

BEFORE THE BREAK OF DAWN
By
Edwin Brooks

Edwin Brooks
1040 Helmsdale Road
Cleveland Heights Ohio 44112
(216) 501-9610
Contact@insightnetwork.info

FADE IN:

EXT. PORCH - NIGHT

JESSE is sitting on the porch with some boys. People are walking back and forth up on the porch buying drugs from the boys sitting on the porch.

A car pulls up in front of the house. A man sticks his hand out of the window of the car and waves. Jesse walks off the porch, down the stairs, up to the passenger door of the car.

RICK
What's up fool?

JESSE
You, what you need?

RICK
Let me get two ounces of some of that good bud.

JESSE
You just in time.

RICK
Why you say that?

JESSE
Because that is all I've got left.

RICK
Oh yeah, well get in, and let me get that.

Jesse gets in to the back seat of the car. He pulls out two plastic bags full of marijuana, and a small hand held scale. He takes the clip connected to the scale, snaps it on each bag, and hands it over the seat to Rick.

Rick take a look at the scale, pulls out a stack of bills, and hands it to Jesse.

RICK (CONT'D)
Listen man I told you when you get your money right I'll turn you on to this connect. I don't fuck with him cause all he deals with is weight, you know them pounds, and the more you get the less it cost.

JESSE
Is it good?

RICK

To me, he always got some good stuff every time I smoke with him, but you have to check that out for your self.

JESSE

Less do this.

RICK

You want something now?

JESSE

Yeah.

Rick makes a call, hangs up, and looks over at the driver.

RICK

Less ride.

INT. APARTMENT BUILDING - NIGHT

Rick and Jesse enters the lobby. Rick walks over to a wall full of names and numbers. He presses a button, and a buzzer sounds off.

He grabs hold of a knob on a door leading to the inside hallway, and leads Jesse up three flights of stairs, up into a hallway surrounded by four doors. Two on each side.

Rick walked over to the first door to the right, and knocks. HANK opens the door wearing a cap turned to the back with a blunt in the corner of his mouth.

HANK

Hey, come on in.

INT. LIVING ROOM - NIGHT

Rick and Jesse walks into the living room. Two women is sitting on the couch watching a music video, and smoking a blunt. The women gets up and walks through a doorway leading into the kitchen.

HANK

Have a seat.

RICK

Hank this is my little dude Jesse, I be copping from.

HANK

Hey what's up man, what can I do for you?

JESSE

I wanted to get a half pound of some good smoke.

HANK

I got that, in fact this is it right here.

Hank fires up the blunt, takes two puffs, and hands it to Jesse. Jesse takes a puff, inhale it, looks at Hank, coughs, and nods his head.

JESSE

How much?

HANK

I'll let you get it for a stack, you can't beat that price nowhere for the loud.

Hank leave the living room and returns with a plastic bag, and a scale. He sits the bag on the table, pulls a plastic bag full of weed out, and puts it on a scale.

Jesse looks at the scale, and nods his head, He reaches inside his pocket, and pulls out a stack of money, Counts out a thousand, and hands it to Hank.

Hank hands the bag full of weed to Jesse. Rick and Jesse gets up and walks to the door.

HANK (CONT'D)

Alright man it was good doing business with you.

JESSE

Same to you. If I need to get back in touch can I get your number from Rick?

HANK

Rick give him my number.

RICK

O.k later.

CUT TO:

EXT. PORCH - NIGHT

Jesse is standing on the porch with some other boys. A man walks up on the porch asking for drugs. The man go's inside of his pocket, and pulls out a gun. He tells everyone to turn, and face the house and empty their pockets.

One of the boys refuses to do so, and the man fires, and shots him. Jesse jumps off the porch and runs a few blocks down the street into a alley.

As he runs out of the alley into the street, He runs into the front end of a car. The car makes a sudden stop. Jesse stumbles back, regains his balance, and starts to run around the car. He hears a voice from inside the car.

HANK

Hey Jesse come here

Jesse looks through the front windshield of the car breathing hard, and see Hank. He walks up to the driver side window of the car.

HANK (CONT'D)

What's wrong man?

JESSE

This dude just walked up and tried to rob me, and some other dudes. He shot one of them. When the gun went off I took off running.

HANK

You mean to tell me, you be out here hustling with out any protection?

JESSE

Yeah it never crossed my mind that someone would try to rob me. Me and the boys around the trap house thought we was doing are thing in a area where we didn't have to worry about any static.

HANK

Old dude prove you wrong huh? Man get in.

CUT TO:

INT. LIVING ROOM - NIGHT

Jesse and Hank walks into Hanks living room. Jesse takes a seat as Hank walks through the the living room into another room, and returns with a black leather bag in his hand.

He sits across from Jesse, and pulls out a black nine millimeter, unloads the clip, and hands the gun to Jesse.

HANK

Man you can't keep running around out there with nothing to stop, or back a motherfucker up who's coming at you. The next time you might not be as lucky as you was tonight. Believe me when I tell you, they will kill you in a heartbeat. I've seen it happen to a lot of people I know. Now I'm not saying that, having that, you'll have a hundred percent chance, but when it comes to you and the next man living, or dyeing I would think you would prefer to be tried by twelve than, carried by six.

JESSE

Shit--it you ain't never lied.

HANK

I tell you what I'll do, I'll let you get that for two and a half. I'm letting it go for that price cause I got it out the street.

Jesse reaches inside his pocket and pulls out a roll of bills. He takes two hundred and fifty, and hands it to Hank.

HANK (CONT'D)

And if you have to use it, you didn't get it from me.

JESSE

I play the game, I'll accept the shame.

INT. JESSE BEDROOM - NIGHT

Jesse walks into his bedroom shuts the door, and locks it. He takes the gun out of the back of his pants, and puts it in a drawer inside the nightstand next to his bed.

He walks over to his dresser, picks up a remote, and points it at a t.v.. on the top of his dresser. He turns up the volume as the music starts to play.

He walks over to his bed, reaches up under his bed, and pulls out the top of a shoe box with a plastic bag full of weed on it. He sits up in the bed with his back up against a pillow propped up against the head board, puts the shoe box top in his lap, and rolls a blunt.

He picks up a lighter off the nightstand, puts the blunt up to his mouth, and fires it up, inhales it, and slowly exhale, and then hits it again.

He sits the blunt in the ashtray, slides down the pillow onto the bed, and slowly nods off to sleep. Jesse frantically wakes up out of his sleep as he hears a woman screaming, please stop, in a loud frantic tone of voice.

He hears loud noises, and he hears a man yelling, shut up bitch.

MONTAGE: 1.Jesse turns down the music. 2.Jesse walks over to the nightstand, reaches inside, pulls out the gun. 3.Someone slowly walks down a dark hallway as the screams and noises continues. 4.Someone approaches a bedroom door. 5.Someone bangs on the door. 6. The man opens the door. 7.Someone points the gun and fires.

INT. JUVENILE DETENTION FACILITY - DAY

Jesse frantically awakes. He's shaking with sweat pouring down his forehead into his face. He looks around at the bunk he's lying on inside a cell he's in.

He hears a loud voice yells chow from outside of the cell, and a tray is sled in on a shoot in the middle of the door. Jesse gets up off the bed, walks over to the cell door, picks up the tray, goes back to the bunk, sits down and starts to eat.

INT. CONFERENCE ROOM - DAY

A correction office opens a door, and Jesse enters. CAROL SMITH a caseworker from family services is sitting at a table.

CAROL

Seat down Jesse.

Jesse take a seat in a chair across the table from her. She pulls out a pen and pad.

CAROL (CONT'D)

Hi my name is Carol Smith, and I am a caseworker for the department of family services. I want to ask you some questions about a incident that occurred at your home last night.

Jesse stares into Carol's eyes as the tears begin to fall from his eyes.

INT.KITCHEN - DAY

"FLASHBACK"

JESSE FIFTH BIRTHDAY PARTY

Jesse mother and father is standing beside him at the kitchen table. There's a birthday cake with five candles lit on top. A group of Kids are running around with party hats on.

Jesse's father tells Jesse to make a wish and blow out the candles. Jesse smiles, closes his eyes for a moment, and blows out the candles.

The scene blacks out.

JESSE (V.O.)

I was torn from a life of happiness,
and peace. Only to enter an abusive
life. I would lie in a slump, in a
fatal position, tears streaming down
my face. Where there I found bits
and pieces of my life missing.

BACK TO"

Jesse sits in silence.

CAROL

Listen, I'm only trying to see if
there is a way I could help you. I
know its hard for you to trust me,
but your going to have to trust
somebody. The state is going to
bound you over as an adult, and send
you to prison for years.

EXT.TRINA HOUSE - DAY

Trina comes out of her house, gets into her car, and heads down the road to a intersection leading to the freeway.

As she turns on to the ramp she picks up speed increasing up to 55mph as she merge onto the freeway.

She presses her foot on the brakes to slow down when she gets up close to the rear of a car in front of her, but the brakes go's out, and she rear ends the car in front of her, spins off the road, and flips down a hill.

A man pulls to the side of the road, Jumps out of his car, down the hill to trina's car. He yanks on the drivers door until he forces it open. He pulls trina out of the car. A lady rushes down the hill over to the man kneeling down beside trina.

THE LADY

I called 911, and there's a ambulance
on the way.

The paramedics rushes down the hill. Trina is lying on the grass unconscious. They begins to work on her. She remains unresponsive. The paramedic places a oxygen mask on trina's face, puts her into the ambulance, and speeds off.

INT.HOSPITAL - DAY

The nurses and doctors rushes trina down the hall. They takes her inside a room, moves her from one bed to another, and hooks her up to a E.K.G monitor.

It starts to flat line. The nurse quickly hands the doctor two pedals connected to a defibrillator. The doctor rubs the pedals together, places both pedal on trina's chest, and presses the trigger, but there's no response, so he make a second attempt, and still there's no response.

INT. EMERGENCY ROOM - DAY

Trina's husband HOWARD, and her daughter MAY rushes up to the front desk in the emergency room.

HOWARD

Excuse me, I would like know if you have a woman name Trina Williams here?

LADY

Yes we do, and who may I ask are you sir?

HOWARD

My name is Howard Williams, her husband.

LADY

Mr.William you can take a seat and the doctor will be out here to talk with you.

Howard and May takes a seat, and five minute later the doctor comes out.

DOCTOR

Hi I'm Doctor Ross, and may I ask, what is your name sir?

HOWARD

My name is Howard Williams, and this is my daughter May.

DOCTOR

In what way are you all related to Trina Williams?

HOWARD

I'm her husband, and this our daughter. She going to be alright isn't she?

DOCTOR

I'm sorry to inform you that we did all that we could do to save her, but she did not make it. She sustained severe head injuries that caused a great deal of hemorrhaging to the brain, and by the time she arrived it was too late, and even if we would have been able to stop the bleeding, she may have died anyway because of the severe condition of the head injuries. I am deeply sorry for your loss. I will leave you two alone to gather your thoughts.

INT. DONNA OFFICE - DAY

DONNA TOMPSON is sitting at her desk typing on her computer. The phone rings. She stops what she is doing, and answers the phone.

DONNA

Hello may I help you.

(Look of shock)

She hangs up the phone, and runs out of the office.

INT. EMERGENCY ROOM - DAY

Donna rushes into the emergency room. Her husband's mother is sitting in a chair with tears in her eyes, shaking her head.

HUSBANDS MOTHER

He's gone Donna. My baby boy is dead.

DONNA

Where is he?

HUSBANDS MOTHER

I asked to see him, but they told me, he was so messed up that I wouldn't be able to recognize him.

Donna slowly sits down, as the tears start to roll down her face.

HUSBANDS MOTHER (CONT'D)

They said he must have went to sleep
at the wheel.

INT. BRENDA LIVING ROOM - DAY

May and Howard is sitting on the couch. Brenda, Trina's mother
is sitting in a chair across from them.

MAY

Granny where grandpa at?

BRENDA

He went to take a nap. He haven't
had a good nights rest since Trina
died. You know we've got some ruff
days a head. She was all we had,
and we are going to miss her.

MAY

Dad I asked granny could I come live
with her, if it's alright with you.

HOWARD

May I wish you would have come an
talk to me first. Now that your
mothers gone, you know I need your
help around the house. Its going to
be hard on me to make a living, and
keep the house up.

MAY

But dad...

HOWARD

No, I don't want to hear another
word.

BRENDA

May go and sit out on the back porch,
while I have a word with your father.

May gets up off the couch, and walks out of the room.

BRENDA (CONT'D)

Listen Howard I'm not trying to tell
you what to do with your daughter,
but right now she's dealing with the
tragedy of losing her mother, and
that's hard on a teenager. You have
to really be careful how you deal
with her, or she may resent you for
the rest of her life, and it could

(MORE)

BRENDA (CONT'D)

have a major effect on what she do with her life.

HOWARD

So you trying to tell me that ,I'm not capable of giving my daughter whatever it is that is best for her, in her life?

BRENDA

No, I'm not, I'm trying to make you understand, what you thing is best for her, may not be what she feels is best for her.Right now you are in no way able to give her what she's losted. So at least you can find it in your heart to let her do what comforts her, and in time she may find in her heart to Return.

Howard gets up off the couch and walks out on the back porch. He takes a seat next to May, and sits for a moment in silence. Then he looks over at May

HOWARD

May I know this is hard on you, and I think you know that I only want the best for you. So I've decide to let you stay with your granny.

May turns to Howard with a smile on her face.

MAY

Thanks Dad.

INT. DONNA OFFICE - DAY

Donna is sitting at her desk. CARMON walks into the office and takes a seat in a chair on the other side of Donna's desk. She looks at Donna.

DONNA

What?

CARMON

What is your problem?

DONNA

What problem?

CARMON

Come on girl it's been two years since Jesse Sr.Passed away, and you
(MORE)

CARMON (CONT'D)

haven't been on a single date. I know it's hard, but you have to get on with your life.

DONNA

Its not that I'm hanging on to the pass. I just haven't met anyone.

CARMON

And you won't find anyone if you don't take some time out for yourself. Less be real prince charming isn't going to just show up on your door step.

