four vehicles slowly drive up from behind and park.

Katelena is aware though, but doesn't look back.

The car doors open and at least 12 agents, looking very conspicuous, get out and maul around as John Grim, Agent Peterson and Theodore Pence walk slowly to Katelena, who never looks back at them.

JOHN GRIM

(looking surprised)

Hi, fancy meeting you here.

KATELENA

(smiling)

Whatever.

JOHN GRIM

This is Agent Peterson; our head agent.

Katelena looks impressed at the blonde hair young female agent.

KATELENA

Well go girls.

AGENT PETERSON

(taking Katelena a few steps away to the side)

It's an honor to meet the child prodigy herself.

KATELENA

You're in charge?

AGENT PETERSON

Yes, it's been a long climb; this organization has changed a lot, you'd like it.

KATELENA

You were hired due to the realization that any organization without a representative view will always falter, as will Countries.

AGENT PETERSON

It was a bad time back then. But, yes changes sometimes become necessary. Unfortunately, it was a little too late. I am sorry.

Katelena looks away fighting a tear.

AGENT PETERSON (CONT'D)

Lessons have been learned. I'm evidence of that.

KATELENA

Lessons have been learned? You're the same organization. On your drawing board right now is a germ that's race genetics specific. That's worst than Africa, at least it wasn't discriminating like this one. What monster came up with that?

Agent Peterson looks at Grim. He tips his hat.

KATELENA (CONT'D)

Figures

AGENT PETERSON

It's just a theory, not developed yet. But, certain groups of people are becoming to numerous; you never know; germs like these could become necessary.

KATELENA

I guess we both know what race they're for.

AGENT PETERSON

It's more than them, there new threats; overseas, but yes, there is one on this land, that we are particularly concerned with. These germs are now being planned for all that threaten this country.

KATELENA

How nice, you really are having a positive effect on the men. You should do something.

AGENT PETERSON

If I had a conscience, I'd tell the world

(thinking a moment)

Then again, if I had a conscience, I wouldn't be working for them.

Other agents grow weary and approach the two.

JOHN GRIM

You two are getting a little to cozy
(looks at Peterson)
Not that I don't trust you.
(thinks)
Actually I don't.
(looking at Peterson)

KATELENA

(Now looking at Grim)
I know this is going to sound really
stupid, but what are you guys?

JOHN GRIM

We are....
(pausing to find right
words)

AGENT PETERSON

....Americas last defense. To protect
Americans

JOHN GRIM

...from themselves. The Founding
Fathers made an amazing discovery
long ago. That the average human
being

AGENT PETERSON

...was an idiot; not even capable
of making decisions as a group.
That's why delegates not people decide
presidential elections. The founding
fathers were very smart.

JOHN GRIM

We represent a group that includes
those same founding fathers as initial
members, almost all presidents are
also members. Again, we're Americas
last defense against itself.

KATELENA

Actually I do know who you are, at
least who finances you.

JOHN GRIM

I don't believe you.

KATELENA

Then I give you a poem; Mr Brown
wanted to lay root to a sibling.

(MORE)

KATELENA (CONT'D)

Her name was Holly and at least in name and was born in September of 1966, immediately becoming a burden to the world. In the future she will be blamed for injustices throughout the world and the world will pay her back on her 35th birthday. The Prince who once was her friend will become her nemesis and send her two beautiful eagles as presents.....

JOHN GRIM

(interrupting)

I'm so sick of these rhymes that make no sense to anyone who is sane.

KATELENA

Since this country is not sane; I think they'll get it.

John turns away and looks at San Francisco

JOHN GRIM

(changing the subject)

It's beautiful, San Francisco; the World for that matter.

KATELENA

What's your point?

AGENT PETERSON

(stepping to Agent Grim's side)

If we could give you anything to persuade you to work for us, what would it be?

KATELENA

(thinking for a moment)

If you can make a heart, incapable of breaking, a love; incapable of ending, a world; incapable of hating. If you can bring me those three things; I promise, I'll work with you, forever.

JOHN GRIM

Join us Katelena. We'd make a good team.

(smiles almost strangely)

KATELENA

(frowns)

If I didn't know any better; second thought I'm not even going to explore the implications of that statement, it brings back bad memories;

(thinking for a moment)

But get yourself checked out, you might still be a little ill.

JOHN GRIM

I'm fine.

KATELENA

I don't think so, I think you're still ill.

AGENT PETERSON

I know what your talking about, Katelena; he's fine.

JOHN GRIM

(starts to turn, but then stops)

Oh yeah, by the way, quit showing people things.

KATELENA

You mean my little camping trip the other night?

AGENT PETERSON

Exactly.

KATELENA

Why are you going to tear it down?

AGENT PETERSON

(returning)

It represents a time, when man was very afraid. We had to do what we had to do. Those experiments were necessary, as they're becoming necessary again today. I'm not proud of it. But, then again I wasn't in charge,

(looking at Grim)

I wasn't there. But what happened then, is why I'm here today.

Father walks up.

MR JONES
(approaching)
Katelena, come here.

Agents turn and briskly walk away.

KATELENA
(wiping a tear)
Hi, you ready.

MR JONES
There back?

KATELENA
Yes

MR JONES
Why didn't you tell me?

KATELENA
Not my style.

MR JONES
Why won't they just leave you alone.

KATELENA
Never happen

MR JONES
Why are you always fighting your
wars alone?

KATELENA
I got a lot of you in me.

She quickly grabs and hugs her Dad, who's eyes begin to water.

MR JONES
I will protect you, they won't harm
you or my family, I'm a man. I ran
last time; never again, I swear never
again.

KATELENA
I love you Daddy.

Watches as Agents cars drive away.

END OF ACT TWENTY-FIVE

ACT TWENTY-SIX

INT. JOHN GRIMS OFFICE LATER THAT NIGHT

Walks into his office alone.

Stands for a moment then puts his head down.

Eyes begin to water

Walks to the table

Takes off his jacket and gun belt

Sits at the table

Reaches in a drawer and pulls out a folder

It reads "The Program"

Looks at picture after picture

Begins to cry

Throws the folder on the ground to right

Takes the gun out of his gun belt and lays it in front of him on the table.

Takes a drink

Looks at the gun in front of him.

Then at his families picture

Then his gun.

Then at his awards

Then at the gun.

Then at his families picture

Then at the gun.

Then at the pictures

Then at the gun

Then away

Then at the gun again.

He picks it up and stares at it as if unique.

Then stares out the window as if looking for an answer to his guilt.

He clicks the trigger

Then the phone rings.

JOHN GRIM
(he lets it ring 4
times before answering)
Hello

KATELENA
It's me; don't do it.

JOHN GRIM
Why? Do you care?

KATELENA
Hell no, I want Donny to do it.
(Hangs up)

Grim slowly, softly puts the phone down and stares straight into nothingness.

