

1 EXT-INGLESIDE COMMUNITY COLLEGE CAMPUS-DAY 1

A campus with several buildings spread out around the area, all within view. A sign reads "Ingleside Community College". The sun shines bright, and there are minimal clouds in the bright blue sky. Students sit on grass in front of the main building. Other students toss football, throw frisbee, walk dogs, and lay around in a quad area in the middle of the campus.

2 INT-HALLWAY-DAY 2

Students walk through the hallway in mass amounts. Cliques of people gather throughout the hallway. A door to a classroom is shut.

3 INT-CLASSROOM-DAY 3

A classroom with blank white walls and scribbled notes of "stanza" and "imagery" underlined on a whiteboard. There is one small window in the room that looks out at a brick wall. Rectangular desks that seat two people per desk are pushed together into tables that seat four people. The teacher, a hispanic middle aged female, sits at her desk completing a crossword puzzle with a pen. At a table in the back corner of the room sits AMARI DIAZ (19, dark hispanic male, six foot two, black corn rows) and RACHEL BROWN (19, white female, five foot six, long and straight dark brown hair, dark blue skinny jeans, peach colored short sleeve light blouse, cowgirl boots). They sit next to each other. Two white female students sit across from them, caught up in their own conversation. On the table, AMARI and RACHEL each have a copy of Maya Angelou's *Human Family* and a response sheet created by the teacher. The sheet is complete. Other groups start to pack up their bookbags.

AMARI

(disappointed)

I can't be mad at them, they're
just trying to make our lives
better.

AMARI and RACHEL pack up their bookbags and walk towards the the front of the room to drop their assignment off on the teachers desk.

AMARI

(frustrated)

This was huge though, everybody
goes to the West game. Everyone was
hype to see me.

The two hand in their assignments and exit the classroom into the hallway. They walk down the hallway towards the exit. AMARI walks with a minor but noticeable limp.

4

EXT-INGLESIDE COMMUNITY COLLEGE CAMPUS-DAY

4

The door opens as AMARI and RACHEL exit the school. They walk towards the parking lot.

RACHEL
(spots another student)
Maybe Grif could take you!

AMARI
(shakes his head)
Nah, I already asked him, he's
going with Gia and they've got a
full car already.

They reach two cars that are parked next to one another.

RACHEL
(without confidence)
Maybe my dad will take you with us
this time.

AMARI turns his head, and gives Rachel a very sarcastic look, with his eyes rolled towards the top of his head and his lips scrunched. He unlocks his 1997 Ford Ranger pickup truck, and RACHEL unlocks her 2010 Dodge Grand Caravan mini-van.

RACHEL
(opens her car door)
I'll use my charm!

AMARI chuckles. RACHEL gets into her car, turns it on and rolls down her window.

RACHEL
(with a grin on her face)
And if that doesn't work, I'll beg
until he caves!

She rolls her window up, and pulls her car out of the parking lot. AMARI looks on as she drives away, then throws his backpack in his backseat and slams the door shut.

5

EXT-SUBURBAN NEIGHBORHOOD-INGLESIDE, TX-LATE AFTERNOON

5

AMARI pulls his truck into the driveway of a small, shack-like ranch house. The grass is overgrown and there are weeds everywhere. RACHEL is parked in the driveway of a larger, nicer two story home next door with a well kept, landscaped yard. TOM BROWN (41, six feet tall, beer belly, clean shaven, short slicked back dark brown hair, formal business attire except he does not wear a jacket, cross necklace) waters flowers on the front porch. AMARI gets out of his car and walks over to RACHEL.

AMARI

(softly to RACHEL)

Well, I guess it's worth a shot.

The two walk over to TOM, who continues to water the flowers, unaware that anyone else is there.

RACHEL

(calls out)

DADDY!

TOM turns and smiles, but as he notices AMARI, his smile disappears.

AMARI

(friendly, maybe too friendly)

How's it going, Mr. Brown?

TOM

(mumbles)

Amari.

RACHEL

(cheerful)

Daddy, Amari's performing at halftime tonight!

AMARI

(gulps)

Yeah! I w-was wondering if maybe I could get a ride w-

TOM

(abruptly and quite rude)

Nope, c-cars full. Now gimp on back over to your little shed and get off my yard.

RACHEL's eyes open wide and she gasps. She flails her arms in the air.

(CONTINUED)

RACHEL
(pissed off)
DADDY?!

AMARI lowers his head and stares at the ground. A tear rolls down his eye and he tries to wipe it away before anyone notices. RACHEL and TOM argue as AMARI turns to leave. He walks away, turns his head back, hesitates, then continues home, as RACHEL and TOM's argument continues, muffled in the background.