DONNA

Girl you know its hard for a woman to find a man that will hang around when she's got three young kids.

CARMON

Girl its plenty of women with kids, that finds good men, that stays with them, and does a good job helping them raise there children. You know what they say, You can't take the wiener without the bun.

DONNA

(laugh)

Come on girl less go get something to eat.

Donna and Carmon walks out of her office, down the hallway to the elevator. Donna pushes the button, and turns to look towards Carmon, as the door to the elevator opens.

She turns to enter the elevator, and runs into to Howard, carrying a hand full of tools .The tools falls to the floor, and she kneels down to help him pick them up.

DONNA (CONT'D)

Excuse me I am so sorry.

HOWARD

That's O.K, are you alright?

DONNA

I'm fine, and you?

HOWARD

I'm fine, by the way what is your name?

DONNA

Donna, and your?

HOWARD

Howard, glad to meet you donna, are you single.

DONNA

Yes, unfortunately I lost my husband two years ago.

HOWARD

I'm sorry to hear that, I lost my wife about a year and a half ago. She was killed in a car accident.

DONNA

I'm sorry for your loss.

HOWARD

Do you work here?

DONNA

Yes I do, in fact my office is on this floor, and you?

HOWARD

I manage a security company, and I was called in to check the security system in the building.

DONNA

That seems like a interesting occupation.

HOWARD

You know it pays the bills. Donna can I have the pleasure of taking you out to dinner?

DONNA

I think I'll pass, but thanks for the offer.

HOWARD

Come on Donna, I haven't been out since my wife passed, and could definitely use some good company over a decent meal with a bright young lady such as yourself.

Carmon bump her elbow against Donna's arm, and clears her throat.

DONNA

Well I don't see no harm in
accommodating you, since you put it
that way.

HOWARD

Here's my number, give me a call,
and we can set up a time and day.

Donna and Carmon gets on the elevator. Carmon looks at Donna.

CARMON

Dam girl ease up, you may have came
up with a man that seems to be nice
with a good occupation.

DONNA

We'll see. It's just a date.

CARMON

Well it's a start.

INT. DONNA LIVING ROOM - NIGHT

Jesse, MICHELLE, and MARCUS is sitting on the couch watching
t.v.The doorbell rings. Marcus jumps off the couch, runs to
the window, pulls back the curtains, and looks out on the
porch.

He walks over to the door, and attempts to open it. Michelle
gets up, walks over to the door, and pulls Marcus away from
the door. The doorbell rings again.

MICHELLE

Who is it?

HOWARD

Its Howard, is your mother here?

MICHELLE

Yes wait a minute. Ma someone at
the door for you.

Donna yells back from up stairs.

DONNA

Let him in, and tell him to have a
seat. I'll be down in a minute.

Mitchell opens the door. Howard walks in, speaks, and take
a seat. Donna comes rushing down the stairs into the living
room. She points at each of the kids.

DONNA (CONT'D)

Howard this Jesse, Michelle, and Marcus. Kids this is Mr.Howard. Did you all speak to him?

MICHELLE

Yes mother.

DONNA

I'm going to go out for a while. Jesse and Michelle you make sure you do your homework before you go to bed, and make sure Marcus takes his bath before he go's to bed.

MICHELLE

Yes mother.

Marcus runs up, and grabs donna around the legs. Donna picks him in her arms, and kisses, and hugs him. She puts him down, and walks towards the front door.

Howard gets up out a chair near the door. He walks over to the door, opens the door for Donna, as she walks out of the door. Howard looks at Donna's kids, nods his head, and walks out of the door behind Donna.

INT. HOWARD LIVING ROOM - NIGHT

FOUR MONTHS LATER

Howard and Donna is sitting on the couch watching t.v. Howard picks up a bottle of wine sitting next to, two wine glasses on the table in front of the the couch.

He fills both glasses, sits the bottle back on the table, hands Donna a glass of wine, take the other glass off the table, and rises it in the air.

Donna rises her glass, and they take a sip of wine. Donna sits her glass back on the table.

DONNA

The meal was delicious. I would have never thought you could cook that good. You didn't order it trying to impress me?

HOWARD

No, I wouldn't do that. It wouldn't do me any good to win you over under false pretense. I assume someone that are looking for short term gratification would be apt to entice you in that manner.

DONNA

So exactly what are your intentions?

HOWARD

Well in the time we have spent together, and the way you have conducted yourself as a lady, and mother. I can definitely say it has sparked my attention to be appealing. So I find myself wanting to see if there's a chance for me to be a part of you, and your kids life.

DONNA

You know I've become attracted to you as well, and have thought about enjoying the rest of my life with you, but it's not a decision that I am capable of making on my own. My kids have lot to do with who I bring into my life, and regardless of what I think, or the way I feel, they have to be comfortable with the decision.

HOWARD

I totally agree with what you are saying, and hopefully in time everything will work out.

Donna picks her glass of wine up off the table. She gets up off the couch, and walks over to a window. The curtains are slightly opened.

She looks out the window as the rain drops rolls down the windowpane. She puts the glass up to her mouth, and takes a sip of wine, pauses for a moment, then turns, and looks at howard.

DONNA

Howard I've never heard you speak of your mother, father or siblings.

HOWARD

Let me just say my childhood wasn't very pleasant. My mother left me, and my sister with my father.

Howard sits the wine glass on the table, he sits back on the couch, and leans his head back, takes a deep breathe. A tear rolls down his face.

HOWARD (CONT'D)

I can remember that morning as if it was yesterday. After my father told me and my sister my mother was gone, and he didn't think she was coming back. I sat in my bedroom, in a chair, glaring out of the window. I was devastated, but I never loss hope that she may return. I sat day after day in that chair, looking out that window saying to myself she'll be back, but she never came.

DONNA

I know that was hard on you to deal with as a child. Are you close to your father, and sister theses days?

HOWARD

My sister died in my arms when she was nine years old, and my dad had a heart attack, and died right before I got married to trina. That was pretty much it as far as family go's cause I never knew any family on either side of my mother nor father's family.

DONNA

It seems to me like you did aright despite the bad experience you had.

HOWARD

It wasn't easy, I'll tell you that. At times I felt there was no reason to live, until I met trina, and had my daughter.

DONNA

Well here's to better day ahead.

Donna rises her glass, and takes a sip of wine as she walked towards Howard. She sits the glass on the table, extends her hand out toward Howard. He grabs hold of it, and leads donna up stairs.

INT. HOWARD BEDROOM ROOM - NIGHT

Donna and Howard enters his bedroom. Howard shuts the door behind him, turns on a radio to the soft tone of Toni Braxton song, I love me some you.

Donna walks to a chair in the corner of the room. She unbuttons the blouse she's wearing, slides it off from up

over her shoulders, down her arms, into her hand, and tosses it onto the chair.

She reaches over to the side of her waist, and unzips the skirt she's wearing, gently wiggling out of the skirt. When it falls to the floor, she steps out of it, picks it up, and tosses it onto the chair.

Wearing a silk slip that comes to her thighs. With a seductive look on her face, She turns, and looks at Howard, kicks off her high heel shoe, and walks towards him.

Donna unbuttons Howard's shirt, and helps him take it off. He grabs her around her waist, picks her up, and she puts her arms around his neck, and passionately kisses him.

Howard carry's Donna to the bed, and falls on the bed with her, rolls over on top of her, and starts to kiss her.

"MONTAGE"

A view of the window with raindrops rolling down the window pane. A View of the night turning to day.

EXT. JESSE SCHOOL - DAY

Jesse is sitting on the front stairs of the school. Howard pulls up in front of the school. Jesse gets up, and walks over to the car.

JESSE

Where's my mother?

HOWARD

She's working late tonight. She asked me if I could pick you up.

Jesse gets into the passenger seat of the car, and looks straight ahead in silence, then turns his head, and stares out of the window of the passenger's door while Howard drives.

Howard drives a block away from the school, slows down, and pulls over on the side of the road.

HOWARD (CONT'D)

Listen Jesse I know you must feel very uncomfortable dealing with the fact that me and your mother is dating, and I must admit that I'm really beginning to feel that there's a chance for us to spend our life together.

(MORE)

HOWARD (CONT'D)

I know its hard to accept someone being with your mother other then your father, but when life throws a curve ball at you, it may take some time, but you have to regroup, and go on with your life. Now I've losted someone that was important to me in my life, so I know how you feel, and no I could never fulfill your father's shoes, and I'll never try, but at least give me a chance to prove myself, to be someone that could make you all comfortable with me being around.

EXT. PARK LOT - EVENING

Jesse nods his head, and continued looking out of the window. Howard pulls up to a stop light, waits until the light turns green.

Drive through the intersection, halfway up the street, and turns right into a big parking lot. He looks over at Jesse.

HOWARD (CONT'D)

Have you ever drove a car before?

JESSE

No, I haven't.

Howard stops the car, puts it in park, opens the drivers door, gets out, walks around to the passenger side of the car, and opens the door.

HOWARD

Move over into the driver seat.

JESSE

I don't know how to drive.

HOWARD

Move over, I'm going to teach you.

Jesse moves over into the driver seat. Howard takes a seat on the passenger side.

HOWARD (CONT'D)

Fasten your seat belt, relax, and listen to exactly what I tell you. Put your foot on the brake, grab hold of the stick that controls the gears, put it in drive, and slowly take your foot off the brake, and gently press the gas.

Jesse does everything Howard tells him to do, and starts to slowly drive around the parking lot.

INT. KITCHEN - EVENING

Donna is sitting at one end of the table, and Howard is sitting at the other end.

Jesse is sitting on one side of the table, and Michelle, and Marcus are sitting on the other side.

Howard takes a bite of chicken, and looks over at Donna.

HOWARD

Mm, Mm, Mm, this chicken shoo taste good.

DONNA

Why thank you. May I have everyone attention for a moment. Me, and Howard wanted to know how you kids would feel about us getting married.

No one answers, There's a moment of silence, Jesse puts his fork down on his plate, gets up from the table, and walks out of the kitchen.

MICHELLE

Ma Shelley, and some other girls are going to the mall this evening, and then they're going back over to Shelley's house. Can I go?

DONNA

No you can't. I've told you over and over again, before I give you my permission to go anywhere, I have to talk to the parents of the person you are going with. And you should have come, and asked in advance.

Michelle brakes into tears.

MICHELLE

You let Jesse do whatever he wants to do.

DONNA

The same rule that applies to you, applies to Jesse also.

MICHELLE

So why he gets to drive?

DONNA

What do mean drive, drive what?

MICHELLE

He drove us home from school when Howard picked us up last week.

DONNA

Michelle go to your room, Marcus you go in the living room, and watch t.v.

Michelle and Marcus leaves the kitchen.

DONNA (CONT'D)

Why would you go behind my back, and do such a thing. You know he doesn't have a permit to drive a car. And what if he have a accident?

HOWARD

I know it was wrong on my behalf when I took it upon myself to teach him how to drive with out your consent. Please forgive me. I thought it would be a good way for us to bond.

DONNA

How long have this been going on?

HOWARD

About a couple of months.

DONNA

Well, I guess I'll take him to get his license when he turns sixteen, but the next time you decide to do something like this, please consult with me first.

HOWARD

I will certainly do that, but can I give you a word of advice concerning your daughter?

DONNA

Yes, I'm listening.

HOWARD

I'm not telling you what to do, or how to raise your kids, but what you have to realize is they're kids, and they are still growing, and they're

(MORE)

HOWARD (CONT'D)

not going to do exactly what you expect of them, so sometimes you have to work with them, you know bend a little. Its better to have them for you, then against you.

Howard gets up out of his chair, and walks out of the kitchen.

INT. MICHELLE ROOM - EVENING

Michelle is lying on her bed. She Hears a knock at the door, and doesn't answer.

HOWARD

Michelle its Howard. Can I come in?

Michelle opens the door, turns, and walks over to the bed, and takes a seat. Howard walks in, and take a seat in a chair next to the bed.

HOWARD (CONT'D)

Listen Michelle your mother don't mean you know harm she just being protective of you, as any mother would be for the well being of her child. It maybe hard for you to understand now, but someday when you have kids of your own you'll think and look back at the reason for your mother's actions. Now I will tell you one things for sure. You will not get anywhere yelling, crying, or rebelling against your mother, and I think you owe her an apology for the way you acted down there. I'm going to tell you a little secret. I'll bet you if you go to your mother, and apologize. She will let you go.

MICHELLE

I don't know, she seems like she's pretty mad at me.

HOWARD

No, I think if you go to her now, and do what I told you, she'll let you go, trust me.

Michelle gets up, and go's down stair into the kitchen. Donna is standing at the sink washing dishes.

MICHELLE

Ma I'm sorry for the way I acted.

(MORE)

MICHELLE (CONT'D)

I thought about it, and I know you are just trying to make sure I'm alright where ever I go.

DONNA

That's right, when ever I tell you something its for your own good. And as your mother I am responsible for what you do, and where you go. I'll tell you what I'll do. You give me Shelley's mother's number so I can call her, and you can go this time. But from now on just let me know a head of time, and I think you should thank Howard because he spoke to me on your behalf.

Michelle hugs Donna and runs out of the kitchen. Howard is sitting in a chair in the living room. Michelle walks over to him.

MICHELLE

Thanks Howard.

She gives him a hug. Howard reaches inside of his pants pocket, and pulls out some money, and hands it to Michelle. She Takes the money.

MICHELLE (CONT'D)

Thank you.

HOWARD

You and your friends have fun at the mall.

Michelle turns and runs up stair.

INT. JESSE BEDROOM - EVENING

Donna knocks on Jesse bedroom door.

JESSE

Come in.

Donna enters Jesse room. Jesse is sitting in a chair looking out the window. Donna walks over to him, and bends down, and places her arms around his neck.

DONNA

What's wrong Jesse?

JESSE

Do you think you maybe moving a little bit to fast.

DONNA

Jesse when will it be the right time. I know you miss your father, but he's gone and I know he would want us to go on with our lives, and be happy. Now if you want me too, I will wait a little longer, but sooner or later its going to happen.

JESSE

I know ma, this is just something I'll have to get over. You go a head and get married. As long as your happy, I'm happy.