CUT TO:

EXT. VIEW FROM OUTSIDE THE WINDOW LOOKING IN AT HIM. HE'S LOOKING OUT AT THE CAMERA. AN EMBARRAASED-ASHAMED AND GUILTY MAN.

END OF ACT TWENTY-SIX

ACT TWENTY-SEVEN

Katelenas Mom and Dad are laughing and playing around when Katelena walks in.

I love you guys. Mom, Dad; I just think you two are incredible. You have been and always will be; my idols.

MR. JONES

Katelena, what's wrong.

KATELENA

Nothing, I just never told you both together, that I loved you. I don't know why and I'm sorry; but I do love you. Both of you. The World hasn't been kind to you. But not once have you let the descension of others in regards to who your are, what you've done and the choices you made bleed over into this household. I know sometimes you wonder if it was selfish on your part. But let me tell you, I love who I am and what I look like. I'm proud that you chose to be my mother and you chose to be my father. Never forget and never think anything differently.

Little Darrin walks in

DARRIN

I love them too, and you Katelena; and I'm proud that you chose to be my big sister.

(everyone laughs)

I'm the happiest little brat in the world.

KATELENA

(hugging Darrin)

Your not a brat, I just call you that cause your so adorable.

DARRIN

I think your adorable too.
(The two embrace)

Mom and dad just beam at the two hugging.

KATELENA

(eyes watery)

This is beauty, this is love, this is family, this is belonging. Race or religion have no bearing on a families or individuals ability to belong; only love does. As long as this family continue to have something like what we have here, even if i'm gone; everything will always be fine. There's something I must do soon, that's impossible to explain, but you must always remember, it wasn't because of you for I worship this family and no matter where ever I am, will always be a part of this family. I will love this family far beyond forever.

They all embrace and share happy tears together.

Camera slowly retreats away from them out the back window then yard, as they stay embraced the whole camera pull back.

END OF ACT TWENTY-SEVEN

ACT TWENTY-EIGHT

EXT. KATELENA'S BACKYARD BALCONY OVER LOOKING BAY AREA.
LATER.

Katelena is peering out over the Bay when her mother approaches from behind.

MRS. JONES

That was beautiful Katelena

Katelena turns and smiles.

MRS. JONES (CONT'D)

Just like you- I often wonder why we were so blessed with a beautiful, brave and brilliant child like you?

KATELENA

Thank you mother, and I was blessed with a beautiful wonderful family. It makes me never want to leave.

MRS. JONES

What does that mean?

KATELENA

Nothing- The World has changed so much-It's grown so much-Too bad it soon will be.....

Little Darrin walks out

DARRIN

Come on Katelena, you told me you'd let me beat you in chess one last time; before you went on your trip.

MRS. JONES

What trip Katelena?

DARRIN

Oops, I guess I wasn't suppose to tell you about her trip.

MRS. JONES

What trip?

KATELENA

It's more the end of a journey. A long long journey that I've always taken with a special friend, but this time I'll probably travel alone.

DARRIN

She said the worlds going to end,
and she didn't want to be around
when it happened. She said it's
going to be f.....

Katelena puts her hand over Darrins mouth stopping the
vulgarity.

KATELENA

(laughing)

What a snitch, you're worst than
Donny.

MRS. JONES

Back to what we were talking about
earlier. Why must this country,
this world for that matter, end?

KATELENA

Great populations like the Egyptians,
the Romans, etc... all had balance;
at least at one time.

DARRIN

Balance? Like in not falling down?

KATELENA

Actually Darrin, that's exactly right,
I never thought of it like that.

(she puts two rocks
on a balance scale
to show balance in
effect)

If one side gets to heavy or to strong
or leans one way too much, the people
due to the system of balance vote
the other side stronger and via
elections take away the weight from
one side and give it to the other
side.

DARRIN

To regain the balance?

KATELENA

Exactly

MRS. JONES

What happens if for some reason
natural balance isn't maintained?
Like through corruption, maybe even
in the election process; I.e.
Democrats and Republicans.

KATELENA

(looks away with a
stern look, then
back)

Then you have a situation that
happened to Egypt, Rome, and one day
will happen here.

DARRIN

What's that?

She doesn't answer, she simply places another pebble on one
side and all the weight causes the scale to become off
balance, causing it to fall over and break.

She simply looks at Darrin and Mrs. Jones, who stare at the
broken scale, now in many pieces lying on the ground.

END OF ACT TWENTY-EIGHT

ACT TWENTY-NINE

INT. POLICE DEPARTMENT. 2:45 P.M.

MR JONES

Pete, this is off the record, but my family is in trouble and I think I need help.

OFFICER GONES

I never known you to ask for help

MR JONES

Yeah, well this is the first time some one was after my daughter, if not my whole family.

OFFICER GONES

What are their names

MR JONES

I don't know

OFFICER GONES

Where are they from

MR JONES

I don't know

OFFICER GONES

You have to know something about them.

MR JONES

I just know they've been after my daughter for 11 years, and I don't know if I can't fight them all.

OFFICER GONES

Do you have a gun?

MR JONES

Several

OFFICER GONES

Know how to use them?

MR JONES

Well

OFFICER GONES

If they come and threaten your family, use them.

Mr. Jones stands and extends his hand, they shake.

MR JONES

I just wanted to see if I was thinking
clearly, I evidently am.

OFFICER GONES

If they were a threat to my family,
I wouldn't even let them get out the
car.

MR JONES

Thanks
(turns to walk away)

OFFICER GONES

If you need any help, I know some
people.

MR JONES

Thanks again

Turns and exits

END OF ACT TWENTY-NINE

ACT THIRTY

INT. KATELENA'S LIVING ROOM LATER THAT NIGHT.

Donny, Mike, Jan, Katelena and her 4 school friends are sitting in a circle in an almost totally dark room.

Katelena has invited them over to tell scary stories, but she really wants to get something off her chest.

SUZZY TAM

.....and so in his death, Torian Khan
killed and killed until he could
kill no more.

Everyone is quiet.

MIKE

Man, is that true?

SUZZY TAM

No; of course not.

(looks at Katelena
who seems to be in a
strange almost
regretful mood)

Well, everyone has told a tale but
you Katelena.

EVERYONE

Yeah, we want katelena, we want.....

KATELENA

(Interrupting and In
an almost surreal
monotone voice begins)

Lezcruf; his code name, was a monster.
He was brought from the Soviet Union
to the United States.

(everyone is shocked
by her immediate
seriousness)

He was a specialist in what was called
"wet works", crimes that are
traceless. Upon his arrival in the
late 50's, the most precious assets
began disappearing off the streets
of our most impoverished communities.
Of course nobody cared, and despite
their parents cries, they were
classified as runaways, but they
weren't. From the time they
disappeared, it was impossible for
them to ever to be found again.
Lezcruf was that good.

