

Bonafide

by

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ACT 1

FADE IN:

INT. JUBA INTERNATIONAL AIRPORT - SOUTH SUDAN - DAY

DR. THOMAS LYNCHBURG, 58, rushes through the airport.

EXT. KED'S VAN - SOUTH SUDAN - DAY

An old van putters down a road. Dirt sprays up behind it.

CUT TO:

INT. JUBA INTERNATIONAL AIRPORT - SOUTH SUDAN - DAY

Lynchburg waits for his bags on the conveyor.

CUT TO:

INT. KED'S VAN - SOUTH SUDAN - DAY

KEDIKILWE, 68, smiles in the sunlight. He taps the steering wheel like a drum.

CUT TO:

EXT. JUBA INTERNATIONAL AIRPORT - SOUTH SUDAN - DAY

Lynchburg stands against the wall. He corrects papers on top of his briefcase.

CUT TO:

EXT. JUBA INTERNATIONAL AIRPORT - SOUTH SUDAN - DAY

Ked pulls his van up to the front and gets out.

KED
(waving)
Doctor!

Lynchburg picks up his bags and rushes to Ked.

CUT TO:

EXT. KED'S VAN - SOUTH SUDAN - DAY

Ked helps Lynchburg load his belongings into the back.

CUT TO:

INT. KED'S VAN - SOUTH SUDAN - DAY

Ked drives down the dusty road.

KED
Good flight?

Lynchburg continues correcting papers.

LYNCHBURG
(not paying attention)
Yes, yes. Very good.

Ked nods.

KED
How long you stay?

LYNCHBURG
(still correcting)
Just a few days...then I've got to
get back to University.

Ked focusses on the road.

CUT TO:

EXT. ROAD - SOUTH SUDAN - DAY

A road block is set just outside of a small village.
Soldiers stand guard.

Ked's van approaches.

CUT TO:

INT. KED'S VAN - SOUTH SUDAN - DAY

Ked approaches the road block.

KED
Hold!

He gets very close but drives right through. The van breaks
through the wood road block.

LYNCHBURG
Jesus man, do you want to get shot?

Ked smiles.

CUT TO:

EXT. ROAD - SOUTH SUDAN - DAY

The soldiers fire off a few rounds at the van.

CUT TO:

INT. KED'S VAN - SOUTH SUDAN - DAY

Bullets ping off the rear of the van.

Lynchburg glares at Ked.

CUT TO:

EXT. ROAD - SOUTH SUDAN - DAY

The soldiers yell. Adult and child soldiers run towards the small village.

CUT TO:

EXT. MEDICAL FACILITY - SOUTH SUDAN - DAY

The van approaches a small medical facility.

CUT TO:

INT. KED'S VAN - SOUTH SUDAN - DAY

Lynchburg puts away his papers.

LYNCHBURG
All in one piece, huh?

Ked smiles.

KED
Yes, doctor.

CUT TO:

EXT. KED'S VAN - SOUTH SUDAN - DAY

Lynchburg exits.

LYNCHBURG
Thanks for the ride ol' chap,
always a pleasure.

Lynchburg shakes his hand then goes to grab his bags.

CUT TO:

INT. HOUSING TENT - SOUTH SUDAN - DAY

Lynchburg sets down his bags.

CUT TO:

INT. HOUSING TENT - SOUTH SUDAN - DAY

Lynchburg changes into his medical clothes.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

Lynchburg preps. For surgery.

CUT TO:

INT. VILLAGE SHACK - SOUTH SUDAN - DAY

SOLDIERS YELL. A worried mother holds her child, ZULU, 12. GUN SHOTS echo outside.

CUT TO:

EXT. VILLAGE CENTER - SOUTH SUDAN - DAY

A WARLORD with his army of adult and child soldiers wreak havoc as they raid the village.

CUT TO:

INT. VILLAGE SHACK - SOUTH SUDAN - DAY

Bullets begin to rip through the shack. One bullet strikes the woman and she falls to the dirt ground. Zulu shakes her and begins to cry.

Two children around his age enter the shack with AK47's. Zulu tries to run but they capture him.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

Lynchburg begins his procedure.

ASSISTANT (O.S.)

Go ahead.

CUT TO:

EXT. VILLAGE CENTER - SOUTH SUDAN - DAY

The two children with AK47's hold Zulu as he tries to break free. They lead him to the warlord.

Fear casts over Zulu's face.

CUT TO:

EXT. VILLAGE CENTER - SOUTH SUDAN - DAY

EXTREME CLOSE UP.

The warlord grins with pleasure.

FADE TO BLACK

BLACK SCREEN

Alarm clock buzzes.

CUT TO:

SEATTLE, WA.

INT. AJ'S APT. BEDROOM - MORNING

AJ KEROUAC, 22, shuts off his alarm.

CUT TO:

INT. AJ'S APT. HALLWAY - MORNING

AJ peers into his roommate's room. He is snoring in bed.

CUT TO:

INT. AJ'S APT. BATHROOM - MORNING

AJ showers.

CUT TO:

INT. AJ'S APT. HALLWAY - MORNING

AJ peers at his roommate again.

AJ
(whispering)
Bobby...

He is unresponsive.

AJ
Bobby...

Still nothing.

AJ
Bobby!

BOBBY BUCHANAN, 22, (Boston Bobby) awakes.

AJ
(hurrying him up)
Let's go, let's go.

Bobby gets out of bed.

CUT TO:

INT. AJ'S APT. KITCHEN - MORNING

AJ eats a granola bar while he waits for Bobby.

CUT TO:

INT. AJ'S APT. KITCHEN - MORNING

Bobby enters.

AJ stands and they both exit.

CUT TO:

EXT. MONTLAKE BRIDGE - MORNING SUNRISE
RISING OVERHEAD SHOT.

A car drives quickly over the bridge.

CUT TO:

INT. CENTRAL PLAZA PARKING GARAGE - MORNING

The car's tires squeal as it drives over the slick concrete.

JUMP CUT TO:

INT. CENTRAL PLAZA PARKING GARAGE - MORNING

Bobby and AJ step out, throw their backpacks on and walk towards the buildings.