Donna kisses Jesse on the cheek, stands up, turns and walks out of the room.

INT. CHURCH WEDDING - AFTERNOON

SIX MONTHS LATER

Donna and Howard is standing at the altar. The preacher is standing in front of them reciting their vows to them. They say their I do's, and gives each other a long passionate kiss.

INT. RECEPTION - EVENING

Donna and Carmon is standing beside each other with wine glasses in their hands, felt with campaign.

CARMON

Donna I am so happy to see that you have found someone to share your life with after all you've been through.

DONNA

Yes I would have never thought I'd be getting married again this soon.

CARMON

How do the kids feel about it?

DONNA

They say their happy as long as I'm happy.

CARMON

That's good.

HOWARD

Donna.

DONNA
Yes dear.

HOWARD
Come here.

DONNA
O.k just a minute.

HOWARD
Donna.

DONNA
Let me go and see what he wants.
Hold on I'll be right back.

Donna walks over to Howard, he grabs her by the arm, and squeezes it hard. He puts his mouth up lose to her ear.

HOWARD
Listen donna when I call you, you stop whatever your doing, and see what I want. Now that we are married, we are each others first priority. So when it comes to friends and family I'm all you need.

DONNA
Howard let go of my arm your hurting me.

Donna yanks away from Howard, and walks off. Howard follows her. He reaches out and puts his hand on her shoulder. She attempts to remove it. He grabs her, and turns her around. She attempts to resist.

HOWARD
Wait a minute Donna I'm sorry for coming at you like that. It was foolish of me to be acting like that, please forgive me. You see after I lost trina I've become fearful of losing anyone I love. Please believe me, it won't happen again.

INT. DONNA LIVING ROOM - NIGHT

Donna walks into the living room. Howard is sitting in a chair watching T.v. He has a glass in his hand half full. There's a bottle of liquor sitting on the table. As Howard speaks he start to slobber.

HOWARD
And where have you been?

DONNA

You must have forgot, I called you earlier today, and told you that I would be working late.

HOWARD

Oh yeah your right.

DONNA

Where's the kids?

HOWARD

Up stairs in there rooms

DONNA

What they eat for dinner?

HOWARD

I warmed up the left overs from yesterday.

INT. DONNA AND HOWARD BEDROOM - NIGHT

Donna walks into the bedroom after getting out the shower. She reaches inside of her drawer, and pulls out a nightgown. She takes the towel she have wrapped around her off.

Howard is standing across the room looking at her with a seductive look on his face. Donna bends over, steps into the gown and pulls it up her body.

She puts her hand through the straps, and starts to turn around. Howard is standing there as she turns. He grabs her around the waist, and pulls her to him.

As he pulls her to him she smells the liquor on his breathe, and notice he's drunk. She pushes him back off her.

DONNA

Howard your drunk.

HOWARD

So what, what difference does that make?

DONNA

I just don't feel like doing anything when your sloppy drunk.

HOWARD

Bitch who you think your talking to like that, and who gave you the right to say when we should, or shouldn't have sex.

(MORE)

HOWARD (CONT'D)

So now you think you can regulate
when you feel we should be intimate.

DONNA

No Howard I just don't want to have
sex with you, while your drunk.

Howard turns and walks over to the closet, reaches inside,
and pulls a belt off a hook.

He walks over to Donna, swings the belt, and hits her in the
face with the belt buckle. Donna falls back on the floor.

Howard grabs the belt buckle, and starts to beat Donna with
the belt. Donna starts to scream and cover herself as Howard
continues to beat her.

She stumbles across the floor, get up and runs into the
bathroom. She slams the door and locks it, as he attempts to
force his way inside.

Howard bang on the door a few times, then walks over to the
bed, lies down and falls a sleep.

Donna stands up, and looks in the mirror. She has a big bruise
on the side of her face, and bruises all over her face, and
body.

She leans on the sink with both hands, drops her head, and
breaks into tears. She puts the top down on the toilet, and
sits down with her head resting in the palms of her hand.

INT. CARMON LIVING ROOM - NIGHT

Donna is sitting in a chair reading a book. Carmon is sitting
on the couch looking at t.v. Carmon presses the mute button
on the remote. She looks over at Donna.

CARMON

Donna I just thought I let you know
that you and the kids could stay
here as long as you want. If I was
you I would have file an assault
charge against his ass, and file for
a divorce also. But I know you are
capable of making your own decision.

DONNA

Carmon I came to you in my time of
need cause I knew you would be there
for me without trying to convince
me, or control my life like my family
would have.

CARMON

I know if it was me, you would do the same.

DONNA

Girl I'm glad I had the sick time saved up on the job, to cover this time I've been off.

CARMON

I do agree cause you looked pretty bad after what he had did to you. I'm glad you went and got yourself checked out at the hospital. At least they have it on record. But I still can't understand why you refused to file a police report

DONNA

I know it may sound crazy, but I knew if I filed charges against him, they would lock him up, and he may have lost his job.

CARMON

He should have thought about that before he did what he did.

DONNA

You right about that, I think I said some hurtful things to him that night, but, there's no excuse for what he did.

CARMON

You know he called the job today asking me to tell you to call him, if I saw, or heard from you.

DONNA

What did you say?

CARMON

I wanted to tell him to go fuck his self, but I told him when I see you I will tell you.

EXT. OFFICE BUILDING - DAY

Donna walks out of the building, and heads towards the parking lot. She sees Howard sitting in his car.

Howard gets out of his car, walks over to Donna and grabs hold of her arm, as she attempts to put the key inside the lock.

She pulls away and starts to walk in another direction. He catches up with her, walks pass her, and turns in front of her, facing her, she stops.

DONNA

Howard would you please leave me alone?

HOWARD

Donna please would you give me a minute?

DONNA

We don't have anything to talk about.

HOWARD

Donna please, I'm sorry that I hurt you. Please give me a chance to make it up to you. I'll do whatever I have to do. I'll stop drinking, and attend an AA program, and I will give you the respect you deserve, please Donna anything you ask I will do. I just can't see myself living without you.

DONNA

Well you should have thought about that before you did what you did. You could have put my eye out, or killed me. You really need help, and the help you need I can't give you.

HOWARD

Donna I promise you, it will never happen again. I'm not going to press you, I'm just asking you to think about it.

Howard walks to his car, gets in, and drives off. Donna turns around, walks over to her car, unlocks the door, get in, and drives off.

INT. DONNA OFFICE - DAY

Donna is sitting at her desk. Carmon is sitting in a chair on the other side of the desk.

A man walks into the office carrying a bouquet of flowers, he sits the flowers on the top of donna's desk, and hands her a clipboard and pen to sign for the flowers. Donna signs for the flowers.

CARMON

And who may I ask are these from?

Donna pulls the card out of the flowers, looks at it, then looks up at Carmon.

DONNA

Howard.

CARMON

Let me guess, your planning to go back to him.

DONNA

He say's he's been attending AA meeting, and anger management classes.

CARMON

Donna whatever you do I'll always be here for you. But baby if ever he should flip out on you again, you may not be so lucky the next time.

DONNA

I think he has learn a lesson from what he's done, when he realized he could have losted me.

CARMON

I hope your right.

EXT. HOWARD HOUSE - DAY

Donna and Howard is standing in the driveway. Howard walks over to the for sale sign in the middle of the the yard. He pulls the sign up out the dirt.

Carries it over to the side of the house, and walks back over to Donna.

HOWARD

I'm glad you decided to give me another chance. I promise you, you won't regret it. I'm going to do all that I can to make you happy.

DONNA

Time will tell.

HOWARD

You know Donna now that I've sold the house, and took the offer to go into a partnership with the security company. My financial status is good enough to provide for you and the kids. So you can let that job go, and do as you please, hell go back to school if you like.

DONNA

I don't know Howard, I'm use to going to work, and providing for myself.

HOWARD

Well, now you don't have to think that way. You've got a husband that's got your back from now on. I love you, and I'm going to make sure you have everything you want and need.

DONNA

Let me take sometime to think about it.

Howard grabs Donna around her waist and kisses her on the lips. He pulls out a diamond necklace, and places it around her neck.

HOWARD

Take all the time you need.

INT. DONNA OFFICE - DAY

Donna is clearing out her desk. Carmon walks in and takes a seat.

CARMON

Girl I can't believe your leaving. I'm going to be lonely around here without you.

DONNA

You know where I live, and my phone number.

CARMON

That's true, but I'm going to miss you being here. What you going to do with yourself anyway?

DONNA

First I'm going to take sometime and relax. Then I'm going to get some work done around the house that I haven't had the time to do. And maybe I'll go back to school.

CARMON

You know its going to feel strange depending on someone else for everything.

DONNA

Well I guess its something I would have to get use too. Now come on and give me a hand taken these boxes to car.

INT. BATHROOM - DAY

Michelle steps out of the tub. She pulls a towel off a shelve mounted on the wall.

She dries off, the phone rings, she wraps the towel around her upper body, and picks the phone up off the counter next to the sink. She talks for a moment, hangs up, unwraps the towel from around her, and Starts to reach for her panties on the cloths hamper against the wall.

The bathroom door flies open. Michelle reaches down on the floor, grabs the towel, and covers up.

HOWARD

Oh, excuse me I thought you left for school with your brother.

MICHELLE

I was running a little late.

INT. LIVING ROOM - DAY

Howard is sitting in a chair reading the newspaper. The t.v. is on. Michelle runs down the stairs, and starts to head towards the front door. She turns around and looks at howard

MICHELLE

Howard please don't tell my mom I was late for school. She will be pissed off.

Howard pulls the newspaper down from his face, and looks at Michelle.

HOWARD

My lips are sealed.

Howard lifts the newspaper back up over his eyes. Michelle turns, and walks out the door.

EXT. BACKYARD - DAY

Howard and Jesse is digging up the dirt in the backyard. Howard stops and walks into the house.

Jesse is still digging. When Howard comes back into the backyard Jesse drops the shovel, and starts to walk towards the house.

HOWARD

Where do you think you going?

JESSE

I need a break, I'm tired.

HOWARD

You'll stop when I tell you too.

As Jesse walks towards the house Howard runs up behind him, extends his foot out, and trips Jesse. Jesse falls forward and catches himself before he hits the ground.

Howard starts to kick him. Jesse turns over and grabs his side from the pain induced from the impact of Howard's foot.

Howard raises his foot up and attempts to stump Jesse, Jesse grabs hold of Howard's foot as it comes towards his face, and pushes Howard's foot back.

Howard falls back onto the ground. Jesse gets up and runs toward the garage. Howard gets up and runs after Jesse.

Jesse runs into the garage, shuts the door, and pulls the latch down on the inside of the door. Howard runs to the door and attempts to push it open.

HOWARD (CONT'D)

You better open this door, or I'm going to kick it down.

JESSE

Well that's what your going have to do.

HOWARD

If you make me break this door down I'm going to kick your ass, and make you fix it.

JESSE

I ain't paying for nothing, and when my mother finds out about this, it will be the last of you.

Howard steps back and kicks the door. Jesse walks over to a shelve and picks up a hammer, walks over to the door and draws back the hammer.

The second time Howard kick the door it jars open a little. Howard reaches in, in an attempt to pull the latch up.

Jesse swings the hammer hitting Howard's hand. Howard screams and runs away from the door holding his hand.

INT. JESSE BEDROOM - NIGHT

Jesse is lying in bed a sleep. The door of his bedroom opens, and awakens him. He turns over and looks, and see Howard standing in the doorway.

Howard walks inside the room and shuts the door behind him. His right hand is wrapped in a bandage. Jesse start to get up out of bed.

HOWARD

Easy boy I didn't come to harm you. I just came to ask you if we could call it even? Let's just say what happened never happened. Do we have a deal.

JESSE

Yeah as long as you stay the hell away from me.

HOWARD

Now if were going to agree to these terms, we can't walk around here with animosity towards each other.

JESSE

As long as you leave me alone were cool.

Howard turns and walk out of Jesse's room.

INT. MICHELLE ROOM - DAY

Michelle is lying across her bed doing her homework. She hears the bedroom door open. She looks up as Howard enters the room, and shuts the door behind him.

Michelle sits up in bed. Howard walks over to the bed and sits next to Michelle, and starts to rub on her leg.

She jumps up, and attempts to run towards the bedroom door, but Howard steps in front of her, and grabs her around the neck. She screams. He covers her mouth, and whispers in her ear.

HOWARD

If you make a sound I'll kill you.

Tears rolls down her face. He pushes her back onto the bed, and starts to unbuckle his pants.

LATER

Michelle is lying in bed with tears in her eyes. Howard fasten his pants. He looks at Michelle.

HOWARD (CONT'D)

If you tell anyone, I'll kill you,
your mother, and brothers.

Howard walks out of the room, and closes the door behind him. Michelle lies in bed staring at the ceiling.

INT. LIVING ROOM - DAY

THREE WEEKS LATER

Howard is sitting in a chair watching t.v. He reaches up under the chair, and pulls out a bottle of liquor. He twists off the cap, and puts the bottle to his mouth.

He drinks one third of the bottle, and puts it back under the chair. He takes a deep breath, closes his eyes as he sits back in the chair.

FLASHBACK-BLACK AND WHITE SCENE

INT. BEDROOM - DAY

Its Howard as a little boy. His father comes into his room. He looks around the room for Howard.

He walks over to a closet, open the door, and see Howard sitting in the corner of the closet with a coat over his head. The father pulls the coat off Howard head. Howard is shaking.

HOWARDS FATHER

There you are. Come out of there, you
know, you've been a bad boy.

BACK TO PRESENT

Howard is staring at the t.v with tears in his eyes. He reaches up under the chair, and pulls out the bottle of liquor, look at it, wipes the tears from his eyes, takes the cap off, and drinks it.

He puts the bottle back up under the chair, leans back with his hand covering his eyes.

FLASHBACK BLACK AND WHITE SCENE

Howard's father is standing in front of him in the kitchen. He hands Howard a gallon jug full of water, and Howard starts to drink.

MONTAGE: Scene 1 Howard is standing in the corner of the room facing a wall. Scene 2 Urine is running down Howard's legs onto the floor.