Everyone is paralyzed with intentness

KATELENA (CONT'D)

The runaway crimes continued for over a decade until those who hired Lezcruf finished their experiments and no longer had a need for them. He was immediately deported back to the Soviet Union and was paid for a job well done.

KATELENA (CONT'D)

Over a decade has past since his last crime and in 3 years Lezcruf will return, and begin traveling back and forth from the Soviet Union; for he has become addicted to an illness he was trained to have. He will then resurface in the South, and the runaway phenomenon will begin again; but this time he will be self employed and this time the media will eventually catch on. These media reports will result in his original suitors being notified; and they will realize, Lezcruf is back. But, as they think of a solution to the problem, a copy cat Lezcruf, a man of dark complexion commits several runaway crimes and will be arrested. Lezcrufs suitors jumped on this opportunity and swoop up and deport Lezcruf, never to return to these states again.

KATELENA (CONT'D)

All the runaway crimes will be blamed on the darker one, despite hair and other evidence that implicate Lezcruf. The case will be closed and no further investigation will happen. In January of 1982, Lezcruf will return to the Soviet Union, still a very sick man. Just months after the last runaway crime in the United States; amazingly, the runaway crimes will begin there, just as Lezcruf returns, over 50 deaths will follow. A obvious connection, that will never be drawn.

The room is frozen, everyone is speechless as they stare at Katelena and each other.

END OF ACT THIRTY

ACT THIRTY-ONE

INT. KATELENA'S ROOM LATER THAT NIGHT

Phone rings

KATELENA

hello

MALES VOICE

Still telling stories?

KATELENA

I like stories.

MALES VOICE

If you don't love life, why don't
you love your family?

KATELENA

I'm about to hang up.

MALES VOICE

You have to stop saying things.

KATELENA

No

MALES VOICE

We don't want any harm to come to
you; infact we want to.....

KATELENA

I don't want to die, and I don't
want any harm to come to my family.

MALES VOICE

Then work with us; you can do it at
your own pace.

KATELENA

(thinking for a long
moment)My mind says not to trust you, but
my heart says it's the only way i
can survive, and I do want to live.

MALES VOICE

Then live Katelena. Trust us; work
with us. I have to go, but will be
in touch, soon.

He hangs up.

END OF ACT THIRTY-ONE

ACT THIRTY-TWO

INT. KATELENA HOME. LIVING ROOM.

John Grim, Theodore Pence, Agent Peterson and another agent are sitting talking to Katelena's mom and dad when she comes home, she's singing and seems quite happy until she turns the corner to the living room.

Her face becomes stone.

MR JONES

Katelena if you can have a seat.
These are....

KATELENA

(interrupting)
I know who they are. Hi guys, how's hell. Devil still having heat strokes?

JOHN GRIM

I assume you mean me.

AGENT PETERSON

We're not here to cause problems, in fact we were just having a nice conversation with your parents. They love you a lot.

KATELENA

Thanks, get to the point.
(coldly)

JOHN GRIM

We're here to offer you a diploma, a job and benefits, if you come to work for our organization.
(katelena rolls her eyes)

MRS. JONES

They're willing to offer you an immediate diploma. You're having problems with high school any way.

JOHN GRIM

So you can start working right away.

THEODORE PENCE

You're only 16, but we're willing to pay you what the fifteen year veterans get. That's \$3,500 per month plus expenses and all the benefits. Hell, that's more than I get.

KATELENA

Yeah, I heard organizations like yours pay based on worth.

AGENT PETERSON

Katelena, honey; if you don't mind.
(talking almost
fatherly)

My organization is your biggest fan. We don't want to cause any trouble, we're just desperate.

JOHN GRIM

Increasing hostilities with the Soviet Union have made the possibility of war, even nuclear war more eminent than ever. It's possible we could be at war by next year. We know that you know not only when they attack but who betrays this country, etcetera. We know about the book. Where is it?

KATELENA

In Cuba, call Fidel, I think he's home, pick it up. But, believe me the book is not your biggest worry.

AGENT PETERSON

If you can't give us the book then at least view for us. Tell us what they're up to. Help us save America from the bombs, that without your help will surely come.

If you can't give us the book then at least view for us. Tell us what they're up to. Help us save America from the bombs, that without your help will surely come.

(thinking for a moment
the speaking softly)

Something will happen next year, but minor stuff. This country as usual will stick it's uninvited head into something, just to see how it feels. The big stuff won't happen for some 50 years. And when they do come and they will, it will be without bombs.

THEODORE PENCE

(laughing)

Excuse me.

KATELENA

The missiles you're waiting for, they'll never come.

JOHN GRIM

So your saying the Soviet Union will never attack us.

KATELENA

No I didn't say that.

AGENT PETERSON

What are you saying.

KATELENA

(turning her head as if to have a crick in it)

Scenes should be shown to the audience as she describes them verbally.

KATELENA (CONT'D)

I see those who are now the worst of enemies becoming the best of friends. In fact you will confide with them on strategies against other up in coming powers. By the late 90's you will mistakenly learn to trust them. For after the millennium, they will learn, as will many countries, especially those in the far and middle east to hate you. By 2008, you'll be totally aware of your mistaken trust of everyone from the country furthest to the east, the country middle distant from the east, to Russia itself, as it will then be called.

JOHN GRIM

Why?

KATELENA

Simple super power arrogance. Russia and others from the east will purposely allow you to become a super power.

THEODORE PENCE

They'd never. That's stupid.

KATELENA

(giving him the I can't believe your so dumb look)

It will be a trick. Their goal will be to financial break the U.S. through military intervention; everywhere.

(MORE)

KATELENA (CONT'D)

Russia and others will cause problems all over the globe and the U.S. will try to solve them all. In the end it will nearly financially break this country; not to mention it's effect on the militaries morale. That will be Part 1. of their plan. Part 2. Will be accomplished with the help of their far and middle eastern brothers. With a weakened military overseas, they will attack the U.S. at home; manufacturing a racial, social and political upheaval unforeseen at any time in the worlds history.

JOHN GRIM

When will this start

KATELENA

I will begin with a series of small riots around 2008; of course orchestrated by them. Unfortunately, no one will take these disturbances serious at first. But the size of the riots will keep growing by the year. 12 years and 6 months after the 2000th century it'll be all hell.

AGENT PETERSON

Why will people be so vulnerable to this outside influence.

KATELENA

People who look like you will start to go from the majority to the minority; yet all the major decisions involving legal and political matters will be judged by people that look like you. This simple yet historical problem will be the ignition point for a series of events that will indicate an opportunity point for the Soviet Union or should I say Russia and it's friends to attack you with this racially, socially and politically motivated upheaval.

THEODORE PENCE

And their missiles?

KATELENA

In 2008 someone will coin the term soft missiles. Plants that have slept for years waiting to self ignite upon your land.