JUMP CUT TO:

EXT. JOHNSON HALL - MORNING

Bobby and AJ walk towards Johnson Hall.

The door closes behind them.

CUT TO:

INT. JOHNSON HALL HALLWAY - MORNING

Bobby and AJ continue walking.

BOBBY

Dude I'm just sayin', if you could think of a better ass than Jen Selter's I better be the first one you call.

AJ

Obviously. You're the only one that cares enough.

CUT TO:

INT. JOHNSON HALL LECTURE ROOM - MORNING

BOBBY

But her ass though.

AJ

Yeah...there are plenty out there.

BOBBY

But hers is like...like the holy grail of ass.

AJ

You might be addicted to social media.

BOBBY

Fuck you.

Bobby and AJ approach a row where their friend MILES TAYLOR (African American), 22, is sitting by himself.

BOBBY

What's up quaf boy?

Miles doesn't speak, but daps up his friends.

AJ

You alright man?

MILES

Yeah, I was up late last night.

BOBBY

Gotta stop that late night sex cam mingling bruh.

MILES

(laughing)

Stop playin', I know you was up all last night touchin' that lil' Boston dick of yours to Jen Selter.

AJ daps up Miles and laughs.

AJ

See I'm not the only one who notices.

BOBBY

Fuck yourself.

CROSS CUT:

INT. JOHNSON HALL LECTURE - MORNING

NATALIE CARR, 22 (Caucasian), and BRIANNA CASTILLO, 22, (Hispanic), sit down a few rows in front.

CROSS CUT:

INT. JOHNSON HALL LECTURE - MORNING

Bobby hits AJ's arm.

BOBBY

Look.

He is in awe.

BOBBY

I would drag my balls through a mile of broken glass just to hear her fart through a walky-talky.

CROSS CUT:

INT. JOHNSON HALL LECTURE - MORNING

CLOSE UP.

Slow motion of Brianna's butt jiggling.

CUT TO:

INT. JOHNSON HALL LECTURE - MORNING

Miles laugh.

MILES

My nigga, Latina girls don't like white boys from Boston.

AJ

That is a fact.

CROSS CUT:

INT. JOHNSON HALL LECTURE - MORNING

Dr. Lynchburg enters the lecture with a leather briefcase in-hand. He places the briefcase on his desk and fumbles through papers.

He turns on his computer and connects it to the projector.

LYNCHBURG

Very well, let's get started.

Lynchburg flips to the first slide of his powerpoint.

LYNCHBURG

(cont'd)

As we all know from recent media coverage, the Ebola virus has been a detrimental factor in underprivileged countries of Africa. This isn't a recent discovery, but it's recent outbreaks have attracted much media attention.

CROSS CUT:

INT. JOHNSON HALL LECTURE - MORNING

AJ looks down the aisle towards his friends.

MILES
So, what's on for tonight?

AJ shrugs.

BOBBY
Mike is having a party.

MILES
Who the fuck is Mike?

AJ
Isn't it Mike--

BOBBY
Mike Hunt hurts AJ!

Students from all directions glare at Bobby.

CROSS CUT:

INT. JOHNSON HALL LECTURE - MORNING

Lynchburg turns to the next slide.

LYNCHBURG
(cont'd)
First recognized in Sudan 1976, the Ebola virus first took the life of a village school teacher. His subsequent death near the Ebola river led to the naming of the disease. Now, I'm not a professor of History, but it's important to know the context things like this...

Lynchburg flips to a slide of a microscopic picture of the virus.

LYNCHBURG
This worm-like structure is the virus itself. It's RNA genomes...

CROSS CUT:

INT. JOHNSON HALL LECTURE - MORNING

Bobby sits up.

BOBBY
Blackout squad's coming in hot tonight.

CUT TO:

INT. JOHNSON HALL LECTURE - MORNING

Class is dismissed. Everyone exits the lecture except for AJ.

He approaches Lynchburg.

AJ
Dr. Lynchburg?

Lynchburg scrambles with his papers.

LYNCHBURG
Yes?

AJ
Are you free to meet with me next
Wednesday?

Lynchburg pauses. He taps his finger against his lip.

LYNCHBURG
I believe so. I'll be in Africa
until Monday. Should be fine. I'll
let you know.

Lynchburg gathers his things and leaves.

AJ
Oh, ok.

AJ exits as well.

CUT TO:

INT. JOHNSON HALL HALLWAY - MORNING

AJ walks with Miles and Bobby.

BOBBY
But why wouldn't you come though?

AJ
I don't know, it's not my scene.

MILES
Don't be soft bruh.

AJ pauses.

AJ
Maybe I'll make an appearance.

BOBBY
You say it every time. Don't be a
pussy.

AJ shoves Bobby and walks away.

BOBBY
(mocking)
I love you buttercup!

AJ flips off Bobby over his shoulder.

CUT TO:

EXT. ROAD - SOUTH SUDAN - DAY

A caravan of trucks on a dirt road.

CUT TO:

EXT. PICKUP TRUCK BED - SOUTH SUDAN - DAY

Zulu huddles with other captured children. He is crying. A soldier sees Zulu crying and yells. Zulu continues to cry and the soldier hits him with the butt of his gun.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - DAY

The caravan pulls into the warlord's camp.

CUT TO:

EXT. PICKUP TRUCK BED - SOUTH SUDAN - LATE AFTERNOON

Zulu is unconscious. The soldier who hit him now shakes him awake. He is startled when he comes to.

The warlord comes over to view his new possessions. He grins menacingly. He yells to other soldiers and they take the captured children into a tent.

CUT TO:

INT. WARLORD CAMP TENT - SOUTH SUDAN - LATE AFTERNOON

The children are thrown into the tent and the soldiers begin beating them.

CUT TO:

EXT. WARLORD CAMP TENT - SOUTH SUDAN - LATE AFTERNOON

Sounds of the children being beaten echo in the camp.

CLOSE UP.

The sun is a giant haze of yellow and orange.

CUT TO:

INT. SUZALLO LIBRARY - DAY

Bobby and AJ sit at a table studying.

BOBBY

I'm done with this shit.

AJ

With what?

BOBBY

School! We have two weeks
left...fuck this. I've got two more
years for PA school and I can't
take it anymore!