Scene 3 Howard's father is swinging a belt, hitting Howard on his legs, and back. Scene 4 tears are running down Howard's face as he cries.

BACK TO PRESENT

Michelle calls out for Donna, as she walks down the stairs, and enters the living room. She turns and heads for the kitchen when she see Howard.

Howard jumps out of the chair, and cuts her off before she gets to the kitchen. He reaches out, and attempts to grab her around her waist. She pushes him back.

MICHELLE

Stop, or I will scream.

HOWARD

And who's going to hear you, Oh your mother stepped out, she'll be gone for a while, she took your brothers with her. So it's just you and me alone.

Michelle attempts to get around Howard, Howard corners her. The front doorbell rings.

Howard puts his finger up to his mouth, and puts his hand across michelle mouth indicating to her to be quiet. The doorbell ring again.

Howard walks away from Michelle to the front door, he looks out. A lady is standing on the porch. He opens the door.

LADY

Could I speak with the lady of the house.

HOWARD

She not home, is there something I could help you with.

LADY

No thank you, could you give her this number to contact me.

HOWARD

Will do.

The lady reaches inside of her purse, and hands Howard a business card. Howard take the card, closes the door, and turns around looking for Michelle.

He walks through the living room into the kitchen. He notice her coat is missing, and see the back door wild open. Howard grabs his coat off the rack, and his keys off the counter.

EXT. BACKYARD - DAY

Howard looks around the backyard for Michelle, he turns and runs out of the backyard, onto the sidewalk. He looks both ways down the street.

He see Michelle as she turns on the corner of the street. He runs up the driveway, takes his keys out of his pocket, opens his car door, gets into his car, and backs up out of the driveway fast.

INT. STORE - DAY

Michelle walks into the store. She walks to the back of the store, and starts to pace back and forth.

A man stocking the shelves notice her.

STOCK CLERK

Excuse me young lady can I help you.

MICHELLE

No, no thank.

Michelle starts to walk back towards the front of the store to the door. She starts to go out, but quickly steps back inside as she see Howard pulling up in front of the store.

She quickly walks back into a back room of the store. The store clerk walks towards the back room carrying some empty boxes.

When he enter the back room he see Michelle on the side of the door leaning against the wall.

STOCK CLERK

What are you doing back here?

MICHELLE

There's a man out there that's been following me.

STOCK CLERK

Do you want me to call the police?

MICHELLE

No, I just need to stay here until he leaves. Could you go out there and let me know when he's gone.

STOCK CLERK

O.k you stay here.

Howard walks into the store. He walks to the back of the store, and circles around back to the front. He stops at the counter, and looks around.

CASHIER

Can I help you sir?

HOWARD

No. No Thanks.

He turns, and walks out the door. The stock clerk walks behind Howard, and watches him as he gets into his car, and drives off. The stock clerk turns, and walk back into the back room.

STOCK CLERK

He's gone. I got his license plate number before he drive off. Do you want it.

MICHELLE

No, no thank you, but thanks for letting me hide in here.

STOCK CLERK

It's o.k. It comes a time in life when everyone needs help one time, or another.

MICHELLE

That is true. Good by.

STOCK CLERK

Would you like to wait, and let me drive you home?

MICHELLE

No, no thanks. You have a nice day.

STOCK CLERK

O.K you too.

EXT. TRAIN STATION - NIGHT

Michelle walks up to the window of the ticket booth, reaches into her pocket, pulls out a dollar, and some change, and slides the money in the slot under the glass window.

A man inside the booth takes the money, pushes a button, and Michelle walks through the turn style, down the stair through the double glass doors into the subway.

She walks pass some people standing on the side of the railroad tracks waiting for the train to arrive.

She walks over to a bench near the tracks, takes a seat, puts her hands over her eyes, and begins to cry.

INT. TRAIN - NIGHT

Michelle gets up off the bench as the door to the train opens.

She steps inside, walks halfway down the aisle turns into a section on the train that seats two, walks pass the chair near the aisle, to the seat next to a window.

She takes a seat, leans her head against the window, and closes her eyes as she hears the song dance with my father playing through the head phone of a man sitting near.

FLASHBACK-MONTAGE

Scene 1 Jesse Sr. is pushing Michelle back, and forth in a swing when she was a little girl, at the playground. Scene 2 Michelle is hiding behind a tree.

Jesse Sr. runs around the tree, grabs Michelle, picks her up, spins her around, and hugs her. Scene 3 Jesse Sr. carries Michelle up the stairs into her bedroom.

He puts her in bed, kisses her on the forehead, pulls the covers over her, turns, walks out of the room, and closes the door.

INT. CARMON LIVING ROOM - NIGHT

Carmon jumps up out of bed at the sound of the doorbell ringing.

She hurry's to the front door, looks out of the glass window at the top of the door, and see Michelle standing there. Carmon opens the door, and Michelle walks in.

CARMON

What are you doing out this late at night? What's wrong? Is your mother o.k., Do she know where you at?

MICHELLE

No, mom's o.k., I just feel uncomfortable being around Howard after what he did to my mother.

CARMON

What's wrong have he said, or done anything to you?

MICHELLE

No, I just can't stand to be around him any more.

CARMON

Do your mother know where you are?

MICHELLE

No, she doesn't

CARMON

Well, you know I'm going to have to call her. I know she's worried sick, wondering where the hell your at.

Carmon walks over to a table in the living room, picks up the phone, dials a number, and puts the phone up to Her ear.

INTERCUT:

CARMON (CONT'D)

Hey donna, I know you're wonder where your daughter is.

DONNA

Yes I asked Howard did she ask to go somewhere, or say where she was going. It's not like her to just jump up and leave.

CARMON

Well she over here. She said she felt uncomfortable being around Howard.

DONNA

I wish she would have come to me instead of running away.

CARMON

Well if you don't mind, I'm going to let her stay here tonight. And drop her off to school on my way to work.

DONNA

And tell her to come right home after school, and I'll be waiting for her.

CARMON

O.k., Good-night.

Carmon hangs up the phone, walks out of the living room, and returns with a towel, rag, and a pillow, sheet and blanket. She lays it on the couch and turns to Michelle.

CARMON (CONT'D)

You can sleep here tonight. I told your mom I was going to drop you off at school on my way to work. She told me to tell you to come home after school, and she will be waiting for you. You know where the bathroom at. Make yourself comfortable. Oh, and if your hungry there's some food in the frig. Good-night.

EXT. MICHELLE SCHOOL - DAY

Carmon pulls up in front of the school, and turns off her car.

CARMON

Michelle I know it maybe hard for you to deal with the fact that your mother and Howard are back together after what has happened, but you have to thrust in your mother's decision, and move on.

MICHELLE

I wish it was that easy.

Michelle burst into tears, and covers her face.

MICHELLE (CONT'D)

I can't go back, please help me Carmon.

CARMON

At least go home after school, and talk to your mother.

MICHELLE

I can't Carmon. If I tell you something would you promise to keep it to yourself.

CARMON

That son of a bitch raped you didn't he?

MICHELLE

Carmon if I tell you, please promise you won't tell.

CARMON

I promise.

MICHELLE

Yes Carmon he raped me, and told me if I tell he would kill me, my mother, and brothers. My mother was gone last week, and he came in my room, and raped me. Yesterday I came down stairs looking for my mother, but she was gone, and he tried again.

CARMON

Michelle I can't keep something like this from your mother. Not something this serious.

MICHELLE

But you promised.

CARMON

O.k., this is what we are going to do. I will pick you up after school, and take you home with me, and then we will call your mother, and have her come over to my house, and you can tell her.

MICHELLE

O.k., I will wait for you here.

Carmon hugs Michelle, and kisses her on the forehead. Michelle gets out of the car, and walks up the stairs towards the entree of the school.

Carmon sits for a moment. A tear rolls down her face. She takes her cell phone out of her purse, starts to dial a number, cuts the cell phone off, and throws it on the passenger seat.

She starts her car, pulls the gear in drive, and starts to pull off when she notice Howard sitting inside his car a few car ahead.

She hits her brakes, jumps out of her car, walks over to Howard car. Howard window is rolled halfway down. His head is laid back against the door. Carmon hits the door with her hand.

CARMON
You sick bastard, fucking
pervert. She'll be the last kid you
mess with. I am going to see to that.

Howard opens his door, and starts to get out of his car. A school guard at the crosswalk.

SCHOOLGUARD
(Yells out)
Is everything alright?

Howard closes his car door, and pulls off.

INT. CARMON OFFICE - DAY

Carmon is sitting at her desk. She looks at the phone, picks it up, and calls Donna.

INTERCUT:

CARMON
Hey Donna I need to talk with you ,
can you meet me on my lunch brake at
my house.

DONNA
Yes what time will you be there?

CARMON
About twelve thirty.

DONNA
Alright I'll see you then.

EXT. CARMON HOUSE - DAY

Donna walks up on the porch. She knocks on the door, and the door opens. She pushes the door, and starts to call Carmon's name.

INT. CARMON LIVING ROOM - DAY

Donna walks into the living room. The lamps, and tables are scatter all over the living room floor. The couch is flipped over. A chair is flipped over.

As Donna walks through the living room she see Darmon lying up under the chair. Donna rushes over, and move the chair.

Carmon is lying unconscious, with her face badly beaten, and covered in blood. Donna grabs Carmon up in her arms.

DONNA

(cries)

Who did this Carmon, who did this to you?

Donna lies Carmon down reaches into her pocket, pulls out her cell phone, and dials 911.

INT. EMERGENCY ROOM - DAY

Donna is sitting in the waiting room. A man walks up to Donna, flips out a badge.

DETECTIVE MILLS

Hi my name is Detective Mills, and may I ask what is your name?

DONNA

My name is Donna Williams.

DETECTIVE MILLS

Well Mrs. Williams I would like to ask you a few question. I would try to make it as brief as possible.

Donna look at Detective Mills, and nods her head.

DONNA

Yes sir.

DETECTIVE MILLS

In what way are you related to Carmon?

DONNA

She's a friend of mine.

DETECTIVE MILLS

How long have you known her?

DONNA

For about eight years.

DETECTIVE MILLS

In the time that you've known her, would you know of anyone she deals with, or knows that would want to harm her?

DONNA

No, Carmon seems to get along with everyone.

DETECTIVE MILLS

I was told you was the one who found her.

DONNA

Yes I did, she called me around nine thirty this morning, and told me she needed to talk to me, and asked me if I could meet her at her house on her lunch break.

DETECTIVE MILLS

Did she sound as if she was in any danger?

DONNA

No, she sound like she sounds any other time she talks to me.

DETECTIVE MILLS

When you drove up to her house did you see any one around, or near the house?

DONNA

No I did not.

DETECTIVE MILLS

And may I ask, how did you find her?

DONNA

I knocked on her door, and it opened, so I entered as I called out her name. I walked into the living room. I could only see her hands and legs. She had a chair on top of her.

DETECTIVE MILLS

So what did you do after that?

DONNA

I moved the chair up off of her. Got down on my knees, and pulled her up into my arms. She was unconscious, with blood all over her face. I tried to get her to come too, but I got no response, so I laid her back down, and called 911.

DETECTIVE MILLS

Mrs. Williams that will be all for now. Here's a number you can reach me at if anything come to mind.

DONNA

I will do that. By the way I've been waiting out here for a while now, and I don't know anything concerning her condition. Do you?

DETECTIVE MILLS

No, and if I did it wouldn't be my duty to advise you of that, that would be the duty of the doctor she's in the care of. However from what I was told when I came in. She was still a live, and she had put up a fight during the time of the assault.

DONNA

Well thanks.

DETECTIVE MILLS

Your welcome, good by.

INT. MICHELLE SCHOOL - DAY

Michelle walks out of her class down the hall to her locker. She opens the locker, puts a book inside, and takes one out.

She closes the locker, and jumps back as she grabs her chest in fear. Jesse laughs while leaning up against the locker next to her's.

MICHELLE

Jesse what the hell's wrong with you?

JESSE

That's what I was about to ask you.

MICHELLE

What you mean?

JESSE

You know what I mean, you didn't come home last night.

MICHELLE

Jesse I really don't want to be there as long as howard there.

JESSE

Why you feel that way now?

MICHELLE

I just can't stand to be around him any longer.

JESSE

Have you talked to mom about this?

MICHELLE

No, but I'm going to this evening.

JESSE

Where will you go?

MICHELLE

Any where but there.

JESSE

Well if you need me I'm here.

Jesse reaches in his pocket. Pulls out a roll of money. Takes
have of the roll, and hands it to Michelle. Michelle takes
the money, and give Jesse a hug.

MICHELLE

Thank you Jesse, I love you

JESSE

I love you too. See you later.

EXT. SCHOOL - DAY

Michelle is standing outside of the school waiting for
Carmon. She see Howard parked across the street. He starts to
get out of his car.

Michelle starts to run down the street. Howard gets back into
his car, and follows her. She runs a few block s to a
intersection, where traffic is backed up.

She runs across the main street, and hops onto a bus. Howard
gets up to the light of the intersection, and looks around
for Michelle. He slams his hand against the steering wheel.

Michelle gets off the bus, and runs inside a laundry mat. She
walks up to the counter and ask a lady can she use the phone.
Her attention is distracted by a t.v. mounted up on a wall.

A picture of Carmon house flashes across the t.v. screen. The
newscaster is talking about Carmon house being invaded, and
her being brutally attacked.

Michelle slowly backs up out of the laundry mat, turns around,
and quickly starts to walk down the street. Michelle walks
the street for a while.

INT. RESTAURANT - EVENING

Michelle walks into the restaurant, and takes a seat inside
a booth by the window. She stares out the window for a moment,
then crosses her arms, and lays her head face down in them.

MAY

Michelle.

Michelle lifts her head up.

MAY (CONT'D)

Michelle I thought that was you. How are you?

MICHELLE

I'm fine, and you?

MAY

I'm o.k., are you waiting for someone?

MICHELLE

No, I was just about to order something.

MAY

Would you mind if I joined you?

MICHELLE

No, not at all.

May slides into the booth on the other side. She starts to unbutton her jacket as the waitress approaches the table.