JOHN GRIM

What are they, Spies?

KATELENA

No, worse; disenfranchised everyday citizens who no longer fill any political or economic power. They'll simply say the same thing Blacks said in the 60's.

THEODORE PENCE

I missed the 60's.

KATELENA

They'll say fuck it, and they will. Fire everywhere; water poisoned. The number one cause of death will be lack of water not food.

THEODORE PENCE

This doesn't even sound plausible.

JOHN GRIM

Continue katelena.

KATELENA

Not plausible? Funny. That's what the newly elected Republican President in 2008 will say when warned. There threats will be ignored, the last opportunity for survival will have past. Next, the carnage begins. Then all the major politicians in America that fought so hard to oppress 3rd world countries will flee to their vacation homes, all located in; 3rd world countries.

AGENT PETERSON

What type of carnage?

Start Juan perez "hanapacha cusicuini" for future flashes.

KATELENA

(tilting her head in
a 45% angle)

Streets in total disarray as bands of criminals dominate the streets. The homeless problem will be eliminated; for all will be homeless. I see people begging for water. Water trucks drive down the roads with guards carrying machine guns. I see a small child laying motionless in the middle of the street.

(MORE)

KATELENA (CONT'D)

People run inside and hide at the sight of darkness. The military barely exist, for soldiers who fought in so many meaningless wars; now refuse to fight at all. The only resemblance of lawfulness is the band of police who leave their families in hopes of restoring some sort of order. They hit and run for they are so out numbered by looters and criminals. They're devotion and honor inspires others to resist the lawlessness.

AGENT PETERSON

Is there any hope?

KATELENA

Yes, strange alliances emerge. The white knights, Muslims, Protestants, Catholics and Jews, etc... all form a military; for they realize they are all united by one thing, the love of their families; this proves much stronger than hatred of each other. Also, upon the beginning of the carnage those that are good and true recoil to the center of America for a sort of retreat. When they return they return with a vengeance. Over a one hundred thousand strong.

JOHN GRIM

Lead by who?

KATELENA

It will be lead by a 21st warrior, as he will be called then. A brave man, who fought so many noble battles in the past, the loyalist of the loyal, will not abandon his people. In a 200 plus day battle he'll organize the middle states against the exterior lawless states. Together with the already fighting newly formed religious element; they eventually prevail. The law is restored, but the country is in ruins. America will be a super power no more. This country will fall. It will be another's turn to rule; the reddest of the red. Except this time there will be two reds. They'll rule simultaneous.

(she comes out of her state)

Song ends.

There is absolute silence of 10 seconds as everyone is in shock.

JOHN GRIM

Why should we believe you, that's not even plausible; a world war without bombs?

THEODORE PENCE

Yeah, she beat us before.

AGENT PETERSON

That was 11 years ago, she was five; get over it.

(pausing to think)

What are you getting out of telling us this.

KATELENA

I'm going to die soon. Very soon.

Parents jump up

PARENTS

Katelena don't say that.

KATALENA

I want to be left alone to die in peace.

THEODORE PENCE

We can't allow you to die. We need your help.

KATALENA

What are you going to do kill me? Do it now. Or would you like me to do it myself. Right now.

(she gives them the poker game face)

JOHN GRIM

Your unarmed Katelena. We can take you right now.

KATALENA

Oh really.

She closes her eyes and falls back onto the couch. She's motionless. Everyone thinks it's a kids game. But then.

THEODORE PENCE

She's faking.

AGENT PETERSON

Quite impressive since she's also
turning colors.

(concerned)

Katelena stop now.

(looks to agent)

Check her pulse.

S.O. PENCE

It's weak real weak. I don't believe
it. But she's dying.

(in disbelief)

She's actually dying.

Parents lose it.

MR. JONES

Katelena for gods sake stop it.

MRS. JONES

(hysterical)

Oh no she's pale.

AGENT PETERSON

Katelena, you win, you win girl. We
do this on your terms. Katelena you
hear me.

He shakes her

AGENT PETERSON (CONT'D)

You hear me girl
(continuing to shake
her.)

Then just as soon as she lost her color it comes amazingly
back and she sits up.

She's breathing hard, then quickly slower.

KATELENA

A deals a deal.
(extending her hand
to John Grim)

Everyone's speechless, no one moves, they just stare at her.

John Grim barely extends his hand to her, they shake.

Now she's all the way back.

KATELENA (CONT'D)

I'll see you guys later; far later.

John motions for them to leave. They do; all the time staring
back at her.

AGENT PETERSON
(turning and stopping)
I won't let anybody hurt you.
(turns and continues
out)

John starts also but then turns to Katelena's parents.

JOHN GRIM
She needs psychiatric help.

KATELENA
Been there, done that, didn't work.

JOHN GRIM
You can't win

KATELENA
I will win, not today, not next year,
but far in the future; will I accept
my victory, for I have a plan.

JOHN GRIM
(at door)
Over my dead body

KATELENA
Eventually; yes, and Donny will do
it. I see it.

He exits, slamming the door.

END OF ACT THIRTY-TWO

ACT THIRTY-THREE

INT. KATELENAS HOUSE. NEAR FRONT DOOR 7:45 A.M.

Katelena comes slowly down the stairs misty eyes for some reason when she notices little Darrin sitting by the door with his book bag. He should have left to school already. He's sitting on the chair near the door with his head down.

KATELENA

What's wrong Darrin, why aren't you at school.

DARRIN

Daddy said people are after us. He pulled me out of school and i'm sad.

KATELENA

Oh no Darrin, you love school.

DARRIN

It's alright Katelena, I want to stay here and protect you with daddy. I have a water gun.

KATELENA

Good, you're going to wet them up for me?

DARRIN

Yep, it'll be a wet t-shirt contest and Mr. Grims coming in first.

KATELENA

My brave little brother.

Mr. Jones walks up.

MR JONES

Your little brother didn't tell you he had a choice, he could of went to school, he wanted to be with you. He loves you Katelena, he loves you very much.

KATELENA

(hugging Darrin tight)
And I love you little brother.

Mrs Jones stares from abroad.

DARRIN

(looking up to dad)
Don't worry Katelena, Daddy's big and strong, he won't let anyone ever hurt us. We have a strong family.

Mother walks up

MRS. JONES

And I'm strong too, I'm sick of being afraid.

(looking at her husband)

I tell you i'm sick of it.

Katelena just shakes and holds her head in embarassement. She realizes how blind she's been to her families suffering.

MR JONES

Everyone of us is tired, ever since I realized they were back, I haven't slept at night. I only get naps in the day. But I want everyone to know, I will protect this family with my last breathe.

DARRIN

(looking at Katelena)

Can't anything be done? What do you see. Will it end soon? Katelena what do you see, will it end soon?

KATELENA

(forces a big smile)

Yes, I didn't want to tell anyone but all the fear will be gone by tomorrow night, but I can't tell you guys why.