People around the library stare at the spectacle emerging.

AJ

(holding up hands to show
off bobby)

Intelligence at its finest.

Miles sits down with his friends.

MILES

(whispering)

What's up guys?

BOBBY

(loud)

Why are you whispering?

CROSS CUT:

INT. SUZALLO LIBRARY - DAY

A RANDOM STUDENT diagonal becomes annoyed by Bobby's
loudness.

RANDOM STUDENT

Shhhh! This is the library!

CROSS CUT:

INT. SUZALLO LIBRARY - DAY

BOBBY

No shit!

Bobby turns back to his friends.

BOBBY

(cont'd)

Fuckin' nerd.

CROSS CUT:

INT. SUZALLO LIBRARY - DAY

The random student is stunned, and quickly gets up to leave.

CROSS CUT:

INT. SUZALLO LIBRARY - DAY

AJ
That escalated quickly.

CROSS CUT:

INT. SUZALLO LIBRARY - DAY

A librarian rushes up the aisle with the random student towards their table.

CROSS CUT:

INT. SUZALLO LIBRARY - DAY

AJ notices the stampede. He gathers his things and darts the other way.

BOBBY
What the fuck's your problem?

MILES
You're my problem.

Bobby turns and sees what is approaching.

BOBBY
Later bruh.

He sprints after AJ.

CUT TO:

INT. SUZALLO LIBRARY - DAY

Miles is oblivious to the situation.

MILES
(to himself)
I work better alone anyway.

Miles puts on headphones and starts his work.

The librarian taps on his shoulder. The random student stands by her side.

LIBRARIAN
Excuse me.

Miles doesn't acknowledge.

MILES
Fuck off Bobby.

LIBRARIAN
Excuse me!

Miles turns.

MILES

Oh shit.

LIBRARIAN

Oh shit is right. Do you know what a disturbance you've caused? Finals are next week for heaven's sake.

MILES

Yes, I know...I...I'm sorry.

LIBRARIAN

You can leave now, thanks.

The random student stands behind the librarian smirking.

Miles gets up and elbows the student as he walks away.

CUT TO:

EXT. SUZALLO LIBRARY - DAY

Bobby and AJ sit talking on a bench outside of the library.

CUT TO:

EXT. SUZALLO LIBRARY - DAY

Miles approaches.

MILES

Fuck you guys.

Miles continues walking.

AJ follows after him. Bobby lags behind and slowly catches up.

BOBBY

(smirking)

How'd that go?

MILES

Fuck you.

BOBBY

Come on man, we just had a little fun with ya.

Miles is silent.

BOBBY

(cont'd)

I'm not gonna be like 'we out this bitch'.

MILES

Whatever, it's the library. Fuck them.

CROSS CUT:

EXT. SUZALLO LIBRARY - DAY

Natalie and Bri stand talking against the wall.

CROSS CUT:

EXT. SUZALLO LIBRARY - DAY

Bobby gives a halting signal to his friends. He takes a deep breath and leads the group over to the girls.

BOBBY

Well look who it is.

BRI

Hello Bobby.

BOBBY

(mocking)

Hello Brianna.

Bobby reaches out and attempts to kiss her hand.

BRI

Don't even think about it.

BOBBY

What? A guy can't say 'hi' to pretty girls anymore?

BRI

Oh feel free to say hi, but don't touch me.

Bri rolls her eyes. She smiles and looks at Miles.

BRI

How are you Miles?

MILES

Oh, I'm doin' mighty fine on this wonderful day.

BRI

Pff. Here we go.

NATALIE

So...are you guys going to Mike's party tonight?

AJ

I think we might be going there.

NATALIE

(flirting)

Stalkin' me huh?

AJ
(awkward)
Nope, not me.

CUT TO:

EXT. SUZALLO LIBRARY - DAY

Bobby dramatically throws himself against the wall.

BOBBY
Oh what will I ever do without the
love of this woman?

BRI
Fuck off Bobby.

The bricks scrape at his face.

BOBBY
What are you doing tonight?

BRI
Probably going to Mike's party.

BOBBY
With--

BRI
With Natalie....

Bobby smacks the wall with his hand, as if it's the only way to release his face from it. He then stands like a teapot against the wall.

BRI
You're too much to handle.

BOBBY
Yeah you couldn't handle this.

BRI
Suck my dick.

BOBBY
Present it. I want a taste of that
recipe.

Miles tries to hide his laugh.

NATALIE
Don't be pathetic Bobby.

The two girls look at each other.

NATALIE
Wanna go?

BRI

Yeah.

NATALIE

We'll see you guys later at the party?

The girls walks away.

BOBBY

(funny voice)

Brick squad.

CUT TO:

EXT. SUZALLO LIBRARY - DAY

The boys walk away from the building.

MILES

You better hope I don't steal yo girl tonight Bobby.

BOBBY

(mocking)

She ain't my girl, you know yo momma's always number one.

MILES

I know you not talkin' about my momma. You better not be talkin' 'bout my momma right now.

BOBBY

Sounds like it, doesn't it dick bag.

AJ puts his arm around Miles.

AJ

Come on Miles, we both know Bobby doesn't have a shot with anything but his hand.

Miles puts his arm around AJ.

MILES

I like the way you think.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

Zulu lays awake. His eyes glisten in the low light. Tears shine on his cheeks.

Soldier's voices mumble outside of the tent.

CUT TO:

EXT. TENT - SOUTH SUDAN - NIGHT

A group of soldiers talk in the moonlight.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

Zulu stands and creeps to the edge of the tent. He looks for an escape route. As he tries to make a run for it a soldier grabs his arm and yanks him back into the tent. It is the warlord.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

Zulu awakes. He is tied to the tent's pole by a rope. He tugs at it, then slumps disappointed when it won't budge.

The warlord kneels next to him. He puts his hand on Zulu's shoulder and smiles.

CUT TO:

EXT. TENT - SOUTH SUDAN - NIGHT

Zulu's screams echo outside of the tent. Soldiers turn to see where the noise is coming from and then go back to their business.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

Zulu lays on the ground sweating, still tied to the pole. He stares at the roof of the tent.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

POV.