LATER:

May and michelle is eating their food.

MAY

Michelle how are the family doing?

MICHELLE

Everyone's fine.

MAY

Do you eat here often?

MICHELLE

No, just passing through

MAY

I've been intending to call my dad, and make time to come by, and see you all, but I've been busy working, and attending school.

MICHELLE

Oh yeah.

EXT. RESTAURANT - EVENING

May and michelle walks out of the restaurant together.

MAY

Is someone coming to pick you up?

MICHELLE

No, but I'll be alright.

MAY

Come on I drove up here, I'll take you home.

MICHELLE

No, no thanks I'll be alright.

MAY

Come on let me take you home. It will give me an excuse to run in, and say hello to your mother, and my father.

MICHELLE

To be honest with you may, I'm not going home.

MAY

Well let me take you where your going.

MICHELLE

No, no thanks good by.

Michelle turns, and starts to walk out of the parking lot, down the street. She crosses the street, and continue to walk.

She looks over her left shoulder and see a car driving up close to the curve. She looks forward, and starts to walk at a fast pace.

The car speeds up in front of her and stops. The door opens on the passenger side.

MAY

Get in.

INT. MAY CAR - NIGHT

Michelle gets inside of may's car, and may drives off.

MAY

Listen michelle whatever the circumstances, or situation that you are dealing with, you don't have to explain. But if at anytime you need someone to talk to, I'm here. Now my deepest concern is you being out here with no where to go. And if that's the case, I would prefer that you come with me until you decide what you want to do.

May extends her hand out. Michelle reaches out, and shakes it.

INT. DONNA KITCHEN - NIGHT

Donna walks into the kitchen. Howard is sitting at the table eating.

DONNA

I'm sorry that I didn't call. I went to meet carmon at her house at noon and found her lying in the living room beaten almost to death. I was at the hospital all this time waiting to see how bad of condition she was in.

HOWARD

What they say?

DONNA

She's in critical condition at this time. The doctor say's she have a fifty, fifty chance to live.

HOWARD

I'm sorry to hear that, my god what is this world coming too. Now days your not safe inside your own home.

DONNA

Yes that is so true. Have you heard anything from michelle?

HOWARD

Yes, she called, and asked was you here. I told her you wasn't, and she said she would be home.

DONNA

Did she say where she was?

HOWARD

No, she didn't. I thought you knew.

DONNA

No I don't, and if she isn't here in a few hours I'm going to contact the authorities.

Howard gets up from the table, walks over to donna, gives her a hug, steps behind her, and starts to rub her arms, and shoulder.

HOWARD

I know you've had a hard day, why don't you take a sit and let me fix you a plate. I cooked your favorite meal.

DONNA

You did?

HOWARD

Yes, come on, and sit down.

Howard walks over to the table. Pulls out a chair, and Donna takes a seat. Howard pulls a plate out the cabinet walks over to the stove, and prepares a plate of food for Donna.

He takes it to the table and sits it in front of her. She looks at the food, smiles, and starts to eat.

Howard walks back over to the cabinet, pulls a glass out, sits the glass on the counter, goes into the refrigerator, pulls out a container full of ice tea, fills the glass with ice tea.

Reaches into his shirt pocket, pulls out some pills, and drops them in the glass.

He picks the glass up off the counter, walks over to the table, and sits it on the table in front of Donna, turns, and walks to the other side of the table, take a seat, and continues to eat.

Donna drinks the ice tea while eating her meal.

INT. BEDROOM - NIGHT - LATER

Donna jumps up out of her sleep, looks around. She looks over on the other side of the bed, and see Howard sleeping. She looks over on the nightstand at the alarm clock.

The time says one a.m. She pauses for a moment, gets up, and sits on the side of the bed rubbing her eyes. She turns, and look at Howard.

She notice the scratches on his lower jaw, neck, and arms. She gets up off the bed, and walks into the bathroom, walks over to the sink, turns on the faucet, puts both hand together, and fills them with water, and rubs the water across her face. She look into the mirror, and begins to hear Carmon voice.

CARMON (V.O.)

She said she felt uncomfortable being around howard. Hey donna I need to talk to you.

DETECTIVE MILLS (V.O.)

She still alive, and she put up a
fight

(ECHO)

She put up a fight.

FLASHBACK:

Howard lying in bed with scratches on his lower jaw, neck,
and arms. comes to Donna's mind.

BACK TO PRESENT

Donna pulls down her pants, and takes a seat on the toilet. She
urinates, and reaches for the toilet tissue. She see a T-shirt
with blood on it inside the trash can, next to the toilet.

She pulls the T-shirt out of the trash can. Tears starts to
roll down her face. She wipes them away, gets up off the
toilet, walks over to the bathroom door, slowly opens it,
and peeks out.

She walks out quietly, walks over by the bed, puts on her
shoes, and picks up her keys off the nightstand.

She Turns, and walks over to a chair in the corner of the
room, picks up her jacket, and turns towards the door. Howard
is standing by the door.

HOWARD

Are you going some where?

DONNA

I, I, I was going to go, and see if
I could find michelle.

HOWARD

Why are you lying to me?

DONNA

I was howard. I promise I was.

HOWARD

O.k. I'll go with you.

DONNA

No that's alright, I'm going to check
with a few of her friends. You stay
here in case she comes.

HOWARD

Why do you insist on lying to me?

DONNA

O.k howard if I ask you something
would you tell me the truth?

HOWARD

Yes go ahead, ask me.

DONNA

Did you have anything to do with
what happen to carmon?

Howard walks over to Donna, and backhands her, hitting her in the face, knocking her down on the floor. She grabs her mouth, and attempts to get up, and run.

Howard grabs hold of her hair, turns her around, and slaps her in the face. Donna fall back, and Howard catches her by the neck.

DONNA (CONT'D)

(screams)

Howard please stop. Please Howard.

Someone starts to bang on the bedroom door. Howard lets go of Donna, walks over, and opens the door. A gun is fired, and Howard is hit.

He grabs his chest, and falls back onto the floor. Donna runs into the bathroom, when she hears the gun fire.

INT. POLICE STATION - NIGHT

STACEY, a detective is standing inside a room looking through a glass window at Donna sitting in another room at a table. There's a mirror in the room Donna is sitting in.

Donna can't see her, but she can see Donna. Carol walks into the room the detective is in.

CAROL

Stacey Barns, how are you today?

STACEY

I'm fine, and you Mrs. Smith?

CAROL

It could be better, but I'll take what's given. Let me guess that's donna williams.

STACEY

That's correct.

CAROL

I was trying to get her son to talk to me about the shooting, but he wouldn't say a word. He just sat there with tears rolling down his face staring at me. I made a call to the school he attends, and they informed me that he was getting good grades, and was very active in the activities at the school up until about a year and a half ago.

STACEY

She's not saying much about it herself. From the bruises on her face, it appears as if she was being domestically abused. So I would assume she is afraid to talk, as so many other women are that have experienced the same.

CAROL

Would you mind if I take a shot at it.

STACEY

Be my guess. But I know one thing for certain. When the state gets a hold of her son they are going to try to give him a lot of time.

INT. INTERROGATION - DAY

Carol walks into the room, and takes a seat on the other side of the table.

CAROL

Hello Mrs. Williams my name is Carol Smith, I am a case worker for the department of the county family service. I am here to ask you some questions about the shooting at your home.

DONNA

Do you know what condition my husband is in?

CAROL

No I don't. The only thing I do know is he's not dead. Mrs. Williams if you need help concerning the domestic violence you have been a victim of, I could help you. My job

(MORE)

CAROL (CONT'D)

consist of dealing with women that are victims, and the women are often afraid to open up to anyone, for the fear of losing their lives.

DONNA

Do you know what they are going to do with my son?

CAROL

The only thing I know at this time is, they are going to make a decision on whether their going to try him as a juvenile, or bound him over to the state, to be tried as an adult. At that time it would be left up to the courts, and as far as I can see at this point, the prosecutor have a slam dunk case. Unless the jury can be convinced for some apparent reason other wise. Listen Mrs. Williams I didn't just take this job, or obtain the skills needed to fill a position for the sake of an income. I took it because at one time I was confronted with a similar situation. You see I was in an abusive marriage. My kids was young at the time. I was a shame, or in love, so I thought, so I kept it hidden from my family, and friends until I seen the pressure it was causing my kids, and the stress, and strain it was putting on me. I ran away, and went to a women's shelter. I was so afraid he would find me, and kill me. Just so happen he caught a case, and was sent to prison for a long time, but when I left him I realized I had to sit myself aside, and do what was best to protect my children. And that is something I think you should take into consideration. I know its hard, but you've got to do what's best for you, and your children.

DONNA

I will certainly keep that in mind, but for now I think it would be in my best interest to consult with a attorney.

CAROL
O.k if you decide you want to
talk.Give me a call at this number.

Carol takes a card out of her purse, and hands it to donna.

INT. CAROL OFFICE - DAY

ONE DAY LATER

Carol walks into the lobby.A lady at the front desk whisper to her, and points the pen she's holding towards Donna, and Michelle.

Carol wave her hand signifying to them, to come with her.Donna and Michelle gets up, and follows Carol into her office.Carol takes a seat at her desk.

Donna and Michelle takes a seat on the other side of the desk.

CAROL
So how may I help you?

DONNA
Michelle this is carol smith.I want
you to tell her what you told me.

MICHELLE
(watery eyes)
He raped me, and told me if I told
anyone he would kill me, my mother,
and my brothers.He tried to do it
again a few day ago, but I was able
to get away from him, and run out of
the back door.

Carol picks up the phone, makes a call, and thirty minutes later Stacey walks in.

CAROL
Michelle this is stacey barns, she a
detective for the police
department.Stacey you've already met
donna williams.This is her daughter
michelle tompson.She told me she was
raped by her stepfather.

STACEY
When and where did the assault take
place.

MICHELLE
It happened in my bedroom a few weeks
ago.

STACEY

Why did you wait this long to come forth.

MICHELLE

He told me if I told anyone. He would kill me, my mother, and brothers.

STACEY

What made you want to say something now.

MICHELLE

At first I was scarred, and I had no intentions of telling anyone, for the safety of myself, and my family. Then two day ago he tried to rape me again, but I was able to get away.

STACEY

Did you attempt to contact your mother, or the police.

MICHELLE

No I was scared. I didn't know what to do.

STACEY

So where did you go from there?

MICHELLE

I went over my mother's friend carmon's house and she called my mother, after I told her I wasn't comfortable being around howard. My mother, and carmon agreed to let me stay for the night. So carmon had dropped me off to school the next morning, and that's when she practically figure it out after I told her I couldn't go back.

STACEY

And what did carmon tell you to do.

MICHELLE

She told me to wait for her after school, and she would pick me up, and take me home, but when I walked out of the building he was there, and I was scared so I ran.

Michelle looked over at Donna with tears rolling down her face.

MICHELLE (CONT'D)

Mama I was scared, I didn't know
what to do.

Donna grabs Michelle, and hugs her, with tears in her eyes.

DONNA

Baby mama not going let no one hurt
you again.

STACEY

There was a lady name carmon steward
that was attacked inside of her home
the same day, before the night of
the shooting. Is it the same carmon
your talking about.

DONNA

Yes, she had called me, and asked me
to meet her at her home.

STACEY

Mrs. Williams could you tell me what
happened on the night of the shooting.

DONNA

I was lying in bed a sleep. I woke
up, looked around at the clock. It
was one o'clock a.m, and the first
thing came to my mind was michelle. I
looked on the other side of the bed,
and saw howard. That's is when I
noticed the scratches on his jaw,
neck, and arms. I got up, and went in
the bathroom, and as I was washing
my face I started thinking about the
last time I had spoke to carmon, and
what the detective said at the
hospital.

STACEY

Who was the detective?

DONNA

I think his name is detective mills.

STACEY

And what did he say?

DONNA

He told me carmon put up a fight
during the assault.

STACEY

Go on.

DONNA

I went to use the rest room an found a bloody T. shirt in the trash. So I tried to sneak out the room, and he caught me, and started beaten me, and that's when someone banged on the door. When I heard the shot fired I jumped up, and ran in the bathroom.

STACEY

So you never seen your son fire the gun?

DONNA

No I didn't.

STACEY

Well all I could do is, see if there's enough circumstantial evidence to present to the grand jury to obtain a indictment for the assault, and rape. But I will need you, and your daughter full cooperation. And let me inform you that things could get quote nasty. So we are going to step out the room, and let you two talk it over. To decide if this is what you want to do.

Stacey and Carol gets up, and walks out of Carol's office. Donna turns, and looks at Michelle, and grabs hold of her hand.

DONNA

Listen sweetheart we are going to have to do what we have to do to make him pay for what he's done. And I will assure you I will be with you every step of the way.

Michelle nods her head in agreement with Donna, as Donna hugs her.

INT. PROSECUTOR OFFICE - DAY

Stacey walks into the office, and takes a seat. KIETH MARTIN the head prosecutor is sitting at his desk. He hangs up the phone as Stacey enters.

KIETH

Stacey Barns what have I've done to earn this occasion of seeing you today.

STACEY

Well Mr.Martin less just say every once in a while we all need a helping hand, at one time, or another.

KIETH

And what is it that I maybe able to assist you with.

STACEY

There's a young man that was just bounded over to the county.He was charged for the shooting of his stepfather.

KIETH

Yes I signed the paper to have him bounded over.

STACEY

I was given the case to investigate, and I need time to do a thorough investigation.To see if there's anything that I could do to prohibit him from being sucked up in the system.

KIETH

Stacey there are so many cases that comes across my desk, and I'm sure you deal with a great deal of cases yourself,but you can't get emotionally involved with the cases that you are given.You must remember first, and foremost we have a job to do, and we must attend to our duties, despite of the way we feel.

STACEY

I know how things go.I didn't just start doing this today.So don't run that political bull shit down on me.It sounds to me like you've forgotten what its really all about.

KIETH

Alright since I've forgotten, why don't you remind me.

STACEY

I assume you don't consider the justice system as just a assembly line.I'm not asking you not to do your job.I'm asking you to give me

(MORE)

STACEY (CONT'D)

enough time with this case. It could make a world of difference in this boy's life.