MR JONES

Katelena are you sure?

KATELENA

Yes Daddy, I'm sorry I didn't let you guys know, but I don't like doing visions involving the family. But I do see it. In fact, after tomorrow night, I'll have no worries, so you guys no longer have to worry about me, okay? I guarantee you, after tomorrow, those bad guys will leave this family alone forever.

DARRIN

(jumping up)

You Promise

KATELENA

I Promise, cross my heart.

Everyone begins to smile and hug for they do not realize the omnimous prediction that has just been given.

END OF ACT THIRTY-THREE

ACT THIRTY-FOUR

INT. U.C. BERKELEY. MOMS OFFICE. 7:47P.M.

Donny receives a call from mom. Mrs. Alluvon on phone.

MRS. ALLUVON

Donny something's wrong with Katelena, she won't stop crying and she won't tell me what's wrong. Can you come to the office. I have a study group to teach but she says she'll wait.

DONNY

(split screen)

Yeah, I'll be right there.

CUT TO:

INT. HALLWAY OF MOMS OFFICE. 25 MINUTES LATER.

Donny knocks at door.

Start "treasure" by Brothers Johnson.

Door is opened by Katelena. She immediately holds him tight. He can barely breathe.

DONNY

What's wrong.

KATELENA

I love you.

DONNY

You keep saying that.

She just looks up into his eyes extremely sad as if she knows something is about to happen but can't tell him.

KATELENA

It's just that. No matter what happens. It's always worth it. Always remember that in the future. It's always worth it.

DONNY

What's wrong.

KATELENA

I just think your beautiful. Before you came in just now, I was just thinking; why do I put myself through this, time after time

KATELENA (CONT'D)

All the pain, all the agony. But then you show up, I look at you and I know. I think you're my king, my master, my prince and no matter wherever I am I always be your princess. Inside of you. Watching out for you. Protecting you.

She hugs him again, he doesn't understand all the emotion.

KATELENA (CONT'D)

I treasure you Donny. I treasure you.

They embrace again.

DONNY

Am I going to die?.

KATELENA

Absolutely not. I guarantee it.

DONNY

Are you?

KATELENA

(she just looks a way and walks to window)
That's is a silly question.

Tears begin to pour.

KATELENA (CONT'D)

Just remember it's always worth it for us to meet.. Remember that okay, okay?

DONNY

Okay. Okay already.

She looks at a calendar

DONNY (CONT'D)

(noticing this)
When?

KATELENA

Soon. Just soon.

DONNY

I have the right to know.

She gently touches Friday on the calendar.

DONNY (CONT'D)

Tomorrow? I'm going to stop it. I don't know how. But- I'm not going to just let you go. You hear me I'm going to stop it this time.

She just smiles and wipes her tears and they embrace.

CUT TO:

Outside of Tollman Hall with the two sitting on a bench not talking, just both staring helplessly straight ahead.

CUT TO:

Then in the car with her sleeping with her head on his lap and him crying. A tear drops on her and it awakens her, she embraces him.

CUT TO:

At home; walking up the house stairs. She sees mom and dad, runs back down and hugs and kisses both of them. Then bows to each. (Oriental style)

CUT TO:

At top of stairs; little Donny in pajamas sleepy faced and all. This causes her to really burst out into tears as she hugs and kisses him. She gives him her necklace, then bows to him. He for some reason bows back. It's so cute it breaks her up even more as Donny helps her to her room.

Parents are near top of stairs worried about this behavior but say nothing just look at her going into her room.

Then show the two laying in bed in each others arms.

Song ends. Scene Ends.

ACT THIRTY-FIVE

ACT THIRTY-SIX

INT. OUTSIDE KATELENAS ROOM DOOR. 2 HOURS LATER.

Little Darrin creeks open Katelena's door, walks to her bed then nudges her.

KATELENA

(she awakens)

Where's Donny?

DARRIN

He's downstairs, everybody's
downstairs

(pulling her)

You better come.

They walk down the stairs, Katelena still wiping her eyes as Darrin pulls her by her hand.

He leads her to the living room door, then opens it.

A room full of dear friends and relatives all begin singing "the wedding song" as they throw white confetti.

They've formed two lines; it's a wedding isle and at the end of it is a piano where Donny is playing.

EVERYONE

(chorus)

"A wedding, a wedding, a wedding"

"A wedding, a wedding, a wedding"

(repeat)

Katelena walks down the isle and makes it to the piano. After the chorus Donny sings the first verse.

DARRIN

I could never foresee, you'd belong
to me, at the party you were standing
there

EVERYONE

Didn't know if you care

KATELENA

So therefore I ask the
Donny please marry me

EVERYONE

Attended by all your friends

EVERYONE (CONT'D)

At a wedding, a wedding

EVERYONE (CONT'D)

(Chorus)

"A wedding, a wedding, a wedding"

"A wedding, a wedding, a wedding"

(repeat)

DONNY

As a little boy I had such fears

KATELENA

As a little girl I had these such
tears

DONNY

Always at each others side

KATELENA

I felt as if I was your bride

DONNY

You and I agree,

KATELENA

We were meant to be;

EVERYONE

So that is the reason we sing.

EVERYONE (CONT'D)

Got damn it Donny, did you forget
the diamond ring?

Katelena and everyone but Donny laughs

EVERYONE (CONT'D)

(Chorus)

"A wedding, a wedding, a wedding"

"A wedding, a wedding, a wedding"

(repeat)

But, out of know where Donny pulls out a Diamond ring and when a laughing Katelena turns back to Donny, her face turns to stone, then to tears as she extends her hand; he puts the ring on it.

Suzzy puts a white veil on her head and Donny picks her up and begins carrying her out the room toward the stairs then up them.

Katelena just stares at the ring and sings "here comes the bride" to herself over and over.

Everyone is below watching them ascend as they continue to sing.

Little Darrin runs and tries to follow them in, but Donny quickly closes and locks it.

The music and singing stops

DARRIN
(as if they did
something wrong)
Uuuuuuwww..... I
know what's next.

MR JONES
(from below)
Darrin.

END OF ACT THIRTY-SIX

ACT THIRTY-SEVEN

INT. DRUG STORE GRAND AVE. OAKLAND

They're walking down Grand ave. to the drug store for some aspirin.

KATELENA

(holding donny's hand,
looking around)

You know one day all this will be different

DONNY

You know I know.

KATELENA

(giving him the look)

I do know that.

KATELENA (CONT'D)

In the future the President will fail to realize that he is the president of all countries, not just this one.

DONNY

It doesn't make any sense though, I mean Americans vote for Americas President.

KATELENA

Exactly, wrong. The world is becoming one Donny. In the future they must realize, a vote for Americas President is a vote for the Worlds President. In countries where a coup is like cursing at the deli owner because your sandwich is bad, they will feel it their right to pull a coup against *their* president; in America. They won't even blink an eye

DONNY

Well, you know me, I'll be under the radar somewhere.