Zulu continues to stare at the roof. The dark sheet of the tent turns into the stars of the night. He fades into a trip sensation and the stars begin to swirl.

CUT TO:

INT. TENT - SOUTH SUDAN - MORNING

Zulu lays in the same position asleep. Soldiers rush into the tent and wake up all of the children.

They are rush out of the tent.

CUT TO:

EXT. TENT - SOUTH SUDAN - MORNING

Zulu appears from the tent. He pauses for a moment.

CUT TO:

EXT. TENT - SOUTH SUDAN - MORNING

POV.

Zulu watches soldiers of his own age being trained with AK47's.

CUT TO:

EXT. TENT - SOUTH SUDAN - MORNING

A soldier pushes Zulu out of the tent harshly with the butt of his gun. Zulu stumbles and then catches his balance.

A soldier yells at the captured children and they are led to an area for training. Another soldier walks around with a whip, cracking it on the ground.

Another soldier shoots into the sky. All of the captured children drop to the ground. The soldier with the whip begins cracking the fallen children.

CUT TO:

INT. SOLSTICE CAFE - DAY

Bobby, Miles and AJ sit at a booth. They are all eating.

CUT TO:

INT. SOLSTICE CAFE - DAY

CHRIS WILSON, 22 (African American), and SAM LARSON, 22 (Caucasian), walk into the cafe. They look around for their friends and walk over.

Bobby spills on himself.

SAM

Nice job spazz.

Sam wears flowing pants with interesting designs on them.

BOBBY

Thanks mom, cool pants.

Sam flips him off.

AJ hugs Sam.

AJ

Haven't seen you in a while.

Sam and Chris sit down.

SAM

Yeah, I know. I don't like not
seeing you.

Sam and AJ look at each other for a moment.

CHRIS

So...you guys going out tonight?

BOBBY

Yeah, some house party...they don't
like your kind there tho.

Sam hits Bobby on the arm.

BOBBY

Ow, fucker.

Chris doesn't acknowledge Bobby.

CHRIS

You guys wanna pregame at our
apartment tonight?

BOBBY

(looking at his non
existent watch)

Yeah, let me check my schedule.

SAM

(concerning tone)

On your watch? Bobby, you really
shouldn't do drugs you're already
so dumb.

Chris turns to Bobby.

CHRIS

Is that ciabatta bread?

BOBBY

No, it's cha-fuck-ya-cunt.

AJ nearly chokes on his food.

He gets himself together and turns to Sam.

AJ

Did you hear back about that job
yet?

SAM

Yeah...

AJ

And...?

SAM

I got it!

AJ

That's great Sam, congratulations.

MILES

Yeah that's awesome, congrats.

SAM

Aw thanks guys.

Bobby looks confused.

BOBBY

What the fuck are you guys talking about? I thought you worked the gloryhole downtown.

SAM

(sarcastic)

Good one. When do you go on tour? I heard comedy fest was next week.

Bobby giggles by himself. He then notices no one else is laughing.

BOBBY

(putting his head down)

Oh.

CUT TO:

EXT. SOLSTICE CAFE - DAY

The group leaves the cafe and give their goodbyes. They get in their cars and drive away.

CUT TO:

INT. AJ'S APT. KITCHEN - NIGHT

AJ stands by the counter.

CLOSE UP.

His phone rings.

AJ

Hello?

BOBBY

Yo, I'm going to do hoodrat shit with Miles.

AJ

Okay? And why did you need to tell me?

BOBBY

Just thought I'd let you know
mother fucker. I'll see you later.

AJ hangs up the phone.

He looks like he forgot what he needed to do. Right as he figures it out his phone rings again.

AJ

(to himself)

Again?

He answers without looking at the name. It's his mom, MARY KEROUAC, 53.

AJ

What now?

MARY

(loud)

Hi honey!

AJ

(pulls phone away from
head from the deafening
sound)

Oh hey mom, how are you?

MARY

Great! How are you?

AJ

I'm doing well thanks. Just
preparing for finals week.

MARY

You're gonna do great honey! You're
such a hard little worker. So your
father and I just went to the
store, and you are never going to
believe what happened...

AJ sets his phone down.

MARY

So we were walking through one of
the isles...

He leaves the room.

CUT TO:

INT. AJ'S APT. KITCHEN - NIGHT

Close up.

The phone sits on the counter. The hallway is in the background.

AJ returns and picks up the phone again. His mom is still talking.

AJ

Mhm.

MARY

AJ, are you even listening?

AJ

Yeah, I'm just cleaning up the apartment a little.

MARY

Oh, ok. Anyway...

AJ walks down the hall.

CUT TO:

INT. AJ'S APT. BEDROOM - NIGHT

AJ sets his phone down on the bed and turns on the TV.

He flips through channels until he finds something he likes. He sits on the bed and picks up the phone again.

MARY

Isn't that funny?!?

AJ

Yeah mom...hilarious.

MARY

Well I guess you don't have much of a sense for humor grumpy pants.

AJ

I do, I'm just a little tired for stories right now.

MARY

I'll leave you alone then, you seem to be in one of those moods. Call me on Sunday. I love you.

AJ

Alright, love you too mom. Bye.

He drops his phone on the bed and lays back.

CUT TO:

INT. AJ'S APT. BEDROOM - NIGHT

AJ is asleep with his clothes on. He is drooling.

His phone vibrates off of his chest and falls to the floor.

AJ
(startled)
Shit.

He picks up the phone.

AJ
Hello?

BOBBY
What the fuck have you been doing
for the past hour man? I've been
calling you!

AJ
I passed out, sorry.

BOBBY
We've been waiting for you! Miles'
bitch ass is driving us to Chris'.
Be there in five.

AJ scrambles around his room to get ready.

JUMP CUT TO:

INT. AJ'S APT. BATHROOM - NIGHT

AJ brushes his teeth.

JUMP CUT TO:

INT. AJ'S APT. BATHROOM - NIGHT

AJ washes his face.

JUMP CUT TO:

INT. AJ'S APT. BATHROOM - NIGHT

AJ throws on some deodorant. The deodorant stick is broken
and he throws it over his shoulder when he's done.