6 INT-LIVING ROOM-LATE AFTERNOON

6

RAF DIAZ (37, medium toned hispanic, short dark brown hair spiked in the front, goatee, toned and muscular, six foot two, Ingleside Community College t-shirt, khaki shorts, new balance sneakers) and ISOKE ELMALEH-DIAZ (36, African, long braided black hair, fit, plain white t-shirt, gray athletic sweatpants, moccasins) sit on an old checkerboard couch in the living room. The wall behind the couch is lined with pictures of AMARI as a child. The adjacent wall has a shelf with different trophies and medals from AMARI's accomplishments, specifically a golden microphone with the label "CCMA BEST UPCOMING ARTIST 2016" and several spelling bee championship medals. They each drink from Ingleside High coffee mugs which are placed on a rugged old coffee table in front of them. A small twenty inch box television plays *Ellen*. AMARI abruptly opens the door and his parents turn their heads and smile at him. AMARI slams the door shut. Quickly, their smiles turn into looks of concern.

AMARI
(sarcastic)
Thanks for everything you guys do
to make my life SO much easier. I
LOVE you.

He storms off through the back hallway towards his room. RAF and ISOKE look down the empty hallway, turn back to each other and stare, dumbfounded.

7 INT-AMARI'S BEDROOM-LATE AFTERNOON

7

The walls are painted dark green, and the room is completely square. It is about 10ftx10ft, and the walls are lined with posters of Jay-Z, NWA, Dr. Dre, and other famous rappers. A small television sits on a stand in front of a twin bed. To the right of the bed is a small nightstand. To the left is a desk with speakers, a small mixing board, a small keyboard, and a PC laptop. Next to the desk is a microphone stand with a microphone connected to it. AMARI enters the room, throws his backpack next to his desk, and jumps into bed, face down in the pillow. He flips to his side, grabs the television remote and turns it on.

(CONTINUED)

INSERT-VIDEO FOOTAGE of Donald Trump press conference.

DONALD TRUMP

It has to be a see-through wall.

AMARI quickly flips to the next channel.

INSERT-VIDEO of newscast.

FEMALE REPORTER

Nearly one-quarter of police shooting victims this year are african american, despite only making up 6% of the countries population.

AMARI shuts of the TV, throws the remote on the floor, and flips back to his front side, face in pillow.

AMARI

(muffled and defeated)

There's no hope.

AMARI closes his eyes, and slips under the covers.

8 EXT-INGLESIDE HIGH SCHOOL FOOTBALL FIELD-NIGHT (DREAM) 8

A football field surrounded by a track, and one large grandstand. The grandstand is packed full with rambunctious fans decked out in Inglewood High School gear. In the center of the field is a small metal stage with a speaker system. A microphone stand and microphone are placed center stage. AMARI stands on the stage and looks up to the crowd.

AMARI

(enthusiastic)

WHAT'S UP INGLEWOOD?! COME GET
CLOSE AND LETS HAVE SOME FUN!

The fans file down the grandstand and hop the fence onto the field. They surround the stage as AMARI begins to rap an original tune. The crowd begins a chant where they clap three times, then scream AMARI's name. The chant repeats over and over.

9 INT-AMARI'S BEDROOM-EARLY EVENING 9

ISOKE knocks at AMARI's door three times, then calls his name. She repeats. AMARI opens his eyes, but keeps his head in his pillow.

AMARI
(muffled)
Go away!

ISOKE
(cheerful, as if she speaks to
a dog)
Rachel's on the phone!

AMARI springs out of his bed and quickly opens the door. ISOKE stands with a silver Motorola Razr V3i in her hand. AMARI grabs the phone from her, and shuts the door in ISOKE's face.

AMARI
(excited)
Hey Rach!

RACHEL
(voice distorted by phone,
cheerful)
He caved!

10 INT-THE BROWN'S KITCHEN-EARLY EVENING

10

RACHEL sits at the kitchen table with her gold iPhone 7 to her ear. Her conversation is muffled in the background. TOM and ELLIE BROWN (40, blond hair, petite, five foot three) stand at the counter as ELLIE chops onions.

TOM
(frustrated)
El-

ELLIE
(stern)
Tom, I have a meeting first thing tomorrow. There's a spot in the car. He's going.

TOM
(points at her)
That kid is no good. That family is no good!

ELLIE shushes TOM and turns to RACHEL to make sure that she hasn't heard any of the argument. She continues to chop onions. Her eyes tear up.

ELLIE
(angirly)
They go to our church. They are our NEIGHBORS. Open your eyes TOM.

11 INT-AMARI'S BEDROOM-EARLY EVENING 11

AMARI fumbles clothes around, and tries to get into his Inglewood High football shirt while he is on the phone.

AMARI
(extatic)
Okay, I'll be right over!

AMARI hangs up the phone. He grabs his backpack and slings it over his shoulder. He opens his door and hustles out.

12 INT-LIVING ROOM-EARLY EVENING 12

AMARI quickly approaches RAF and ISOKE. They are still seated on the couch with coffee cups in hand. He kisses both of them on the forehead then hops to the door. He turns to face them.