KIETH

So now you expect me to have some condolence for a boy that was old enough to know damn well what he was doing when he picked up a gun, and shot a unarmed man.

STACEY

A unarmed man that was pounding on his mother, or may have killed her. I'm not asking for your sympathy.

KIETH

I know your not, cause your damn sure aren't going to get it. You brake the law, you deal with the consequence.

Kieth gets up from his desk, and walks over to the window. Stacey stands up.

STACEY

You know what surprises me the most is, we don't see things in the light until we are effected by it. You know until it's in your own backyard.

Stacey turns, and start to walk out the door.

KIETH

Stacey.

STACEY

What.

KIETH

Call me when you've completed your investigation.

STACEY

Thanks by.

INT. POLICE STATION - DAY

Mills is coming out of his office. Stacey is walking down the hall towards him.

STACEY

Hey mills I was on my way to your office to see you.

DETECTIVE MILLS

You was, what about?

STACEY

I heard you was investigating a crime that occurred a few days ago. You know the one where the lady was attacked, and beaten inside her home.

DETECTIVE MILLS

Oh yeah, your talking about carmon steward.

STACEY

Yes that's the one.

DETECTIVE MILLS

Well I haven't had much to go on. I talk to the lady that found her, and she couldn't tell me much of anything that would give me a lead on a suspect. The victim is still in a coma. So I'm currently at a stand still.

STACEY

Well I may have something that could help us both, but I need your help.

DETECTIVE MILLS

O.k I'm all ears.

STACEY

I think I may have a suspect, and motive for the attack on carmon steward.

DETECTIVE MILLS

Who, and for what reason would someone want to harm her?

STACEY

Donna Williams, the lady you questioned.

DETECTIVE MILLS

Yes.

STACEY

Her son was just bound over to the county for shooting his stepfather.

DETECTIVE MILLS

Yes, Yes I heard about that.

STACEY

Well she came to my office with her daughter, and her daughter told me that the stepfather had raped her.

DETECTIVE MILLS

Go on.

STACEY

The girl run away from home, and went over to carmon stewards house, a close friend of her mother. She ends up telling carmon about the rape the next mourning. Carmon calls donna to tell donna to meet her at her house that after noon.

DETECTIVE MILLS

So your saying that the stepfather may have found out that carmon knew about the rape, and got to carmon before carmon could get a chance to tell Mrs. Williams.

STACEY

Yes, but how did he know she knew?

DETECTIVE MILLS

Maybe he assumed she knew when he found out she had stayed over carmon house that night.

STACEY

I don't know. But if we could track carmon's movement from the time she left michelle until she got home, maybe we can come up with something.

DETECTIVE MILLS

I'll get right on it.

STACEY

And one more thing I need you to do.

DETECTIVE MILLS

And what is that?

STACEY

Mrs. William told me, when you questioned her, you told her carmon put up a fight.

DETECTIVE MILLS

Yes she did.

STACEY

Before the domestic violence depute that triggered the shooting. Donna williams noticed some scratches on Mr. Williams, face, neck and arms. And she found a bloody T. shirt in a trash can inside the bathroom of their bedroom.

DETECTIVE MILLS

I will confiscate the T. shirt, and have it taken to the lab, and have some photo's taken of the scratch marks on Mr. Williams body.

STACEY

Yes that's exactly what I want. I will give you sometime to do that before I present what I have to the grand jury.

INT. HOSPITAL - DAY

Howard is sitting in bed watching t.v. A nurse walks out of the room as stacey enters.

HOWARD

And how can I help you young lady.

STACEY

My name is stacey barns. I am a investigator for the police department. I want to ask you a few questions.

HOWARD

What, about the shooting, hold on wait a minute. I've talk to the police already, and I don't plan to press charges. The boy probable lost his mind, assuming that his mother was in danger by the way we was carrying on that night.

STACEY

Well you can do whatever you choose to do, as you please, as to your decision to press charges, Cause it really won't matter. The state will pick it up, and they will charge him. However that's not way I'm here. I would like to know where you was that afternoon, before the night of the shooting?

HOWARD

I took the day off from work to visit my father grave.

STACEY

Did anyone see you there?

HOWARD

No they didn't. Excuse me, but it seems like I'm being interrogated in a suspicious manner, And I'm the one lying here in this hospital bed after having a bullet removed from out of my chest.

STACEY

Mr. Williams I know it may have been a frighten, and painful experience to have went through, But I am her to question you concerning a rape that may have took place, and a assault on a woman at her home.

Howard lays his head back on the pillow, and starts to laugh out loud. He looks at stacey.

HOWARD

You know miss barns you are a pretty lady, and I think you may have a way of getting into someone head who doesn't really know any better. But you've pick the wrong one this time my dear. So if you would kindly march your ass up out of here, and if you decide you want to try and pull my strings, you can consult with my attorney.

Stacey turns, and walks out. And howard reaches over, and picks up the phone.

INT. POLICE STATION - DAY

Donna walks into stacey office. Stacey is on the phone. She finishes her phone conversation, and hangs up the phone.

STACEY

Hey Mrs. Williams I was planning to call you today to tell you that the grand jury made a decision to indict your husband on the rape, and assault.

DONNA

You know miss barns I've been thinking, maybe I should just leave well enough alone, instead of ending up somewhere dead. You know, and I know a piece of paper won't stop nothing.

STACEY

He got to you didn't he? What did he say to scare you into changing your mind?

DONNA

Listen stacey I have seen it plenty of times where women, or women, and their kids are killed, and there was nothing that the law could do to save them.

STACEY

He threaten to kill you, and your kids didn't he?

DONNA

Yes he did.

STACEY

Listen Mrs. Williams

DONNA

No you listen to me. I had a cousin who had three kids. She was young, and had her whole life a head of her only to have it snatched away by a jealous son of a bitch that she was trying to get away from. And you know she had a restraint order put on him the day before he brutally took her life in front of her kid.

STACEY

Can't you see that, if he's left out here he could hurt, or sexually abuse someone else.

DONNA

That's your problem, not mine.

Donna gets up, and walks out of stacey office.

INT. HOSPITAL - DAY

TWO MONTHS LATER

A transporter pushes howard through the lobby towards the front door. Two officers enters through the door with stacey. They walk over to howard.

STACEY

Howard Williams you are under arrest for the rape of michelle tompson, and felonious assault in the home invasion of carmon steward. You have a right to remain silent, anything you say can, and will be used against you in a court of law. You have a right to a attorney. If you can not afford one. The court will appoint one to you.

Howard get up, and turns around. The officer places the cuffs on him. He looks at stacey, smiles, and walks out with the officer.

INT. STACEY OFFICE DAY

Mills walks into stacey office. He takes a sit in a chair across from stacey.

DETECTIVE MILLS

While we covered all the bases to get the indictment. Now we've got to cross our fingers to hope that the circumstantial evidence will be enough for the prosecution to nail his ass to the cross.

STACEY

What explanation did he give you, of how he got the scratch marks.

HOWARD

He told me that his wife had did it during the time of the domestic dispute between them too.

STACEY

We can't afford to loss this case.

DETECTIVE MILLS

While to be honest with you I think there's a 50/50 changes, and I think he knows it too. The best thing we've got going for us is the testimony of Mrs. William, and her daughter.

STACEY

She came to my office, and told me that her, and her daughter wasn't going to have nothing more to do with the charges filed against her husband.

DETECTIVE MILLS

With out their help, most likely the case will be thrown out.

Stacey phone rings. She picks it up. Pauses for a moment, listens, and grabs a pen and paper. She writes down a address. Hangs up, jumps out of her chair, and grabs her purse.

DETECTIVE MILLS (CONT'D)

What you got?

STACEY

I may have something. I will give you a call.

INT. MARCIE LIVING ROOM - DAY

Stacey walks into the door.

MARCIE

Detective barns please come in, and have a seat.

Stacey sits down on the couch. MARCIE took a seat in a chair across the room from stacey.

MARCIE (CONT'D)

I had picked up the newspaper a few months ago, and read about howard williams being shot in his home. You know it didn't surprise me one bit. But after I read it I couldn't get trina off my mind.

STACEY

(Confused)
Who's trina?

MARCIE

She was a sweet person, that was also a very close friend of mine. Who just so happened to be howard williams wife.

STACEY

So correct me if I'm wrong. Trina was his first wife, and what your saying is she's no longer with us?

MARCIE

Yes she died in a car accident. I was watching the news, and I couldn't believe what I was hearing. The news caster was talking about the accident, and then he said her name.

STACEY

Well I am deeply sorry for the loss of your friend.

MARCIE

I tell you that was one of the saddest days of my life. You know I always felt deep inside, it wasn't an accident. But there was no way it could be proven.

STACEY

And what made you think that?

MARCIE

She lived right across the street. And we would sit together and talk from time to time. I remember the last time we talked she broke down crying, telling me she had to leave him. She said she could no longer take the mental and physical abuse, and was planning to leave soon. And a few days later she was gone.

STACEY

Did trina ever talk about her family?

MARCIE

She would talk about her mother and father. And how they spoiled her because she was the only child.

STACEY

Did she say where they lived?

MARCIE

I think she said they live on the other side of town in the house she grew up in.

STACEY

Did trina have kids?

MARCIE

Yes she had a daughter by his name may.

STACEY

Do you know where she's at?

MARCIE

No, but I assume she went to live with her relatives. After her mother died I would only see howard coming and going.

STACEY

Thanks for the information. If there's anything that comes to mind, give me a call.

MARCIE

I will certainly do that, Good by.

Stacey gets up, and walks out of the door.

INT. COUNTY JAIL VISITATION - DAY

Howard walks up to the booth, and takes a seat. May is sitting on the other side of the glass. Howard pauses for a moment, looks at may then picks up the phone, and puts it to his ear.

HOWARD

May how have you been? I been meaning to call you, tell me why did you stop coming over to visit.

MAY

My schedule no longer afford me the time. With school and work on my plate, I haven't had the time for much else.

HOWARD

Come on may it doesn't take long to make a phone call just to say how you doing dad.

MAY

Well you know its funny how you can say that. You know you could have called to see how I was doing. So now that we are on the subject. What made you call me now.

HOWARD

Well, Well, it seems like you have gotten a bit ahead of yourself. With your little smart remarks. Let me refresh your memories, as I recall it was me who took care of you after

(MORE)

HOWARD (CONT'D)

your mother died.I made sure you had everything you needed.

MAY

No, you did what you was suppose to do.Isn't that's what fathers do?

HOWARD

Yes but their kids doesn't talk to them the way your talking to me.Hold on may I didn't call you here to argue with you.

MAY

O.k dad is there something that I could help you with?

HOWARD

Yes baby I need you.I need fifteen thousand dollars to post bond.I have it in a bank account, but I can't get it.I need you to get it and pay my bond.Can you do that for me.

MAY

Yes dad, but how can I get it if its in your name?

HOWARD

I will send you the papers that will give you excess into my account.

MAY

O.k dad good by.

INT. BANK - DAY

May is sit in front of a lady at a desk inside a cubical at the bank.She signs the papers that gives her excess into howard, s account.

Before the lady gets up may request to view the records of howard's account, and the lady returns with a folder with the information inside of it.

As may looks through the papers she notice that an amount of funds was do to her when she became of age.She closes the folder.

INT. DONNA KITCHEN - NIGHT

Donna is putting some items in the refrigerator.She feels a hand on her shoulder, and freezes for a moment, turns around and Jesse hugs and kisses her on the cheek.

JESSE

Mom I don't know how you done it,
but thanks for bonding me out.

DONNA

Jesse I don't know who paid your
bond, but it wasn't me. Baby I would
have, if I could afford it.

JESSE

Well I'm sure happy to be out.

DONNA

Amen to that, I'm happy too .Now sit
down and let me get you something to
eat.

INT. TRINA'S MOTHER LIVING ROOM - DAY

MISS LANE hears a knock at the door. She gets out of her chair
facing the t.v, and looks out the window near the door. Stacey
is standing there. Miss Lane opens the door.

MISS LANE

What can I do for you today young
lady?

STACEY

Hi my name is stacey barns. I am a
detective for the police department,
and I wanted to know if I could have
a moment of your time to talk with
you about your daughter.

MISS LANE

Come on in and have a seat.

Stacey walks in, and takes a sit in a chair near Miss Lane.

STACEY

Miss Lane I am aware that your
daughter died about five years ago
in a car accident, and I know it
maybe painful for you to talk about
it, but I need to ask you some
question.

MISS LANE

Yes it is, but there's nothing much
that I could tell you. I never even
knew the details of what exactly
happened. My husband talked to the
authorities, and the car was returned
to him after the accident.

STACEY

Why was the car given to your husband?

MISS LANE

My husband gave trina the car as a birthday gift one year. The car was a classic, and trina knew it was his baby. He took good care of that car. She was surprised when he gave it to her. Howard knew what that car meant to my husband. So a few days after the accident Howard called my husband and told him that the damage to the car could be repaired, and did he want it. Bless his heart. Anyway my husband had the car towed, and stored in the back of the house in our garage. He had planned to do something with it, but he kept prolonging to do it because the painful memories of losing trina would eat at him, and before he got the chance he died.

As Miss Lane talks, tears start to roll down her face.

MISS LANE (CONT'D)

You know she was our only child. Our life revolved around her. Once we lost her things were never the same. The only thing that kept us going was May. Having her around made us feel as if we still had a piece of trina in our life.

STACEY

Miss Lane is the car still back there in the garage?

MISS LANE

Yes it is.

STACEY

Can I take it to have it examined, and then return it?

MISS LANE

You think that there may have been some sort of foul play in the death of my daughter.

STACEY

I don't know Mrs. Lane, but it would be something worth looking into.

MISS LANE

Well you go right ahead.

INT. CRIME LAB - DAY

Stacey is standing in the middle of the lab. Trina car is up in the air on a lift. A man comes from out of a door in the back of the lab. He walks over to Stacey.

STACEY

Mickey

MICKEY

Stacey

STACEY

Did you find anything?

MICKEY

Yes I did.

He walks Stacey over to the car and points up.