CUT TO:

INT. AJ'S APT. BEDROOM - NIGHT

AJ's phone rings. He rummages through his drawers to find
cologne. He sprays a couple times. A horn whales from
outside.

AJ
(to himself)
That wasn't five minutes!

He seems to be having a small panic attack. Then he grabs
his wallet and keys, and sprints out the door.

CUT TO:

EXT. AJ'S APT. - NIGHT

Miles' car sits in front of the building blaring music. AJ jogs up and gets in. The car pulls away.

CUT TO:

INT. MILES' CAR - NIGHT

Miles drives with Bobby in the passenger seat. AJ is in the back.

BOBBY

Blackout or get the fuck out!

AJ

You drinking tonight Miles?

MILES

You serious? I'm only drivin'
there.

AJ

Just making sure. I don't want to
die tonight.

The car speeds off into the night.

CUT TO:

EXT. CHRIS' APT. - NIGHT

The three run up to the apartment door.

Bobby and Miles aggressively knock and ring the doorbell.

AJ

Chill the out guys.

BOBBY

Don't be such a pussy.

An old man leans out of a third story window.

OLD MAN

Hey I'm trying to sleep you cunt
hairs!

They look up.

Bobby attempts to say something but is still in shock from the old man's comment.

AJ looks up at the old man.

AJ

Sorry sir, we'll keep it down.

OLD MAN
At least one of you has some sense.

The old man returns to his apartment.

He slams the window shut.

The door opens quickly. Sam appears with drink in hand, heavily intoxicated.

SAM
Finally you guys made it! Come on in.

BOBBY
Same pants? What a fashion crisis.

SAM
Fuck off Bobby.

Sam turns and almost falls over.

BOBBY
If you didn't have those pants maybe you wouldn't fall

Sam flips off Bobby.

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

Chris sits on the couch watching TV.

BOBBY
Let's get fucked up!

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

Bobby and Miles chug liqour.

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

A beer pong game is played between Bobby, Miles, Sam and AJ.

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

Sam dances around.

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

Bobby mocks Chris.

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

Bobby pulls Miles aside.

BOBBY

You wanna go skiing?

MILES

Shall we?

BOBBY

We shall.

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

Miles and AJ play NHL on XBOX.

AJ

Canadiens suck ass.

AJ's player gets laid out.

AJ

(cont'd)

Come on Seabass!

CHRIS

It's Subban...P.K. Subban. He's like the only black player in the NHL.

AJ

What are you a black rights activist now?

Chris pauses the game and glares at AJ.

CHRIS

No.

CROSS CUT:

INT. CHRIS' APT. BATHROOM - NIGHT

Bobby cuts lines of coke on the edge of the sink.

BOBBY

You ready brotha man?

MILES

As always.

BOBBY
(handing him a rolled up
bill)
Do the honors?

Miles takes the rolled up bill.

EXTREME CLOSE UP.

View from the underside of the bill. Miles snorts and rubs his nose.

MILES
Ah that's good.

Bobby grins.

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

Bobby and Miles exit the bathroom and start dancing.

SAM
Ow ow!

Miles smirks.

Miles stumbles to the couch.

MILES
Can we get the fuck out of here now?

SAM
What's the rush?

MILES
It's already 10:30...

SAM
I'm way too drunk for 10 o' clock.

MILES
AJ you good to drive?

AJ
I'm good man, haven't had a sip.

BOBBY
Let's get the fuck outta here then!

Bobby mocks Chris as he watches TV.

MILES
Bobby!

BOBBY
What?

MILES

Let's go!

BOBBY

Turnt the fuck up!

AJ points to Sam and Chris.

Bobby, Miles and AJ exit.

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

Chris looks at Sam.

CHRIS

You gonna be alright tonight babe?

Sam dances around the apartment aimlessly.

SAM

I'll be okay don't worry.

CUT TO:

INT. MILES' CAR - NIGHT

Bobby pulls out a joint.

BOBBY

Anyone down to get stony?

MILES

I was hoping you'd ask, I was dying
in there with Chris. Weird ass
nigga.

Bobby lights the joint and takes a hit. He passes it to AJ.

AJ

I'm good.

BOBBY

Gay.

Bobby passes it to Miles. He takes a hit and coughs.

MILES

Jesus. Whatever happens tonight,
let's make it memorable.

BOBBY

Let's make a fuckin' baby!

MILES

The fuck? You go for it. That'll
ruin your life real quick.

Miles takes a hit from the joint.

MILES

(cont'd)

I mean, I guess it's not a bad thing. You just have to deal with crying and diapers and shit...

Miles takes more hits.

BOBBY

Woah woah, chill out hot nigga.
Puff puff pass damn.

AJ stares at the road ahead.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

AJ pulls the car up to the house party.

CUT TO:

INT. MILES' CAR - NIGHT

BOBBY

Shits about to be poppin' off.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

AIRBORNE SHOT.

Over the house to show the extent of the party.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

The front door opens.

JUMP CUT TO:

INT. MIKE'S HOUSE - NIGHT

FOLLOWING SHOT.

Bobby walks through the party and daps up people that he knows.

JUMP CUT TO:

INT. MIKE'S HOUSE - NIGHT

MEDIUM SHOT.

College kids dance around in the backyard of the house.

CUT TO:

INT. MIKE'S HOUSE - NIGHT

BOBBY
Turn the fuck up!

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

Bobby and Miles dance around in the crowd. AJ follows behind.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

Natalie and Bri dance with each other. Natalie dances up on AJ and Bri dances with Miles.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

Bobby looks around and realizes he's all alone.

BOBBY
Fuck.

He turns to a random girl.

BOBBY
What's up baby girl?

She gives him a dirty look and turns away. He turns to another girl.

BOBBY
Damn girl you got that fat ass though.

She gives a dirty look too and walks away.

BOBBY
Okay, do that thang I taught you.

He walks towards the house, discouraged.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

Bobby walks up to the DJ. Runs into something and the music stops.

DJ
What the fuck dude?

Everyone stops and looks at Bobby. He doesn't realize everyone's watching.

BOBBY
Fuck yo ass nigga.

He grabs a microphone.

BOBBY
(cont'd)
Everybody turn the fuck up!