AMARI
(genuinely excited)
You guys are THE best! Thank you!

RAF
Be safe son.

RAF and ISOKE looks at each other with smiles on their face. AMARI opens the door and leaves.

13 EXT-THE BROWN'S HOUSE-EVENING 13

TOM wheels a cooler off the porch, onto the driveway, and towards the van. He wears an Inglewood High football jersey. He has a bag of ice over his shoulder. AMARI runs up to TOM.

AMARI
(very genuine)
Thank you so much, Mr. Brown. Thank you, thank you thank you.

TOM continues to wheel the cooler towards the trunk, and completely ignores AMARI. ELLIE stands at the front door and watches on. TOM opens the cooler. Inside the cooler are six Bud Light 16 ounce bottles, and four Cool Blue 16 ounce Gatorade Bottles. ELLIE shakes her head and looks down at the ground, then puts her hand on her forehead. TOM pours the ice from the bag into the cooler. His phone rings. He slams the cooler shut, tosses it in the trunk, and answers his phone. Two 11 year old boys run out the front door. GABE (dirty blonde hair, five foot one, football jersey and gym shorts) and his identically dressed identical twin GEORGE open the side doors of the van.

(CONTINUED)

ELLIE

(calls over to them)

Do you boys think you're getting
out of here without kissing momma
goodbye?

The boys looks at each other than run to her. They kiss her
goodbye then run back to the van. TOM is in the drivers
seat. AMARI hops out so the boys can get in. RACHEL walks
out the front door, Inglewood High football jersey and hat
on. She turns to ELLIE.

RACHEL

(optimistic)

I'll talk to him Mom, I'll help him
open his damn eyes.

ELLIE

(tear rolls down her face)

Have fun Rach.

TOM honks the horn. RACHEL kisses Ellie on the cheek, then
walks down to the car and gets in the passenger seat. The
van backs out of the driveway, and drives down the road.
Ellie stares on as it drives away.

14

INT-VAN-EVENING

14

There are two bucket seats (the driver and passenger seats),
and two three-person row seats. TOM drives, RACHEL in the
passenger seat, AMARI behind TOM, GABE in the middle, GEORGE
behind RACHEL, and the back row empty. TOM is on the phone.
RACHEL tries to talk to him and get his attention, but her
attempts fail. AMARI raps to the boys in the back.

TOM

(yells to AMARI)

AMARI!

AMARI quickly quiets. RACHEL looks on in disgust. AMARI and
the boys go back to a quiet conversation. TOM goes back to
his phone call.

RACHEL

(pissed)

Jesus Christ Dad, would you open
your damn eyes. Mom isn't your
property. She can leave whenever
she wants.

TOM

(looks at RACHEL)

SHHH!

(CONTINUED)

He goes back to his phone call again.

TOM
 (Bro Dad voice)
 Hell yeah I'm packed! You boys
 better catch up, I'm already ahead
 of the game.

Tom lowers his tone. The traffic light turns yellow and the van clearly won't make it through before the light turns red. RACHEL sees that the light is about to turn red.

RACHEL
 (anxious)
 Dad!

TOM
 (whispers to his friend on the
 phone)
 My friend Jack Daniels and I got a
 little head start on you guys.

RACHEL
 (angry)
 DAD!

TOM
 (to RACHEL)
 Rachel!

A car approaches the intersection, about to drive through the green light. TOM is not even close to the brakes, and is unaware that the car is about to cross the intersection. TOM rolls through the red light and RACHEL points to the car.

RACHEL
 (screams)
 DADDY!!

He turns and sees the car is about to hit them. AMARI also sees this, and turns to protect the boys. The car t-bones the van at full speed. TOM and AMARI bear the force of the brunt.

CUT TO BLACK

15 INT-THE BROWN'S KITCHEN-EVENING

15

ELLIE's phone rings and she picks it up. Her face turns pale, and she drops into a chair. She bawls her eyes out, while she puts her hand over her mouth and shakes.

CUT TO BLACK

16 EXT-CRASH SCENE INTERSECTION-EVENING 16

Four ambulances, nine police cars, and a plethora of civilians stand and watch as the emergency crew begins to work. TOM and AMARI are each separately placed and strapped onto stretchers. RACHEL is on a medical board on the ground while EMT's work on her. She opens her eyes and regains consciousness.

POV-RACHEL

as she turns her head and sees TOM and AMARI, motionless, wheeled away on their stretcher

17 EXT-CRASH SCENE INTERSECTION-EVENING 17

RACHEL begins to cry. She turns her head and sees GABE and GEORGE sitting on the back of an ambulance, cut up and bruised but in stable condition. They have towels wrapped around them and they cry. The EMT's wheel TOM and AMARI into their respective ambulances. AMARI lies motionless as they slam the door shut.