MICKEY (CONT'D)

If you look right here you will see that the brake line was cut.

STACEY

Could it be that it was worn out?

MICKEY

If you look close you could see that they were sliced with a knife or blade.

STACEY

Are you sure?

MICKEY

Yes I am sure, she must have pumped the rest of the oil out of the master ceilynder before the brake pad went to the floor.

EXT. MAY SCHOOL - DAY

May walks out of the front door of the school. She walks down the stairs. Stacey is standing on the side walk next to May's car.

STACEY

Hi may my name is detective barns. Could I talk with you for a moment?

MAY

I was on my way to work.

STACEY

This won't take long. Do you know if your father did the maintenance on his, and your mother's car, or did he have a shop or person he dealt with?

MAY

No he never did any repairs. As I recall he would have this man down the street from our house name Clyde come over and work on the cars. He was like the neighborhood mechanic.

STACEY

Do you remember which house down the street?

MAY

I don't know the address, but I do remember the color of the house. It was like a brownish tan color. And he had a green van he worked out of. If he still have it, or lives there.

EXT. CLYDE'S HOUSE - DAY

Clyde pulls up in the driveway. He gets out of his van and shuts the door and turns towards the stairs to his house. Stacey is parked on the street. She gets out of her car and walks up to Clyde. She flashes her badge

STACEY

Hi my name is detective Barn. Can I have a word with you.

CLYDE

Listen I've been clean for years. I been off parole for some time now, and I just been living my life staying out the way.

STACEY

I'm not here to cause you any problems.

(MORE)

STACEY (CONT'D)

I just want to ask you some questions about a man that use to live down the street name Howard William.

CLYDE

What about him.

STACEY

I was told that you use to repair him and his wife's car.

CLYDE

Wait a minute if you think you going to put me at fault for what happen to his wife, You better think again.

STACEY

I'm not trying to implicate you in anything. I just wanted to know do you remember how long it had been before the accident that you had did any repairs on Mrs. Williams, s car.

CLYDE

It had been about six months. The reason I remember it so clearly. She had a classic, and she needed a starter, and I had to search around a bit for it. But I do recall on the night before the accident I drove pass his house and seen the lights on in the garage. I backed up, and parked, got out and went into the garage. Howard was coming from up under his wife's car. I asked him what was wrong and he told me he thought he smelled gas and was checking to see was there a leak. I asked him did he want me to take a look at it and he said no it was alright, and then we started talking about sports, and he went and got us a couple of beers.

INT. COUNTY JAIL VISITATION - DAY

Howard walks into the room and takes a seat across the table from his attorney.

HOWARD

What's the hold up on the bond?
(MORE)

HOWARD (CONT'D)

First I gave my daughter excess to my account to get the money and that was the last I've heard from her, and then I send you to do the same and I'm still sitting here. What in the hells going on?

ATTORNEY

Well first of all I went to get the money and your account was empty.

HOWARD

That little bitch. She fucked me over.

ATTORNEY

And second, if I would have gotten the money it wouldn't have done any good.

HOWARD

And why is that?

ATTORNEY

You have another indictment added to your list of charges.

HOWARD

What is it?

ATTORNEY

First degree murder. I think it has something to do with the death of your first wife.

HOWARD

That got dam detective. She's trying everything to make my life a living hell.

ATTORNEY

Well from the way it looks, she's doing a pretty good job. Tell me what are we going to do about attorney fees?

HOWARD

I don't know. I don't think it would be a problem, up until now.

ATTORNEY

Well the best advice I can give you at this time is to get a hold to a court appointed attorney.

ATTORNEY (CONT'D)

You have a arraignment date set for
next week. Good luck.

INT. DONNA LIVING ROOM - DAY

Michelle is sitting on the couch with Marcus watching T.V.
There's a knock at the door. Michelle looks out the window
and see's stacey. She opens the door, and stacey steps
inside.

STACEY

Hi michelle is your mom home?

MICHELLE

Yes she's up stairs. Mom there's
someone here to see you.

Donna comes down stairs.

DONNA

Hi how you doing miss Barns?

STACEY

I'm fine in you?

DONNA

I'm o.k just trying to get myself together to move. I have
some family up in Denver so I've been working on making the
proper arrangements to head that way. Other then that, trying
to see how things are going to turn out with Jesse.

STACEY

Donna I don't know if you've heard,
your husband has been indicted, and
charged with murder.

DONNA

So what does that have to do with
me?

STACEY

Donna I need you and your daughter
to reconsider coming to stand trial
against him. We need all that we
can to put him away for a long time.
But without you and your daughters
help. It would be harder for us to
do, and if we can get a conviction
it may help Jesse.

Donna looks over at Michelle.

DONNA
Michelle do you want to go through
with this?

MICHELLE
Yes I do.

DONNA
Ok we're all in.

INT. COURT ROOM - DAY

Howard and the defense attorney is sitting to the right side
of the court room. The prosecutor is in the left side of
the court room.

PROSECUTOR
Your honor I would like to call
Michelle Williams to the stand.

Michelle comes from behind the table. Walks over and take
the stands.

BAIFF
Please raise your right hand.

Michelle slowly raises her right hand.

BAIFF (CONT'D)
Do you swear to tell the whole truth
and nothing but the truth.

MICHELLE
Yes I do.

BAIFF
You may be seated

PROSECUTOR
Please state your name.

MICHELLE
Michelle Tompson

PROSECUTOR
Miss Tompson you live with your
mother?

MICHELLE
Yes

PROSECUTOR
And who else lives in the house with
you?

MICHELLE

My mother, two brother and my stepfather.

PROSECUTOR

Is it true that your mother remarried a few years after the sudden death of your father?

MICHELLE

Yes that is true.

PROSECUTOR

And how did you feel having your stepfather living with you?

MICHELLE

It was o.k with me as long as my mother was happy.

PROSECUTOR

And when your mother and stepfather decided to get married did they come to you and your brothers and inform you all?

MICHELLE

Yes they did.

PROSECUTOR

At any time did you and your stepfather have any problems between each other?

MICHELLE

Not in the first year and a half of their marriage.

PROSECUTOR

What was it that caused you to become uncomfortable around your stepfather?

DEFENSE ATTORNEY

Objection your honor. The question is irrelevant to the issue of the crime my client is being accused of.

PROSECUTOR

Your honor for me to get to the point of the issue concerning the allege crime committed I have to question the plaintiff.

(MORE)

PROSECUTOR (CONT'D)

To give full notice to the court that there was nothing that the plaintiff could have done to prohibit the offense from taking place.

JUDGE

Objection over ruled. You may proceed.

PROSECUTOR

Michelle what was it that caused you to start to feel uncomfortable around Mr. Williams?

MICHELLE

When he beat my mother about a year ago.

PROSECUTOR

So the feelings that you felt was the fear of him hurting your mother again?

MICHELLE

Yes.

PROSECUTOR

At any time before the sexual assault did Mr. Williams make any sexual advancements towards you?

MICHELLE

No.

PROSECUTOR

Michelle I would like you to tell the court exactly what happened on the date of the sexual assault.

MICHELLE

I was in my room lying across my bed doing my homework, and he came into my room

PROSECUTOR

He as in Mr, Williams.

MICHELLE

Yes.

PROSECUTOR

Would point him out to let the court see who you are talking about.

Michelle extends her arm out and points her finger at howard.

PROSECUTOR (CONT'D)

Alright you may continue.

A tear rolls down Michelle's face as she starts to speak.

MICHELLE

He walked over to my bed and attempted to undress me. I broke away from him and tried to run, and he grabbed me by my neck and told me to keep still or he would kill me. He undressed me, took his pants off and laid on top of me.

PROSECUTOR

What did you do when he laid on top of you?

MICHELLE

I stared at the the ceiling until it was over.

PROSECUTOR

Go on.

MICHELLE

After he finished he got up, put on his pants, and told me if I tell anyone he would kill me, my mother and my brothers.

PROSECUTOR

What did you do after that?

MICHELLE

I got up and got into the shower. I felt so ashamed and dirty.

PROSECUTOR

Were you sexually active before the time of the assault.

Michelle looks over at donna, then lowers her head.

MICHELLE

Yes, but it had been a while since I had been with anyone.

PROSECUTOR

So what made you finally break down and tell someone?

MICHELLE

Three weeks after, I came down stairs looking for my mother, and he was down stairs by his self. He told me my mother had left with my brothers, and then he grabbed me around my waist. As I attempted to get away their was a knock at the door, and when he went to see who it was I grabbed my coat, and run out the back door. I run over carmon's house, and she called my mother, but at that time I hadn't told carmon.

PROSECUTOR

When did you tell her?

MICHELLE

When she dropped me off at school that next morning she told me to go straight home from school, but I told her I can't.

Michelle breaks down and starts to cry. The Judge pulls out a box of tissue, and the bailiff take it over to Michelle. She take a couple of tissue, wipes the tears from her eyes, and continues to talk.

MICHELLE (CONT'D)

I told carmon if I tell her something would she promise to keep it to herself, and she yelled out and said "that son of a bitch raped you didn't he". I pleaded with her again to promise she wouldn't tell, but she just grabbed me and hugged me as I cried, and then she said she couldn't keep something like this away from my mother.

PROSECUTOR

What happen after you got out of school?

MICHELLE

Carmon told me she was going to pick me up, so I stood out in the front of the school waiting, that is until I saw Howard pull up and get out of his car. I ran down the sidewalk towards a crowd of students, and turned and looked back and saw him following me in his car. I ran up to a busy four way intersection.

(MORE)

MICHELLE (CONT'D)

The cars were backed up waiting for the light to change. A bus came across the intersection going east so I ran and jumped on it.

PROSECUTOR

There be no further question.

The prosecutor walks back to the table and takes a seat. The defense attorney gets up and comes from behind the table to the stand where michelle is sitting.

He rest his arm up on the wooden rail, looks at michelle, walks away, takes a few steps and turns around.

DEFENSE ATTORNEY

Michelle I'm going to ask you some questions, but before I do I want to make sure you are aware of what your doing. You know that rape is a very serious offense. Are you aware of that?

MICHELLE

Yes I am.

DEFENSE ATTORNEY

So you know that to accuse someone of a crime of such, for reasons of being angry at them, or for the simple fact of not liking them is serious.

PROSECUTOR

Objection your honor. The question asked are meaningless and tends to serve as a means to intimidate the plaintiff.

DEFENSE ATTORNEY

Your honor I am simple trying to make sure that the plaintiff have a clear understand of the severity of the charges that has been brought against the defendant.

JUDGE

Will the both of you approach the bench.

The prosecutor and the defense attorney approaches the bench.

JUDGE (CONT'D)

Now listen we are not going to turn the courts procedures into a circus, So I suggest that you proceed with the circumstantial evidence, or facts that concerns the charges brought against the defendant, and we will leave the rest to the jury to decide.

DEFENSE ATTORNEY

Michelle was there ever a time that you revealed yourself unclothed to your stepfather?

MICHELLE

No.

DEFENSE ATTORNEY

So at no time were you unclothed in front of your stepfather

MARCIE

No, Never.

DEFENSE ATTORNEY

O.k Michelle I'm going to ask you some questions and I want you to answer yes or no. Did your Stepfather stand in the doorway of the bathroom and see you standing inside the bathroom naked.

MICHELLE

He walked...

DEFENSE ATTORNEY

Yes or No.

Michelle sits in silence.

DEFENSE ATTORNEY (CONT'D)

Answer the question Michelle

MICHELLE

Yes.

DEFENSE ATTORNEY

Right after he seen you naked did you tell him not to tell your mother?

MICHELLE

I was...

DEFENSE ATTORNEY

Yes or No michelle is it true that you asked your stepfather not to tell your mother?

MICHELLE

Yes.

DEFENSE ATTORNEY

Was there ever a time that you received or taken any money from your stepfather without the knowledge of your mother.

MICHELLE

Yes.

DEFENSE ATTORNEY

So you could say that you and Mr. Williams may have shared more of a personal relationship then that of the other siblings.

PROSECUTOR

I see know point as to the questions being asked the plaintiff. It is no doubt that the plaintiff had to have some form of communication with the defendant, my god they live in the same house, and the defendant was also considered to be one of the soul provider as to any kind of finances giving.

JUDGE

Objection sustained.

DEFENSE ATTORNEY

No further questions.

MONTAGE: 1 Scene Donna takes the stand. 2 Scene stacey takes the stand.

INT. CONFERENCE ROOM - DAY

The prosecutor, Stacey and the defense attorney is sitting at a table.

PROSECUTOR

With the degree of the rape charges having a fifty fifty chance of the jury reaching a verdict of an acquittal, or guilty plea, and a strong chance of Mr.Williams being

(MORE)

PROSECUTOR (CONT'D)
found guilty of assault. We have
come to the decision to set a deal
on the table.

DEFENSE ATTORNEY
And for what reason would I convince
my client to take any type of deal
when the charges he has been indicted
on is nothing more then a bunch of
hear say.

PROSECUTOR
We figured we'd give your client a
deal that would satisfy both side,
and clear the way for him to deal
with the indictment on the murder
charge.

DEFENSE ATTORNEY
And what did you come up with?

PROSECUTOR
Twelve years flat.

DEFENSE ATTORNEY
Let me discuss this with my client,
and get back to you.

INT. HOWARD CELL - NIGHT

Howard is lying on his bunk looking up at the ceiling. He
closes his eyes, and thinks back in time.

INT. HOWARD'S FATHERS LIVING ROOM - DAY

FLASHBACK: (Black and white) A younger looking Howard walks
into the living room. He takes a sit in a chair across the
room from his father. His father is sitting on the couch.

HOWARD
Dad, me and trina have decided to
get married.

HOWARD'S FATHER
So what are you saying, you gonna
just leave me in this house alone?

HOWARD
Dad you'll be alright. I will be
coming by on a day to day basis to
check up on you.

HOWARD'S FATHER

I know what it is, you've never forgiven me for what I've done.

HOWARD

Come on dad not now.

HOWARD'S FATHER

Its true. You blame me for your mother leaving and your sister's death. I did the best I could for you, to relieve you from the pain of losing them.