The crowd goes wild.

Girls crowd up around Bobby and start dancing.

BOBBY
(on microphone)
Let's make a baby!

CROSS CUT:

EXT. MIKE'S HOUSE - NIGHT

Sam runs to AJ with Chris.

They all turn back into the pit and start dancing.

CROSS CUT:

EXT. MIKE'S HOUSE - NIGHT

Bobby continues to DJ and dance along to the music.

CROSS CUT:

EXT. MIKE'S HOUSE - NIGHT

Natalie leads AJ towards the house.

Sam hits AJ on the arm.

SAM
(smiling)
Have fun.

AJ's drunken facial expression.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

Bri leads Miles into the house.

CUT TO:

INT. MIKE'S HOUSE - NIGHT

Natalie and AJ find an open room.

CROSS CUT:

INT. CLOSET. MIKE'S HOUSE - NIGHT

Miles and Bri bump around in a closet.

MILES

Shit.

She starts to go down on him standing up.

MILES

(in pleasure)

Oh damn.

CROSS CUT:

EXT. MIKE'S HOUSE - NIGHT

Bobby continues changing songs but starts explaining how to dance to each song. Surrounding people laugh and dance.

CROSS CUT:

INT. BEDROOM. MIKE'S HOUSE - NIGHT

AJ and Natalie kiss on the bed. Natalie rips off AJ's clothes and her own. She pushes him back and starts to go down.

CROSS CUT:

EXT. MIKE'S HOUSE - NIGHT

A girl walks past Bobby to go inside.

BOBBY

Keep that ass tight mah.

She continues to walk away.

BOBBY

I guess I'll go fuck myself then.

CUT TO:

INT. LIVING ROOM. MIKE'S HOUSE - NIGHT

AJ stumbles into the main room of the house and sits down on a couch.

He begins to fall asleep.

CUT TO:

INT. LIVING ROOM. MIKE'S HOUSE - NIGHT

Miles enters the main room with Bri.

MILES
Wake up fuck boy!

He slaps AJ on the face.

BRI
I'm gonna go find Natalie.

She walks away.

Miles sits down.

MILES
Nigga, I'm fucked up right now.

He looks around.

MILES
(cont'd)
We need more drunk. Where's Bobby?

Miles searches for booze.

CUT TO:

INT. LIVING ROOM. MIKE'S HOUSE - NIGHT

Bobby stumbles into the main room.

BOBBY
Where have you guys been?! I've
been running this bitch!

MILES
You're sweaty as fuck bruh.

BOBBY
(at Miles)
Fuck off.
(at AJ)
Tell me you fucked her.

AJ shrugs in embarrassment.

MILES
I got--

BOBBY
No one cares prictor.

Miles grabs a bottle of liqour.

MILES
Fuck you. Drink this.

Bobby takes a sip out of the bottle.

BOBBY
That was the game changer.

Bobby hands the bottle to AJ.

BOBBY
Get after it.

AJ takes a massive gulp out of it.

Bobby and Miles go nuts.

BOBBY
Kids a fuckin' champ!

CUT TO:

INT. LIVING ROOM. MIKE'S HOUSE - NIGHT

MIKE, 22, approaches the three.

MIKE
You guys think you can take shit from my house? Hey Tony, come over here. These assholes are stealing shit.

TONY, 22, walks over.

TONY
What the fuck? You pussies can't be stealing shit.

BOBBY
Pussy? You're a fuckin' cum dumpster.

AJ
I think twat farmer suits him better. And plus, you left a bottle out at a house party what did you expect to happen?

Bobby and Miles look at each other.

BOBBY
He's there man, he's gonna go off tonight I know it!

Miles smiles.

MIKE
Who gives a shit? This is my party.

BOBBY
Alright, well first of all you can both walk outside real quick and fist-fuck each other. And second, I don't care that it's your party.

Mike grabs the bottle. He takes a small sip and cringes.

BOBBY
Can you believe this clown?

Miles comes out of nowhere and smashes a bottle on Tony's head.

BOBBY
(excited)
Let's go! Talk shit get hit fuck
boy ass nigga!

Mike gets ready to fight.

MILES
Boutta fuck ya bitch.

CROSS CUT:

INT. MIKE'S HOUSE - NIGHT

BRI
Cops!

CROSS CUT:

INT. MIKE'S HOUSE - NIGHT

Everyone begins to scramble for exits.

MIKE
Fuck man! I can't have this shit
right now.

CUT TO:

INT. MIKE'S HOUSE - NIGHT

Police car lights flash through the window.

Everyone runs out the back door.

CUT TO:

INT. MIKE'S HOUSE - NIGHT

AJ stumbles around for a second and runs out, almost slipping.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

Miles, Natalie and Bri run across neighboring backyards.

Bobby is behind the group stumbling.

BOBBY
Wait up, I can barely walk.

MILES
Hurry up you dumb fuck.

Bobby reaches into his pocket and does a bump of coke off of his finger.

He reacts like popeye.

BOBBY
Now I'm good!

He falls over a shrub in one of the neighboring houses. He gets up and chases after his friends.

CUT TO:

EXT. NEIGHBORING HOUSE YARD - NIGHT

Bobby finally catches up to the rest of the group.

The group is sitting under the tree while Bobby stands with his hands on his knees.

BOBBY
I can't drive.

MILES
No shit sherlock.

Bobby collapses on the ground.

MILES
(cont'd)
Where's AJ?

NATALIE
I thought he was right behind us?

BOBBY
He took a record slug outta that bottle man. He's blacked the fuck out right now.

Bobby rolls around on the ground.

BOBBY
(joking)
I'm havin' a baby!

MILES
Who gives a fuck! We need to find AJ.

People yell in the background.

MILES
Oh shit. Someones coming.

They hide behind some shrubs.

CROSS CUT:

EXT. NEIGHBORING YARD - NIGHT

A female cop runs after a kid about 20 yards behind him.
They don't notice the group under the tree.

FEMALE COP
(calling to other cop)
Frank he's over here!

GOON
(squealing noise)
Squeal piggy piggy.

They disappear.

CROSS CUT:

EXT. NEIGHBORING YARD - NIGHT

Bobby bursts into laughter.