18 EXT-HEAVEN'S GATES-DIGITAL/ANIMATED-DAY 18

Futuristic mountains float in the distance. Mellow green and blue colors in the nature and sky, with a hint of warm reds and yellows from the sun which beams. Tall, shiny golden gates stand in the foreground. AMARI lays on the vibrant green grass in front of the gates in the same position as he laid on the stretcher. He is in a new form. His head is that of a fox, with incredibly hairy human arms and torso, and hairy fox like legs. He wears a red t-shirt and green gym shorts. Two larger creatures look over him. The creatures have the head of a koala, an upper body with cheetah colored fur but, and the legs of an elephant. They wear short sleeve dress shirts with ties and khaki shorts. They wear glasses, and hold clipboards.

CREATURE 1

(anxious)

I...I think his eyes are opening!

His eyes are opening!

CREATURE 2

(looks down at his clipboard)

Yes, looks like he's right on schedule.

AMARI

(flustered)

W-Where am I?

(CONTINUED)

He sits up, and looks around with wide eyes, scrunches his nose and tenses, like his brain is at work.

CREATURE 2

(slight sass)

C'mon kid. The gates, the sunlight,
do I need to spell it out for ya?

CREATURE 1

(excited)

Welcome! We will take you to our
Lord!

CREATURE 1 extends its hand, and helps AMARI up. They walk through the gates. It is a vibrant colored, animated, half futuristic/half magical world, with houses of all shapes and sizes in neighborhoods, and roads. Imagine Star Wars meets Lord of the Rings meets Zootopia. A massive, tall building stands off in the distance, in the center of a moderately sized city atop one of the mountains. CREATURE 1 points to the city as they walk.

CREATURE 1

(enthusiastic)

And up there is our capital city,
Lulani. The skyscraper atop all
other structures in the land,
that's MBINGUNI'S TEMPLE.

CREATURE 2

(official)

We will take you there for full
examination and processing.

The three walk through the neighborhoods. A sign to one neighborhood reads "Whakapono" and as they walk, the skies begin to turn grey and cloudy. CREATURE 1 obliviously stares into space and CREATURE 2 writes information down on the clipboard, while they continue to walk. AMARI looks on confused and concerned about the change of conditions. From behind AMARI, a different creature jumps out. This creature has the head of a deer, the body of a gorilla, and the legs of a bear. AMARI looks with wide open eyes and mouth. It leaps onto AMARI and knocks him to the ground. AMARI grunts.

19

SEKI STAER-BLACK/DARKNESS

19

Complete darkness. Pitch Black. Footsteps echo in the distance. TOM lays in the black, uninjured, in his normal state of appearance. He opens his eyes, and there is only blackness. Footsteps continue to echo, and get closer. Closer and closer. An omniscient presence appears in the visible distance. It approaches, and it is SEKI STAER, a

(CONTINUED)

mirror image of TOM except it wears raggy old t-shirt and dirty jeans with holes in them, and is roughly unshaven.

TOM
(looks up in disbelief)
Is that, am I, are you...GOD?

SEQUI smacks his hand against his forehead and shakes his head.

SEQUI
(irritated)
No you jackass.

TOM looks at his hands and feels his face. He looks around, and squints very tightly.

TOM
(confused)
Who are you?

SEQUI
(matter of factly)
Seqi Staer.

TOM
(continues to look around)
Where are we?

SEQUI
(matter of factly)
Seqi Staer.

TOM
(frustratedly questions)
Seqi Staer?

SEQUI
Yes. You've been in a serious car accident, you're fighting for your life. I am your state of mind, in between life and death. A completely separate state of consciousness from the two.

TOM
(dazed)
What in the hell is going on?

SEQUI spreads his arms out and an electricity fills the air. The black space fills with bolts of energy and shakes. Thunder rumbles. TOM looks around and reaches his arms out to grab an object to hold but there are none there. The

(CONTINUED)

electricity subsides, and they fade into the middle of some sort of event.

FLASHBACK TO:

20

EXT-INGLESIDE HIGH SCHOOL FOOTBALL FIELD-NIGHT (14 YEARS IN THE PAST) 20

TOM and SEQI stand underneath the grandstand, hidden in shadows. Tom looks around and his eyes open wide.

SEQI

You recognize this? The stadium, the grandstand?

SEQI turns their attention to a group of grown men huddled to their side. In the group stands, PAST TOM (younger version of TOM in the past), CARTER PRATT (african american, short, bald), VIN BAKER (white, tall, lengthy, curly hair), and BERNIE HASTINGS (white, average height, gray hair but young face and body) all dressed in Inglewood football gear. They pass around a bottle of Jack Daniels and take swigs from it. TOM's face is pale.

TOM

(stunned, confused)
What's happening?

SEQI

This. This moment in time. I've taken you back. This was you, a mere fourteen years ago.