KATELENA

There's something else.

(whispers)

This last part we have to talk real low, that way it's hard for them to pick up. There really is a hidden field yet to be discovered.

DONNY

Yeah, up north, where you embarrassed me at.

KATELENA

(laughs)

No, that was a little bit of misdirection, for you know who. It's the only thing I've kept from you, ever; and it's time you knew. I can't tell you where it is because I'm not 100% sure they can't hear us, thus 5 clues. 1. The Hidden Field will be found in the later part of 2008 2. It will be a new language 3. The acronym for this language will be 4 letters. 4. Billions of people will view it on the same field, at the same time. 5. Of course, It will be "On A Hidden Field". All pertinent information that you don't cover with what you'll do, will be disseminated that day. And it will be done in the only way impossible for any authorities to stop.

(laughs)

In that last statement is another clue.

DONNY

I have no idea where it is.

KATELENA

right now, ofcourse not. Anyway, I need you to promise, you'll do your part first; promise me now.

Donny just looks away then back at her

DONNY

Don't you act first, that's what you've always predicted.

She looks at Donny and smiles

KATELENA

Yes, I'm sorry, you're absolutely right. First me, then you, then ending with me in 2008. Hopefully, what we do will be enough. Will get our revenge.

She smiles again, proudly, almost motherly like; for they have agreed to something of an enormous magnitude.

KATELENA (CONT'D)

When the messed with me and you....

Donny just looks away at first, but she repeats. She wants his admission now.

KATELENA (CONT'D)

When they messed with me and you...

DONNY

(giving in)

...they messed with the wrong two.

KATELENA

(now gleaming)

In love beyond forever?

DONNY

In love beyond forever.

They hold hands and enter drug store and begin walking toward the cash register.

All the sudden Katelena shows a look of shock on her face.

KATELENA

Oh no. They're here.

(looking almost
embarrassed to tell
him)

DONNY

Who?

KATELENA

Grim; his men; six cars; arriving
out front.

Tears begin to pour.

DONNY

Don't cry Katelena.

KATELENA

It's almost over between us, for
good. It's starting to really hit
me now. I can't believe it. This is
the end.

DONNY

Don't say that, there's always a way
out.

KATELENA

No, this is it.

A figure appears in the door. He's in black and in silhouette. It's John Grim.

JOHN GRIM

You know it's hard for me to hear you guys when you whisper, that's very rude.

DONNY

What do you want.

JOHN GRIM

(just shakes his head)

Games are cute, games are fun; they entertain us all. I like games. Do you want to know why I like games?

They're frozen. No response

JOHN GRIM (CONT'D)

Two reasons; one, they always end and two, I always win.

He steps out of the sun light and his face is now visible. Two other agents appear in doorway. One has a strange weapon in his hand. John extends his hand.

DONNY

This is out of control.
(changing and getting
angry)

Man if you mess with us our parents will sue.

JOHN GRIM

Sue who; my organization doesn't even exist.

KATELENA

(whispering to Donny)

Where's Agent Peterson?

DONNY

Who's that?

JOHN GRIM

We just want 1 year. Then we'll bring her back better than ever. This is a national security issue, it doesn't even concern you young man, or should I say artistic wonder.

(laughs)

More like useless wonder

(other Agents laugh)

Donny looks at Katelena as if to say that's not bad.

DONNY

1 year

(MORE)

DONNY (CONT'D)
 (looks at katelena)
 I mean it's not that long.

KATELENA
 Are you serious.
 (looking deep into
 his eyes, almost if
 betrayed)

DONNY
 No, I'm Donny.
 (he yanks her and
 they bolt out.)

CUT TO:

Back door bursts open as Donny and Katelena flee hand and hand up the hill.

JOHN GRIM
 More games Katelena? Poor loser.
 I'm not playing you anymore you,
 cheater. Learn how to lose like any
 other pissy draws kid.
 (following in a brisk
 walk)

Pence and another Agent run toward the front door

JOHN GRIM (CONT'D)
 ...and Pence

THEODORE PENCE
 Yes sir.

JOHN GRIM
 They're not going to the Airport.

Pence stops looks back then continues out.

CUT TO:

EXT. RUNNING BEHIND BUILDINGS. CONTINUOUS.

KATELENA
 Through that alley. I'm back now.
 It'll lead us to the hill below my
 house.

DONNY

(breathing hard as he
runs with her)

You sure?

KATELENA

(touching her temple)

Yes, they're cars can't drive this
way.

END OF ACT THIRTY-SEVEN

ACT THIRTY-EIGHT

EXT. KATELENA'S HOUSE. BACKYARD 5:05P.M. -- LATER

CUT TO:

They arrive at the back door to her house and are now standing on the porch as her dogs bark.

They're slightly bent over breathing hard. Katelena looks at Donny and gives him this slight smile, as a "I can't believe how good you are to me" smile. She's almost blushing. Her eyes are watering yet she's very proud.

DONNY

(noting her smile)

Why are you staring at me like that?

(catching his breathe)

What's wrong with you?

KATELENA

I'm just speechless

(she pauses, wipes
her eye and takes a
deep breathe for she
knows it's time to
tell him good-bye;
forever!!)

KATELENA (CONT'D)

How do you thank someone; who has
and would die for you in a second.
How do you thank someone who no matter
what jam your in doesn't ask how it
happened but how can I get you out.
How do you thank Saladin the greatest
of Moslems, who rescued me, a Jewish
girl from sure death. How do thank
a kid named Nicholas who with 30,000
other kids tried to retake the holly
land because his 12 year old
girlfriend asked him too. How do
thank Mark; the greatest soldier of
the roman fleet who gave up life,
country and all to protect me. Or
Carlos a married man with a family
and upon meeting me, dropped it all
and died with and for me. How do
you thank Jack; a consensus all
American with nothing to gain and
everything to lose, honoring me with
the public title of his girlfriend
and lost his life because of it.

(MORE)

KATELENA (CONT'D)

How do you thank Donny; a guy as usual with nothing to gain and everything to lose, yet again by my side and in front of me in my time of despair. You were my battle torn warrior in Africa over 2 centuries ago as you are my warrior today. Always fighting for and protecting his queen, his princess his girlfriend.

DONNY

(Donny tries not to cry)

I don't know what to say.

KATELENA

Then I'll say it

(pausing and smiling)

You love me. After all these years not once have you said those three simple words, I love you.

DONNY

Katelena....