Howard get's up and starts to walk out.

HOWARD'S FATHER (CONT'D)

Don't you walk away from me while I'm talking to you.

His father get's up and attempts to go after Howard. He stops, grabs a hold of his chest, and fall to his knees.

HOWARD'S FATHER (CONT'D)

Howard help me.

Howard turns and walks back into the living room. His father points over to a pill bottle sitting up on the mantel. Howard walks over to the mantel, picks up the pill bottle, turns and starts to walk towards his father, and then stops. Howard's father looks at howard while holding his chest and falls forward. He reaches out to Howard in desperation. Howard stands there watching him as he dies.

"Back To"

Howard opens his eyes to the voice of a officer telling him he has a attorney visit.

INT. COUNTY JAIL VISITATION - DAY

Howard walks in and takes a seat across the table from his attorney.

DEFENSE ATTORNEY

Hi Mr. Williams, how are you today?

HOWARD

I could be doing better, and you?

DEFENSE ATTORNEY

As well as could be expected.

(MORE)

DEFENSE ATTORNEY (CONT'D)

Howard I had a meeting with the prosecutor yesterday evening, and he came to me with a deal. Now this is something that they usually do. However it is your decision to take it, or leave it.

HOWARD

Why should I take a deal. If you do your fucking job right, I don't see why we can't beat this shit, so I could get on with my life.

DEFENSE ATTORNEY

I am giving you all that I've got, but the final decision lies in the hands of the jury.

HOWARD

You think it would be better in my behalf if I took the stand?

DEFENSE ATTORNEY

That is something that I wouldn't advise you to do. So that would be a decision you would have to make for yourself, and if that is the case you telling me that the deal is off?

HOWARD

I will take your advice, but I refuse to take any deal. By the way what was the offer?

DEFENSE ATTORNEY

Twelve years flat

Howard sits back in his chair, leans his head back and starts to laugh.

INT. COURT ROOM - DAY

The prosecutor calls Ted Bailey to the stand. Ted walks over, Raises his right hand, takes the oath and sits down.

PROSECUTOR

Will you please state your name and occupation.

BAILEY

My name is Ted Bailey, and I am a security guard for West Brook high school.

PROSECUTOR

How long have you been a employee at West Brook?

BAILEY

For fifteen years.

PROSECUTOR

And could you briefly describe your day to day duties.

BAILEY

In the morning I stands out in front of the school while the students are entering the building. After the bell rings I stay out there about ten to fifteen minutes until the grounds are clear. I repeat the same duties in the evenings when they leave for the day, and during the day I patrol the halls.

PROSECUTOR

Do you recall seeing the defendant outside the school at any time?

BAILEY

Yes I do, but I don't recall exactly what day it was. I remember seeing him and a lady having a heated discussion in front of the school building.

The prosecutor walks over to the stand and holds up a picture of Carmon.

PROSECUTOR

Is this the lady you saw having the heated discussion with the defendant?

BAILEY

Yes that's the woman.

PROSECUTOR

Are you sure this is the woman?

BAILEY

Yes, I am a hundred percent sure.

PROSECUTOR

Your honor let the record show that the person in the photo that the wittiness identified, is the victim of the assault that the defendant have been accused of.

The prosecutor holds up the photo in the direction of the jury as he walks over and places it on the table. He turns and walks back over to the stand.

PROSECUTOR (CONT'D)

Mr. Bailey during the time of the heated discussion did you hear what was being said?

BAILEY

No not exactly.

PROSECUTOR

Than what would make you think they were having a heated discussion?

BAILEY

She was talking loud, and she was cursing.

PROSECUTOR

Did you say any thing?

BAILEY

I think I said something like, is there a problem.

PROSECUTOR

And what did they say?

BAILEY

They didn't say anything. He had started to get out of his car, but after he heard me, he got into his car and drove off, and she turned around, walked to a car, got in and drove off.

PROSECUTOR

There be no further questions.

DEFENSE ATTORNEY

Mr. Bailey you did say that you didn't hear what was said. Is that correct?

BAILEY

Yes that is correct.

DEFENSE ATTORNEY

No further questioned your Honor.

PROSECUTOR

Your honor the state had subpoenaed Carmon Steward, the victim of the

(MORE)

PROSECUTOR (CONT'D)
assault. However it has been
determined that her medical condition
has rendered her to be incompetent
to do so, so at this time we will
call our next witness to the stand.
May Williams.

May Williams stands up and walks over and takes a seat.

PROSECUTOR (CONT'D)
Please state your name and your
relation to the defendant.

MAY
My name is May Williams, and I am
the daughter of Howard Williams.

PROSECUTOR
Miss Williams do you and your father
share a close relationship with each
other?

MAY
No we've never had a close
relationship.

PROSECUTOR
And could you explain to the court
why?

MAY
From the age of five on up, I can
remember my father beating my mother,
and for as long as I could remember
he would come into my room at night
and force me to have sex with him.
He would wake me up and say it was
time to play house. As I got older
and tried to stop him, he would say,
now come on you don't want to make
daddy sad. He would tell me if I
told anyone our secret the people
would take him and mommies away and
I would never see them again. After
my mother's death I felt relieved
when he let me go stay with my
grandparents. I thought I could put
what had happened to me in the pass,
and move on, but psychologically it
bothered me. I wakes up at night in
a cold sweat, in fear of the thought
of him coming into my room.

(MORE)

MAY (CONT'D)

I had low self esteem as a result of the years of abuse so I didn't grow up feeling for him as a daughter would normally feel for her father, so I felt I had no one to protect me, and I tried so hard to suppress the damage that had been done to me.

PROSECUTOR

Miss Williams may I ask what made you come forth today and speak out about the abuse?

May turns her head and looks over at donna and michelle. Tears starts to roll down her face.

MAY

First I would like to say how sorry I am to you donna and to you michelle, and to the rest of your family. I feel as though I'm partly the blame for all that you have been through. This is the main reason I'm here today. To see if I could do something to keep him from hurting anyone else. If I had spoke up about what had happened to me, we wouldn't be here today. Also I would like to let you know that Jesse didn't shoot my father that night, I did.

The court gets loud. The Judge slams the cavil down.

JUDGE

Order in the court, Order in the court.

The court becomes silent.

MAY

Yes it was me. I shot him. Earlier that day I ran into Michelle at a restaurant. We sat and ate a meal together, and when we got up to leave I saw the same fear, hurt, and pain I had endured for years, and when I saw that it hurt me so bad that it felt as if someone had reached inside of me and ripped my heart out. I didn't ask Michelle anything and she didn't tell me anything but I knew it.

(MORE)

MAY (CONT'D)

I convince Michelle to come home with me, and when she went into the bathroom I went inside her jacket and got her keys to the house. I went inside of my grandmother's bedroom, went into the closet and got my grandfather's gun. I waited until about 12:25 am. Walked out of the house, got into my car and drove over to my father's house, and went in. As I got halfway down the hallway I could hear donna voice, she was pleading for him to stop. I walked up to the door and banged on it until he opened it. He couldn't see me cause I had on a hoodie with my head tilted towards the floor, and it was dark inside the hallway. When he opened the door he saw the barrel pointed at him, and I don't recall what he said, or if he said anything. Everything happened so fast, but what I do remember is, I panicked for a moment, and then I fired the gun. When I turned to walk back down the hall I ran into Jesse as he stepped into the hall coming out of his room. He grabbed the gun out of my hand, and told me to get out of there. I ran out of the house, got into my car and drove off.

PROSECUTOR

Thank you Miss Williams there be no further questions.

INT. COUNTY JAIL VISITATION - DAY

Howard walks into to the room and steps up to a desk where the guard points him in the direction of the visitor. He turns and looks at his mother sitting at a table with her eyes fixed on him. He slowly walks to the table and takes a seat.

HOWARD'S MOTHER

For sometime I had imagined how you would look all grown up. You know it was painful to up and leave you and your sister behind like I did, but I had no choice. For one I could no longer sit by and watch him abuse the two of you, and it had gotten to where he was going kill me if I hadn't left.

Tears begins to roll from Howard's eyes as he listens. He looks at his mother with a painful, but angry expression.

HOWARD

I waited, and I waited for you to come back and get me. I looked out that window day after day, and year after year, and I kept saying to myself she'll be back, but you never came. At the time you left the only one I had to hold on to was my baby sister, and she ended up dying in my arms.

Howard lies his head down in his arms and begins to sob, as his mother rubs his head. He lifts his head and wipes his eyes.

HOWARD (CONT'D)

What brings you here now.

HOWARD'S MOTHER

I wanted to contact you long before now, but I figured you wouldn't understand, and I kept running from the pain of the pass until just recently. Believe me Howard it ate at me for a long time. A friend of mine who works for the clerk of court called me, asking was you any kin of mine, and that's when I found out what was going on, and decided to come and see you.

HOWARD

Well here I am.

HOWARD'S MOTHER

Howard I know some people that may be willing to do me a favor and help you with the situation your in.

HOWARD

That sounds good mother, but I think your little bit to late.

HOWARD'S MOTHER

Its never to later, but whatever happens I will be here for you.

The guard give the signal ending the visit, and Howard nods his head at his mother, and starts to get up. His mother grabs Howard around the neck and embraces him, Howard turns and walks towards the door after she releases him, and stops, looks back at her, and then walks out of the door.

INT. COURT ROOM - DAY

The defense Attorney stands before the jury and begins to give the closing argument.

DEFENSE ATTORNEY

Ladies and gentlemen of the jury during the time of the trial all the testimony that has been presented have been nothing but hear say, and according to the statute given to you, that have placed the power of authority in your hands. I don't think that it served the purpose that is beyond a reasonable doubt to enter into an agreement of a guilty verdict.

The defense attorney walks up close to the jury, and puts his hand on the wooden reel. He looked from one end of the jury to the other.

DEFENSE ATTORNEY (CONT'D)

There has been nothing said during this trial that indicates any proof, or facts. I want each and everyone of you to consider the fact that your holding a innocent man's life in your hand. The Accusations appears to be in response to the abuse that may have been afflicted on both wives. You see, these children used any means to strike back at Mr. williams for the pain he's caused their mother's, but the abuse isn't the case in this matter. In the case of carmon steward, who knows what may have happened that day she was attacked. She could been the victim of a random house invasion. People of the jury I hope that you would take everything I've said into consideration. Thank you.

The defense attorney turns and walks back and takes a seat at the table he was sitting at. The prosecutor gets up from the table, to the left of the defense attorney's table. He walks around the table over to where the jury is seated. He looks from left to right at all of the jury.

PROSECUTOR

People of the jury if you've heard what I've heard, it would appear that you would have a clear view or
(MORE)

PROSECUTOR (CONT'D)

understanding of why we are here today. Not only do we see that there is a need for justice, but also a need to stop any further offense that the defendant will have the opportunity to commit, If you don't make the right decision. He has cause damage to his first wife, and daughter, that have made her life a living hell, and no he didn't stop there, he went on to do the same thing in his second marriage. Mr. William's continued on a path of destruction, trying to cover up his tracks at any cost. He brutally attack and beat Miss Steward inside of her home. Men and women of the jury I stand here today asking you to bring justice to those who has been victim's at the hands of Mr. Williams. No it may not take away the damage that has been done, but it will give them the comfort of knowing that justice have prevailed.

INT. MAY'S BEDROOM - DAY

May sits up on the side of her bed. She rubs her face and looks over at the clock on the nightstand. The time is five o'clock am. She gets up out of bed, walks over to the window, and slides the curtains to the side. A ray of light shines in through the window from the street light. She stands there staring out the window into the darkness. She feels his firm hands as he wraps them around her waist, and the tenderness of his kiss upon her neck.

MAY

Did I wake you?

JESSE

No I was woke before you were.

MAY

Jesse we need to talk.

JESSE

Listen may, I could understand you worries about going to prison, and I don't know what made you tell them what happened, after I had told you I would take the blame.

MAY

Jesse I couldn't live with myself knowing you were locked up for something I did.

JESSE

But may I love you so it really didn't matter.

MAY

I love you to, that is why I had to tell the truth. I don't know what's going to happen now jesse, but if by chance I have to go away I want you to go on with your life, and find the happiness you deserve.

JESSE

I can't do that. I just can't walk away from you may. It was hard for me to stop seeing you when you told me we needed to part before your father found out. Right now, all I know is that you are the only good thing that have come into my life since I lost my father.

May turns her head towards Jesse, and he kisses her.

INT. COURT ROOM - DAY

The judge is seated at the bench. The prosecutor and Michelle is seated behind the table to the right of the courtroom. The defense attorney is seated to the left of the courtroom. Donna, May, Jesse and Marcus is sitting in a row of seats behind Michelle and the prosecutor. The judge hands the verdict to the bailiff, and the bailiff walks over to were the jury is seated, and hands the verdict to the foreman.

JUDGE

All rise.

Everyone in the courtroom, but the jury stands. The foreman stands.

FOREMAN

We the jury finds the defendant howard williams guilty of rape, of michelle tompson, and the assault of carmon steward.

Howard drops his head as the verdict is read. Donna, Michelle, May and Jesse jumps up and starts to hug each other.

JUDGE

This court will be adjourned until a
date is set for sentencing.

Howard hands are cuffed, and he is escorted out of the
courtroom.

EXT. HOWARD CELL - TWO DAYS LATER

A guard walks down the range and yells open cell eighteen.

INT. HOWARD CELL - NIGHT

FLASH BACK

Howard sits on his bunk in a cold sweat, and ties two sheets
into a noose. He walks over to the sink, takes the sheet
and soaks them, rings them out, and climbs up on the sink.
He ties the sheets to a steel beam, place his head inside
the noose and pushes his feet away from the sink. His body
rock back and forth as the tragic events of his childhood
flashes quickly through his mind.

MONTAGE

He forces the jug of water down his throat in front of his
father.

He urinates in his pants sitting inside a closet.

He yells out in agony as he lies across the bed naked on his
stomach getting beat with a strip by his father.

He holds his sister as she takes her last breath in his arms.

He sits in a chair by the window with tears in his eyes.

BACK TO PRESENT

His feet trembles as life leaves his body.

FADE OUT