TOM

(smiles)
Yeah, good times! We used to come down here right after the anthem to load up for the game!

SEQI grabs TOM's arm, and leads him towards the group. TOM tries to shake SEQI's hand off of him, but the grip is too strong. The men fill travel coffee mugs with the Jack Daniels. PAST TOM tosses the bottle to the ground. He walks with the rest of the group around the side of the grandstand, and up steps into the actual stands. SEQI and TOM trail him. He walks up halfway to the top and spots PAST ELLIE (younger version of ELLIE) and a little four year old PAST RACHEL. PAST TOM holds his travel coffee mug.

TOM

(questions)
So we can see and hear them, but they can't see or hear us?

(CONTINUED)

SEQUI shakes his head yes, and motions his pointer finger to his lips for TOM to quiet. PAST TOM sits down next to PAST ELLIE and PAST RACHEL. SEQUI and TOM sit next to them and watch.

PAST TOM
(slurs)
Hey boo bear. Lil' boo.

He reaches for PAST ELLIE, who holds PAST RACHEL, but she dodges his arms. She waves in front of her nose to clear the air of PAST TOM's alcohol scented breath. SEQUI turns the attention back to TOM.

SEQUI
(sassily)
Does this ring a bell to you?

TOM
(chuckles)
Yeah, this was Rach's first
Inglewood game.

The attention turns back to PAST TOM. He extends his coffee mug to PAST ELLIE.

PAST TOM
(hard to comprehend)
Take a swig, loosen up a bit.

PAST ELLIE
(quiet but angrily)
Jesus Christ Tom, would you grow
up. This is your daughters first
game, and you're not even going to
remember it.

SEQUI and TOM return to their conversation.

TOM
(reminiscent)
Yeah, Ellie was bitching the whole
damn game. I was just trying to
have a good time with the boys like
we used to when we were at
Ingleside.

SEQUI
(serious)
Your wife. She puts up with a lot
doesn't she?

TOM
I mean, yeah, but I deal with a ton
of her shit too. Hell, where do I
start. She-

END FLASHBACK

21 SEQI STAER-BLACK/DARKNESS

21

SEQI transforms into a large demon-like creature and roars as fire lights behind him. He knocks TOM off of his feet with a swing and TOM lays on the ground, startled. SEQI walks towards his.

SEQI
(deep, scary voice)
EXCUSES! That's all you have,
EXCUSES!

SEQI slams his foot down next to TOM, which shakes the ground but doesn't touch TOM.

SEQI
(calmer but still intimidates)
You need to own up to your
mistakes. You need to GROW UP!

TOM shakes on the ground. SEQI pulls TOM back to his feet. SEQI transforms back to the raggy version of TOM. SEQI raises his arms, and the electricity bolts return.

RETURN TO FLASHBACK

22 EXT-INGLESIDE HIGH SCHOOL FOOTBALL FIELD-NIGHT (14 YEARS IN THE PAST)

22

SEQI points to PAST RACHEL and PAST ELLIE.

SEQI
(serious)
You need to take responsibility for
yourself and for them. Your family
needs YOU.

SEQI spreads his arms.

END FLASHBACK

23 SEGI STAER-BLACK/DARKNESS 23

The electricity bolts return as they fade out of the football stadium, back to the darkness of Segi Staer. TOM sits on the ground with his knees to his chest, and his hands and arms around his knees.

24 EXT-HOSPITAL PARKING LOT-NIGHT 24

MONTAGE

ELLIE parks her car in a parking garage. She runs to the entrance of the hospital and through the doors. She approaches the front desk, and asks the man at the front desk a question, and he points to his left. She runs through doors with the sign "Emergency" above it. She gets to the area past the waiting room. She finds a nurse and the nurse points her to Room 104A.

END MONTAGE

25 INT-HOSPITAL-NIGHT 25

ELLIE runs into the room, and sees TOM, who motionlessly lies in a hospital bed, connected to IV and various other machinery. He is connected to oxygen, and is severely bruised and cut. He has a neck brace, and his right leg is casted. She walks over to his bed, and hugs him. She cries uncontrollably. In the background, she hears shouts.

GABE AND GEORGE
(panicked)
Mommy! Mommy!

ELLIE stands up straight and pauses. She snaps out of it, turns, and runs out of the one room into the room across the hall. She sees GABE and GEORGE, who are seated upright in hospital beds, hooked up to IV but stable. GABE wears a sling. They are in tears.

ELLIE
(relieved)
GABE! GEORGIE!

She approaches them and embraces them in a hug as they all begin to cry hysterically.