BOBBY
(laughing)
Holy shit!

MILES
Shut the fuck up Bobby, if we get arrested I'm gonna beat the shit out of you.

CROSS CUT:

EXT. NEIGHBORING YARD - NIGHT

A fat cop runs after, far behind.

CROSS CUT:

EXT. NEIGHBORING YARD - NIGHT

Bobby grips his stomach from the pain of laughter.

BOBBY
Look at the fatty!

MILES
(hits Bobby)
Shut up!

Miles turns to the group.

MILES
(cont'd)
Let's get the fuck outta here.

BOBBY
Fatty.

CUT TO:

INT. CHRIS' CAR - NIGHT

Chris drives as Sam slurs her words and says funny things that don't make any sense.

CHRIS
(smiling)
I love you.

The two look at each other and smile. Sam is about to say she loves him back. For an instant she is illuminated by oncoming headlights.

FADE TO BLACK

ACT 2

EXT. WARLORD CAMP SOUTH SUDAN - DAY

CLOSE UP.

Zulu is dressed in militia clothing. He holds an AK47. The expression on his face is no longer of innocence.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - DAY

The warlord yells at his troops.

The troops begin to pile into the cars. Some shoot their guns in the air.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - DAY

Zulu piles into a pickup truck with other child soldiers.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - DAY

The trucks form a caravan and leave the camp.

CUT TO:

EXT. PICKUP TRUCK BED - SOUTH SUDAN - DAY

Zulu's facial expression is the same. He looks out of the truck and grips his gun tightly.

CUT TO:

EXT. VILLAGE - SOUTH SUDAN - DAY

The warlord's caravan pulls into a small village. Soldiers yell and shoot their guns into the air while running towards the village. Zulu is among them.

CUT TO:

INT. SHACK - SOUTH SUDAN - DAY

Zulu enters a shack similar to the one he was raised in. A child around his age is huddled under random junk.

Pause.

Zulu looks at the child and puts his gun towards him. He puts his finger over his mouth to tell the child to be quiet.

RUNNING FOOTSTEPS of soldiers running by.

Zulu looks at the child a second longer and leaves him.

CUT TO:

EXT. VILLAGE - SOUTH SUDAN - DAY

Zulu runs to where the other soldiers are going.

In the center of the village people are held down. Some are beaten and already bloody.

The warlord yells to his soldiers with the order to kill. No prisoners.

CUT TO:

EXT. VILLAGE - SOUTH SUDAN - DAY

Zulu's facial expression is emotionless as people are slaughtered before his eyes.

FADE TO BLACK

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER - MORNING

AJ awakes, still drunk. He is very confused. He lifts his arm with the I.V. in it.

AJ

What?

AJ turns to see his parents MARY and JIM KEROUAC, 55, looking at him from their chairs.

JIM

What the fuck is right buddy.

AJ lays back on the bed and closes his eyes.

CUT TO:

INT. CHRIS' APT. LIVING ROOM - NIGHT

Pregame party at Chris'.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

People dance to loud music.

CUT TO:

INT. MIKE'S HOUSE - NIGHT

Cops come into the house, breaking up the party.

CUT TO:

EXT. MIKE'S HOUSE - NIGHT

POV.

Someone slowly walks up to AJ. Only their feet and lower legs are visible.

FADE TO BLACK

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER ROOM - MORNING

AJ remains in the hospital bed. Two nurses discuss over paperwork.

A nurse walks over to AJ's parents.

NURSE

We're going to have to remove his catheter now. Would you mind waiting outside? It should only take a second.

JIM

Okay.

He turns to his wife.

JIM

(cont'd)

Let's go.

Parents exit.

CUT TO:

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER ROOM - MORNING

The nurse is attractive, and begins to feel for the catheter. AJ achieves a massive erection.

NURSE

My god.

AJ

I'm sorry.

The nurse rolls her eyes, and removes the catheter.

AJ

Fuck!!!

The nurse exits.

AJ sits back and closes his eyes.

CUT TO:

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER HALLWAY - MORNING

AJ exits the room fully dressed. His parents wait for him in the hallway.

They stand, hovering over a piece of paper. His father is visibly angry, while his mother holds back tears.

JIM

(handing AJ the paper)

I'll spare you the embarrassment.

They walk away.

CUT TO:

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER HALLWAY - MORNING

EXTREME CLOSE UP.

Printed on the paper is a drug screening. AJ tests positive for marijuana, cocaine and a high blood alcohol content.

AJ looks down the hallway and his parents exiting the building.

FADE TO BLACK

INT. AJ'S APT. BEDROOM - LATE AFTERNOON

AJ wakes up in his bed. He stretches and stands up.

CUT TO:

INT. AJ'S APT. LIVING ROOM - LATE AFTERNOON

AJ walks into the room to find his parents waiting for him. He is still confused.

JIM

Come take a seat. We need to discuss some things.

AJ's mother starts to get emotional.

JIM

(cont'd)

You know, your mother and I have been sitting here discussing what to do about this situation.

MARY

We don't want you to self destruct.

AJ pauses.

AJ

You think I'm a drug addict?

JIM

No. I know you try things and experiment, and I'm fine with that. I've been there. But when it comes to this, it's a problem.

AJ

Dad, I have a good head on my shoulders, and I'm going to graduate with a great degree.

JIM

This little fuck up you had is making us think differently.

AJ

This is the first time I've ever done this!

AJ's father thinks for words.

JIM

My son, I will always love you, and you know that. We have invested countless hours of our time and money, so if you're going to piss it all away, that's on you. But at this time, these unnecessary escapades need to stop. If you're so much about learning from experience, then learn from this experience and do something about it. Maybe a little structure could do you some good. I know you're a smart kid, you just need to prove to yourself that you are.

MARY

And stop the drugs.

AJ doesn't respond.

JIM

Let me tell you in a different way. When I was in high school I went through a similar phase. My father told me this story: There were two families, both pretty similar in retrospect. Both good looking, wife couple kids all that. They hung out with the same sort of people, and on the outside they were the same. The only differences came with situations outside the norm. One day the phone rings at both households. A child from each family has been put in a traumatic situation. After the fact, one family decides to push it under the rug and act as if it never happened. When that child becomes older they are scarred and can't handle life and kills his or herself. The other family decides to take the initiative to discuss it and make sure it sticks in their minds so it won't happen again. Now I'm not going to be a pest or kick your ass about this. I just want you to learn and know what to do so it won't happen again.