KATELENA

(interrupting)

Let me finish. Man you taught me so much. And Donny believe me when I say this, I will never ask you to say "I love you" again, for damn it Donny; your actions dwarf those three words "I love you". Why should you insult me with the inferiority of three words over the definitiveness of your absolute divine interventions in my life. I no longer need such inferior words. For I have and have had the superior being who is you. And so; Donny, Mark, Nicholas, Carlos, Jack, whom ever; I never said it before, but thank you. Thank you for all you've done for me over these tragic years. All the pain, the agony, the heart ache; you just kept showing up, every time and on que; ready to stand at my side, again, and again, and again.

(she grabs his hand and drops to one knee)

I love you Donny, as cheap as those words now sound, it's all I have to offer; to my warrior, my prince, my boyfriend, my man.

He drops to a knee to meet her.

DONNY

That's plenty, and Katelena I do love you. I always will and always have and you can take the last part anyway you like.

She unzips a bright smile.

DONNY (CONT'D)

I don't know how much more time we have left together but it's always worth it. Agreed?

KATELENA

(she looks away but goes along with it)
Agreed.

They kiss.

Donny pulls away and quickly walks toward the back fence

DONNY

I got to hurry, they'll be coming soon

KATELENA

(interrupting)
Donny.

He pretends not to hear her.

DONNY

I got to find Mike first..

KATELENA

(interrupting again)
Donny, turn around.

DONNY

(knowing what she's up to)
But first I'll...

KATELENA

(more forceful)
Donny turn around you hear me.

He stops and shrugs his shoulders.

DONNY

No katelena, I know what you're going to do.

He starts to climb the fence. At this point she loses it and screams and cries in a last ditch effort to get his attention.

KATELENA

Donny, damn it turn around.

As if a forced order he drops from fence and slowly turns, head down

DONNY

(looking up)

Yes?

She places her hands together as if to pray and bows to Donny, oriental style. A last respect.

DONNY (CONT'D)

(becoming enraged)

That's bull shit katelena, that's bull shit.

He quickly climbs the fence and runs down the hill leaving a crying Katelena standing.

Out walks Jan she grabs and hugs Katelena, they both break into tears and fall on the concrete porch in each others arms. They watch Donny haul butt down hill away from them.

Scene ends with them embraced.

END OF ACT THIRTY-EIGHT

ACT THIRTY-NINE

INT. KATELENA'S LIVING ROOM. CONTINUOUS. NIGHTTIME

MORGAN FREEMANS VOICE

Later that night; she came down from her room into the living room where her mother, father and little Darrin were. She'd had a gun and a suicide note in her little Paris make up bag. She walks to the window and to be sure what she had always for saw as the end was true; she read the stars one last time.

CUT TO:

30 MINUTES IN THE FUTURE

FRONT DOOR WITH FATHER OPENING IT

Start "Love can Make You Happy" (second time)

They throw the father down and pin the mother against the wall, as John Grim walks briskly toward katelena at the window who just stares, but refuses to cry.

JOHN GRIM

(yanking her away and
pulling her toward
the front door.)

Your under arrest for threatening an
officer.

KATELENA

(backing up)

Liar. Where's Agent Peterson.

JOHN GRIM

Espionage

KATELENA

(continues to back up)

Liar

JOHN GRIM

Passing classified information

KATELENA

(forcefully yelling)

Where's Agent Peterson.

JOHN GRIM

She's the one you passed it to.

KATELENA

Man, you guys are so full of shit,
I'm surprised it doesn't show.

Angered he grabs her by the hair and pushes her out the front door, as parents struggle to get free.

Going up the driveway.

JOHN GRIM

That's enough you snotty nose nobody

Agents hold the rest the struggling family down.

JOHN GRIM (CONT'D)

Little girl, you've fucking over me
a little too damn long.

Katelena starts to break free as she gets enraged

JOHN GRIM (CONT'D)

I know your strong as hell, but if
you break free I ordered the agents
to kill your family, little Darrin
first; an accident of course.

She stops and just glares at him in disbelief, and now starts to cry.

KATELENA

(screaming)

Donny.....

CUT TO:

EXT. NEXT TO VAN WHERE DONNY AND MIKE ARE STANDING--BOTH WITH SOMETHING IN THEIR SHIRTS

DONNY

Mike I know your down, but me and
her always go down a certain way.

Pushing him back and away.

MIKE

What? That makes no sense.

DONNY

But thanks dude; I'll be looking
down over you, always.

MIKE
That's bull shit, I'm coming too.

DONNY
You can't, look.

MIKE
What?
(looking behind)

Donny strikes him, rendering him unconscious, then puts him in the front seat, starts to leave, but stops, takes his watch, wallet and necklace off and lays them on Mikes lap.

DONNY
(wiping a tear)
Love ya cuz.

He then disappears into the bushes.

CUT BACK TO:

EXT. KATELENA STRUGGLING WITH JOHN GRIM AS HE'S ALMOST TO THE VAN.

JOHN GRIM
(looking at her up
and down)
You're kind of cute.

KATELENA
Sick ass bastard; so is my boyfriend.

JOHN GRIM
What's that suppose to mean?
(holding her head
down by her hair)

KATELENA
You obviously haven't been paying
attention.

Donny appears from around the bushes, approaching quickly.

DONNY
I'm smiling.

Donny is 5 ft. away and closing quickly.

JOHN GRIM
(turning to see donny
closing quickly)
Stop Donny your outnumbered

DONNY
So fucking what.

Donny approaches almost in slow motion, with intense dedication, for he's been waiting for this moment for so long.

JOHN GRIM

Stop now.

DONNY

(now inches away pulls
out a gun and quickly
places it in John
Grim's eye)
Blood up in your eye

KATELENA

(barely able to spin
around enough to get
in her last remark)
Bitch.

Donny fires, John Grim drops like a brick

Over 25 agents are simultaneously pulling there guns out.
Katelena quickly turns to Donny.

KATELENA (CONT'D)

Put your hands up Donny; give up
babes.

Donny does this

DONNY

I do give up

THEODORE PENCE

Agents hold fire, Agents stand near.
(all run and form a
single line, it's a
firing squad.)

Donny quickly realizes he can't surrender as the stunned agents recover from their shock and all begin pointing their guns at Donny. He begins backing up, slow at first then gaining speed.

KATELENA

(trying to stop what's
about to be a fatal
situation)
He surrenders
(she starts to walk
toward a steadily
backing up Donny)
Come here Donny

THEODORE PENCE

I want five minutes of bullet shock;
if he touches the ground before that,
you're all fired.

Donny continues to back up from the agents and Katelena.

DONNY

Stay back katelena
(pointing the other
way)

Katelena struggles to break free from two agents who are barely able to withhold her.

KATELENA

(screaming-angry)
Donny come here

The first shot rings out; Donny just looks at it as if it was kind; but then another, then another, then another; Donny is taking multiple shot wounds as he continues to back up fast. He's now running backwards away from Katelena

Katelena loses it and in one amazing motion knocks the two officers back and into the air. Now free, she begins to sprint toward Donny; who by this time is taking multiple shots and just wants to fall and die.