The DEER CREATURE pins AMARI to his back on the ground, and leans in over his face. It's arms are pressed against his chest. It growls in his face. CREATURE 1 and CREATURE 2 stand back, and spectate, helpless. Other DEER CREATURES appear from their houses, and stand on their front lawns watching the event. AMARI cowers in fear. A loud hawk-like screech echoes through the air. The DEER CREATURE pauses, and looks up. GOD (head of an eagle, human-like feminine-figured body, but quite muscular, humungous hawk wings connected to it's shoulder) flies in from a distance, and lands at the feet of AMARI. The ground shakes when GOD lands. GOD leans in to the DEER CREATURE and screeches again.

GOD
(echoes)
EEEEEEEEEEEEEEK!!

The DEER CREATURE backs away from AMARI, and with quivering lips, looks up at GOD.

GOD
(calm but stern)
That is enough. Step away from him.

The DEER CREATURE, takes a few steps back while it continues to look at GOD, then turns and runs off out of the neighborhood. GOD puts a hand out to AMARI. AMARI hesitates, then takes it, and GOD lifts AMARI back to his feet.

GOD
I see you've met two of our
lovely Official's who CLEARLY
did not pay attention to their
briefing.

GOD turns to the CREATURE 1 who nervously laughs and CREATURE 2. GOD lets out another screech.

GOD
(loud)
EEEEEEEEEEEEEEK!!

The two creatures bow down.

GOD
(frustrated)
What did we talk about? Where was
the ONE route you weren't supposed
to take?

(CONTINUED)

CREATURE 2 looks up, hugs the clipboard, and then lowers it's head.

CREATURE 2
(embarrassed)
I'm sorry Lord, please forgive-

CREATURE 1
(desperate and overdramatic)
Please forgive us Lord, PLEASE!
We're so sorry, we got caught up
in-

CREATURE 1 flails it's arms around, smacks the ground, and puts it's hands together to beg.

GOD
(screech)
EEEEEEEEEEEEEEEEK!! ENOUGH! Get back
to the office.

CREATURE 1 and CREATURE 2 stand on their feet, and walk away from the neighborhood.

CREATURE 2
(to CREATURE 1, upset)
YOU were supposed to pay attention
to the route.

The two continue to bicker in the background as they walk off. The attention focuses back to GOD. AMARI stares at GOD, and stands frozen in awe, amazed at the glorious presence of GOD.

GOD
(calm)
Welcome home Amari.

AMARI continues to stand frozen for a few seconds, opens his mouth, but struggles to find words.

AMARI
(slowly)
God?

GOD puts a hand on AMARI's shoulder and smiles. All of the DEER CREATURES have gone back inside their house, and the darkness has seized, as the sun shines bright on AMARI and GOD.

GOD
(apologetic)
Don't mind them.

(CONTINUED)

GOD points to a DEER CREATURE who pulls weeds from a flowerbed.

GOD
(sincere)
See, they are not all violent. It's
an eternal struggle here.

GOD taps AMARI to indicate they should continue to walk. The two walk through the neighborhood.

GOD
This neighborhood was built by
the Whakapono's, the
believers. They've worshiped
me, or their idea of me, since
they were born. Avid
churchgoers. I'm humbled by
their dedication.

Two WHAKAPONO's rake leaves in their front yard, and turn, with looks of disapproval towards AMARI.

GOD
This is a much more peaceful
world than the one you came
from, but not everyone brings
an open mind to the gates. I
can only do so much to make
sure that we all exist in
harmony.

The two approach the end of the WHAKAPONO neighborhood, and in the distance is a path through a wooded forest. They walk towards it.

GOD
I accept all who were honest,
decent beings in their past.
Whether they were believers or
not, I hold no judgement. The
same cannot be said of the
Whakapono's. But I work
everyday to create a more
perfect world to live in.

AMARI points to Lulani in the distance, and looks at GOD.

GOD
Yes, we must take you to Lulani to
complete your processing.
(chuckles)
Even here, there's paperwork.

PAST TOM
 (irritated)
 Garrett isn't coming in 'til noon
 today, it's no rush.

PAST ELLIE glares at PAST TOM.

PAST ELLIE
 (angry)
 It IS a rush Tom. I have a huge
 meeting with the partners this
 morning, and I need you to get the
 kids to school on time! Just once.

PAST TOM
 (upset)
 Dammit Ellie! One day where I don't
 need to rush out the-

PAST ELLIE
 (stern and a little too
 loudly)
 Tom!

PAST ELLIE and PAST TOM turn to the kids with fake smiles on
 their face to see if the kids hear them. All of the kids
 continue as if they didn't hear a word. PAST ELLIE turns
 back to PAST TOM.

PAST ELLIE
 (furious but whispers)
 Leave. NOW!

She aggressively hands PAST TOM his lunch bag. SEQI focuses
 on YOUNG RACHEL who looks up now that her parents don't
 watch, and shakes her head. PAST TOM gathers the kids and
 angrily storms out. Tears roll down TOM's face as he looks
 at PAST ELLIE. Tears roll down her face. She tries to wipe
 them off but not smudge her makeup. SEQI glares at TOM as he
 continues to cry.

29

INT-HOSPITAL-NIGHT

29

ELLIE sits in a chair as the boys hysterically sit in their
 hospital beds.

GABE
 (hysterical)
 And-and then they took us and put
 towels around us. And Rachel was
 crying and yelling to us.

ELLIE perks up.

(CONTINUED)

ELLIE
(rushed)
Rachel?

She jumps up and runs to a nurse. The nurse points her to the ROOM 104B, next to TOM's. She runs into the room and RACHEL lays in a hospital bed, with AMARI next to her in his own bed. She is bruised and cut, hair disheveled, but conscious. He is badly cut and bruised, with oxygen tanks. He is unconscious. The wall adjacent to TOM's room is a temporary wall that can be pushed aside to make on big room. RACHEL begins to cry when she sees ELLIE. ELLIE reciprocates. ELLIE kneels at the bed.

RACHEL
(hysterical)
AMARI, DADDY! THEY WEREN'T, THEY
AREN'T, THEY'RE DEAD!

ELLIE
Shhh, shhh. It's okay sweetie, they
aren't dead.

RACHEL
(still hysterical)
It's my fault! I was yelling at
Daddy! He just wouldn't listen, I'm
sorry Mom! I tried to-

ELLIE
(calmly)
Rach, Rach, breathe. None of this
is your fault.

ISOKE and RAF enter the room, and run to AMARI. They hug and kiss his lifeless body as they cry. They turn to ELLIE and RACHEL and hug both of them, while they all cry. RACHEL calms down, and sternly locks eyes with ISOKE and RAF, then turns and locks eyes with ELLIE.

RACHEL
(gulps then speaks softly)
Mom. When Dad was driving us to the
game he was...he was drunk.

ISOKE and RAF's eyes open wide, and their mouths drop.
ELLIE's stares blankly at RACHEL.

TOM
 (desperate and angry)
 I need to fix this. Send me back!
 You can't have me!

SEQI transforms into the demon-like creature again. He swats TOM and knocks him to the ground. He leans over TOM and returns to the human form of SEQI.

SEQI
 (stern)
 Are you willing to pay the
 consequences?

TOM closes his eyes and shakes his head yes.

END FLASHBACK

33 INT-HOSPITAL-NIGHT

33

A male nurse stands next to TOM's bed and looks at a clipboard. TOM's eyes slowly open. The nurse drops the clipboard, moves to the temporary wall and pulls it open. A female doctor stands around RACHEL's bed mid conversation with ELLIE, RAF, and ISOKE. They turn.

MALE NURSE
 Doc! He's awake!

The doctor runs over and begins to check the heart monitor. ELLIE follows. She leans in and repeatedly kisses his forehead. RAF and ISOKE follow, and stand back to watch.

ELLIE
 (joyous)
 Tom!

TOM
 (hysterical)
 Ellie! I'm so sorry! I took your
 love for granted. I've been
 terrible to you. To Rachel. To
 Amari.

He turns to RAF and ISOKE.

TOM
 (still hysterical)
 And you guys. I'm so sorry, since
 you moved in, I'm so sorry. Amari!
 AMARI WAKE UP!!

ISOKE kneels to TOM's bed and holds his hand.

(CONTINUED)

ISOKE

(calm)

Shhh. Thank you Tom. All we can do is pray for our Amari in hopes that the Lord choose whichever path is best for him.

ELLIE, RAF, and ISOKE kneel and pray. TOM closes his eyes. RACHEL turns to AMARI and reaches to hold his motionless hand. The screen begins to fog.

34 INT-AUSTIN, TX-APARTMENT BEDROOM-FUTURE (DAYDREAM) 34

FUTURE RACHEL and FUTURE AMARI lounge in a queen bed. They wear casual sleepwear, and gaze into each others eyes. A small pug hops onto the bed and climbs in between them. They embrace the pug, and laugh.

POV-RACHEL

as they gaze back into each other's eyes.

35 INT-HOSPITAL-NIGHT 35

The foggy image turns clear again. Tears roll down RACHEL's eyes as she looks at AMARI.

RACHEL

(quiet whisper, sad)

Amari.

His eyes don't move.

36 EXT-HEAVEN-DAY-DIGITAL/ANIMATED 36

SATAN throws tornados at GOD. GOD pushes them down into the ground. Every punch that SATAN throws fire, GOD turns it into an ice ball again. Every move SATAN makes, GOD counters. SATAN throws a massive fireball, and GOD stops it in midair, but shakes in weakness. It's a stalemate. AMARI cowers on the ground in fear. GOD screeches, and puts every bit of energy it has into it's force. SATAN howls and does the same.

AMARI

(screams)

I BELIEVE, I BELIEVE! HEAR ME GOD,
LISTEN! I BELIEVE IN YOU, YOU CAN
BEAT HIM!