KATELENA (CONT'D)

(screaming)
Donny.....
(chasing a Donny who
is amazingly still
upright despite dozens
of hits to his torso.)

Katelena falls twice due to bullets that accidentally hit her but each time she gets back up and is gaining fast.

KATELENA (CONT'D)

(screaming)
Let him fall.

DONNY

(yelling, but gurgling
blood)
Stay away

Although Donny tries to stay away, Katelena is too fast and too focused. When she finally gets within five feet, she dives in a last attempt to catch him, flying through the air she wraps her hand cuffed arms around his neck and yanks his stiffened body to the ground. He is finally on the ground. She just stares lovingly into his eyes; over him and shielding him like a protective mother.

DONNY (CONT'D)
 (under katelena)
 I'm hit

KATELENA
 (laughs cries and
 smiles)
 Me too.

DONNY
 Bad

KATELENA
 (nodding in agreement)
 Me too.

DONNY
 (as he takes his last
 breathe)
 In love beyond forever.

Then closes his eyes.

KATELENA
 (as she stares
 lovingly, tears
 pouring)
 Me too.

FULL SHOT OVERHEAD OF THE TWO IN EACH OTHERS ARMS.
 SURROUNDED BY AGENTS WITH GUNS POINTED.

MORGAN FREEMANS VOICE

So Katelena softly lays her head on Donny's bloody face and
 then they die together, again.

At least that's what Katelena for saw in the living room 30
 minutes before the agents would actually arrive.

CUT TO:

EXT. FLASHBACK OF EARLIER FIGHT SCENE BETWEEN THE TWO.

KATELENA
 I'm the one that loves you, not him.

I have and will, not would, will die
for you.....

CUT BACK TO:

INT. KATELENA'S LIVING ROOM THE FUTURE VISION IS NOW OVER
AND KATELENA IS STILL AT THE WINDOW. THE LAST SHOOTING WAS
A VISION OF WHAT WILL HAPPEN SOON.

MORGAN FREEMANS VOICE

Katelena then remote views what is happening now. She sees
the police in their cars; the agents in theirs and Donny and
Mike in theirs; all headed for one tragic end, and as usual
it was all her fault. So she grabs her gun in her purse to
make sure it's there and quietly walks over to her mother;
kisses, hugs her tight, then tells her she loves her; then
to her father and finally to little Darrin, the same. Turning
away like a robot, she walks out back; and like the former
soldier she once was, she wipes her tears, stands straight;
stands proud.

FULL SHOT OF HER EMOTIONLESS FACE

CUT TO:

CAMERA SHOWING GUN BEING COCKED

CUT TO:

EARLIER FLASHBACK THE PROGRAM

BARREN

Well, you act like a nut.

SALEYA

I get called that a lot, it use to
hurt me; not anymore, kids like me,
special kids, we learn not to feel
pain. It's the only way we survive,
for if the world gets to cruel, we
kill our selves. I'll do that in 11
years.

CUT BACK TO:

MORGAN FREEMANS VOICE

All that is heard is a gun shot and a scream.

Gun fire-then scream.

3 seconds of silence

CUT TO:

DARK SCREEN

MORGAN FREEMANS VOICE (CONT'D)

"We all miss her a lot"

5 seconds of silence

CUT TO:

INT. FIRST SCENE OF FILM.

Play "The Tranquility Of Terror"

Room with bright light behind two objects, one a five year old Saleya (fading slowly away), the other of five year old Donny now turning and slowly becoming visible.

Camera Now On five year old Saleya at first.

MORGAN FREEMANS VOICE

So ended the life of a little girl and young lady who were the same. In the short 16 years she lived, she fought an evil force she called "sub-government". She said they were the one's who really run this country. That they weren't Democrat or Republican, just evil. She said they were the ones who caused wars for economic advantages, killed presidents for political gain; and in the future; they'll effect close elections with their economic clout. Her goal was to use her gifts to help this country, but it switched; to using her gifts to stop them, and exposing a corrupt side of America few Americans will ever know of. She said if their reign is left unchecked, it would lead to the end of this country. Today, many people know who they are and fight them, but from 1964 to 1976 only one person knew, and she fought them all alone.

(MORE)

MORGAN FREEMANS VOICE (CONT'D)

She was eliminated, and therefore any threat of her knowledge ever being exposed to a world wide audience. So disappeared the little girl and young lady who were the same. But,

Image of little Saleya now fades away as the image of five year old Donny becomes prevalent as he finishes his turn and reveals his face as "... the smart child who hides from the light..."

MORGAN FREEMANS VOICE (CONT'D)

After her death several of Katelenas friends began talking about the other. Another five year old kid whom unbeknownst to almost everyone was just like her. They said he proudly bragged about avenging her death; and as he put it, he would finally come out from the shadows and into the light, and have his revenge. So today, who was once the unknown five year old "other", has decided to reveal himself and make her tormentors worst fears come true. You see, secrets that were believed to have died with her; were also known by the other. Another five year old kid who loved her very much, and who has now fulfilled a last promise to her by writing a 162 page manuscript he titled "On A Hidden Field".

CUT TO:

Start 'Ave Maria'

CUT TO:

Picture of and sound of a camera click

3 Ambulances in driveway and 4 police cars all with lights flashing.

CUT TO:

Picture of and sound of a camera click

John Grim's agents are everywhere.

CUT TO:

Picture of and sound of a camera click

Jan and 4 of Katelenas close friends with startled looks on face.

CUT TO:

Slow motion of Donny and Mike getting out the car and looking at commotion with extreme worry on faces.

CUT TO FULL SCENE AGAIN RESTART FULL ACTION:

KATELENA IS TOTALLY COVERED IT'S OBVIOUS SHE'S DEAD.

Mortuary crew stands around her about to raise and take her to the Hertz car..

Everyone is moving around for some reason, it's confusing at first til it becomes obvious they're forming two lines for her to go down the middle of.

MORGAN FREEMANS VOICE (CONT'D)

As she is lifted up, her family and close friends in an almost instant reaction have formed two lines stretching from near her body to the Hertz car. A last respect to someone who claimed once to be royalty, once to be a soldier but most importantly to them; was a very good friend. And so ended the life of a little girl and young lady who were the same; who so loved a world, who so tried to save a world, and in the end, who's death was caused by a world that did not love her.

The last person is Donny who grabs her hand and mouths

"I Promise"

Freeze Frame

The End

ON A HIDDEN FIELD (Part 1)

The last frozen camera shot is straight down the middle of the passage way to the Hertz. In back of the scene, almost symbolic; is the shot of Jesus on a cross. It's always been there. An appropriate last view.

Now Credits

Repeat "Ave Maria"

40 years Ago, muffled by
government laughter, a five year old
girl predicted the end of the U.S.

In a few years, the laughter will
stop.

On A Hidden Field Pt. 1