GOD and SATAN shake in effort, but continue in a stalemate. Two WHAKAPONO's open the front doors and run to the side of their houses. They each pull out a large hoses, and douse

(CONTINUED)

SATAN. SATAN screams out in anger. He starts smoking, and the hole in the ground opens up. He plunges down the hole, then it closes. GOD is out of breath. It turns and walks to AMARI.

GOD

(pants)

Thank you. For your faith, your trust. You are ready.

God snaps it's fingers.

37

INT-HOSPITAL-NIGHT

37

AMARI's eyes roll in his sockets. They open. He squeezes RACHEL's hands. She quickly turns her head.

RACHEL

(extatic)

AMARI!!

RAF and ISOKE turn and run over to the bed. They hug and kiss AMARI, and cry. The doctor follows, and checks his heart monitor. AMARI struggles to get words out to RAF and ISOKE.

AMARI

I-I'm sorry. Mom. D-Dad. You guys sacrifice everything to make my life better, and I always-

RAF

Son, do not apologize.

ISOKE

You are the blessing of our lives.

The three embrace in as best of a hug as they can given AMARI's current state. He turns his head to RACHEL and smiles. She smiles back.

AMARI

Rach. I don't care what anyone thinks or says. I want to be with you.

He grabs her hand and she squeezes it, tears of joy roll down her face. ELLIE approaches the beds.

ELLIE

You're a part of the family, Amari.

He smiles at her. Across the room, TOM sobs.

TOM
(cries)
AMARI! AMARI THANK GOD! PLEASE,
PLEASE FORGIVE ME! YOU DESERVE SO
MUCH-

AMARI
(loudly)
Mr. Brown!

TOM
You're welcome at our house, any
day, any time!

AMARI
I love you Mr. Brown!

A knock on the door. A police OFFICER enters holding a folder. He approaches TOM's bed.

OFFICER
(questions)
Thomas Brown?

ELLIE walks over to the OFFICER.

ELLIE
Yes officer, that's him.

OFFICER
(to TOM)
Mr. Brown, we have blood test results that show your blood alcohol level was well above the legal limit to be driving. I'm going to need to have a word with you in private.

ELLIE
(panicked)
Officer!

TOM
(calm)
Ellie, it's okay. It's time for me to face the consequences for everything I've done.

TOM reaches his hand up to ELLIE. She leans down to his bed. He places his hand on her face.

TOM
 (whispers)
 I'm sorry Ellie. I don't have an answer for why. I was so stupid. I shouldn't have. But I love the kids. I love you. I'm going to change. I'll do whatever it takes, please don't give up on me.

ELLIE looks at him in disappointment.

ELLIE
 Sneakily drinking in our bathroom, then driving? Are you kidding me? You're an absolute moron.

TOM's face is blank. ELLIE's stare turns into a smile.

ELLIE
 But you're my absolute moron.

TOM smiles back, relieved.

OFFICER
 Ma'm, I'm going to need to ask you to step out of the room.

ELLIE walks back to RACHEL's bed, and the OFFICER closes the temporary wall. A female nurse enters RACHEL's room, with GABE and GEORGE's hands in hers. The boys run to ELLIE and embrace in a hug with ELLIE and RACHEL. ISOKE and RAF embrace in a hug with AMARI.

38 EXT-SUBURBAN NEIGHBORHOOD-INGLESIDE, TX-EARLY EVENING 38

"One Year Later"

The Brown's house is still well kept and landscaped, and a new 2018 Honda CR-V sits in their driveway. The Diaz's house is still small, but freshly painted and fixed up, and the yard is well kept and landscaped. The 1997 Ford Ranger still sits in their driveway.

39 INT-THE BROWN'S KITCHEN-EVENING 39

ISOKE and RAF sit at the table across from TOM. RACHEL and AMARI sit next to them. They hold hands under the table and look at each other. GABE and GEORGE sit across from RACHEL and AMARI, next to TOM. The table is filled with dishes of food. ELLIE approaches the table with a large platter of chicken and places it on the table.

(CONTINUED)

ELLIE
(exhuberant)
Dig in!

ELLIE sits next to TOM. Everyone puts chicken on their plate, and serves themselves sides. TOM and ELLIE converse with RAF and ISOKE, while the boys talk with RACHEL and AMARI. GABE looks down at his plate of chicken.

GABE
This looks so good, I could just
GOBBLE it all up!

GABE looks around to see if anyone laughs. Everyone looks confused.

GEORGE
(sassy)
Chickens don't gobble you IDIOT!

The table breaks out into laughter. With everyone distracted, TOM sneaks a kiss to ELLIE.

ELLIE
(surprised but happy)
Tom.

They both smile at each other. They return their attention to the table where the laughter subsides. Everyone digs into their plate and starts to eat, while they continue to talk.

FADE TO BLACK