AJ

(smirking)

Well, I don't think you can kick my ass anymore dad.

The three of them laugh. AJ's father gets up and hugs him.

JIM

I love you. I don't want this shit happening again.

AJ

It won't.

Mom hugs AJ.

MARY

(crying)

I love you so much.

AJ

Love you too mom.

JIM

I think you need to take some time to think. We'll get out of your way.

AJ

Okay.

The three walk to the door. AJ opens the door. His mom walks out.

JIM

You know I'm always here if you
need anything buddy.

AJ smiles and closes the door. He leans up against it and takes a deep breath.

CUT TO:

INT. AJ'S APT. BEDROOM - LATE AFTERNOON

EXTREME CLOSE UP.

AJ's cell phone vibrates on his desk. Miles' name appears on the screen.

CUT TO:

INT. AJ'S APT. BEDROOM - LATE AFTERNOON

AJ's picks up he phone.

AJ

Hello?

CLOSE UP.

AJ is horrified.

CUT TO:

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER HALLWAY - NIGHT

AJ rushes in to the nurses desk and pats on it while he talks.

AJ

Samantha Larson?!

NURSE

Excuse me?

AJ

Where the fuck is Samantha Larson!!

NURSE

(snotty)

One second.

AJ is anxious.

NURSE

(pointing)

Alright, go right down that hallway
and take another right.

As soon as the nurse is barely finished speaking AJ takes off in a full sprint.

NURSE

Sir! No running!

Slow motion from behind as AJ runs down the hall.

CUT TO:

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER WAITING ROOM - NIGHT

AJ rushes in. Everyone looks up.

Sam and Chris' parents stand in shock.

No one can speak.

CUT TO:

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER WAITING ROOM - NIGHT

AJ walks over to Bobby and Miles.

AJ

(getting emotional)

What happened?

BOBBY

They got hit by a drunk driver man.

AJ struggles to find words.

Bobby starts to get emotional. He tries to hide it.

Miles attempts to calm him.

BOBBY

Let me be man, fuck off.

MILES

I'm just trying to help.

Bobby gets up abruptly.

BOBBY

I'm going out for a smoke.

He exits.

AJ

I don't even know what to do right now.

AJ gets very anxious.

AJ

(cont'd)

We could've squeezed, they didn't have to drive separately.

MILES

You can't think like that man, it's not about that.

AJ

We're always safe. We always have been. We never drive drunk.

MILES

Chris was sober.

AJ puts his head in his head trying to hold back tears.

CUT TO:

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER WAITING ROOM - NIGHT

DOCTOR 1 enters the waiting room. He approaches the parents. Everyone is tense.

DOCTOR 1

I have some good news and some bad news. Ms Wilson, if I may have a word.

MS WILSON

(in shock)

Yes of course.

They move down the hall.

A moment passes as the two speak in secrecy. Abruptly, Ms Wilson expresses happiness and glee.

MS WILSON

My baby! Oh lord Jesus, I knew you heard my prayer!

She calms down a bit. Doctor 1 continues.

DOCTOR 1

The bad news is he has some minor injuries, but he will be back to himself within a few weeks.

MS WILSON

When can I see my baby?

DOCTOR 1

In a moment, he has just been taken
out of intensive care. I'll take
you there now.

They walk down the hall.

MS WILSON

I swear I pray ten times a day just
to get my baby home to me. Lord
jesus has answered my prayer...

Her voice fades as they pass through a set of doors.

CUT TO:

INT. UNIVERSITY OF WASHINGTON MEDICAL CENTER HALLWAY - NIGHT
POV.

AJ looks through the window of a door in the hallway. DOCTOR 2 talks to the Larson's.

Doctor 2 speaks for a short while. MRS. LARSON bursts into tears and her HUSBAND consoles her.

CUT TO:

INT. AJ'S CAR - NIGHT

AJ is quiet. A tear runs down his cheek.

CUT TO:

EXT. UNIVERSITY PRESBYTERIAN CHURCH - DAY

A group carries Sam's casket down the church stairs.

CUT TO:

INT. AJ'S CAR - NIGHT

AJ continues driving.

CUT TO:

INT. CHRIS' APT. BEDROOM - NIGHT

Chris weeps.

He pulls out a gun from a brown paper bag. He sticks it in his mouth

Gun shot.

CUT TO:

EXT. CALVARY CEMETERY - DAY

Sam's casket lowers into the hole.

Most people cry. Sam's father's face is stone cold.

CROSS CUT:

INT. AJ'S CAR - NIGHT

AJ wipes his face.

FADE TO BLACK

EXT. PICKUP TRUCK BED - SOUTH SUDAN - LATE AFTERNOON

Zulu looks out the rear of the pickup. There isn't much to look at other than the dirt twisters from the truck caravan.

CUT TO:

EXT. PICKUP TRUCK BED - SOUTH SUDAN - LATE AFTERNOON

POV.

Zulu stares at the ground racing beneath him.

CUT TO:

EXT. PICKUP TRUCK BED - SOUTH SUDAN - DAY

Zulu tries to stand up. He puts a foot on the wheel well in the bed and looks as if he is about to jump. He leans forward. Another child soldier sees him and grabs his arm. He swings Zulu back into the pickup bed and hits him with the butt of his gun.

Zulu yells at him. He begins to fight back.

The other soldiers in the pickup bed watch in excitement. They yell in commotion.

Zulu hits the other child in the foot with his gun. The other child is taken off guard. He cowers under Zulu.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - LATE AFTERNOON

Zulu's pickup is the last to arrive back at camp. When the truck parks Zulu has a hardened facial expression.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - LATE AFTERNOON

Zulu hops off of the pickup. The warlord stands clapping in front of him.

The other child walks off towards the tents. A soldier grabs him. He is led to Zulu and the warlord. The soldier kicks the other child's knees from behind to make him fall. The warlord hands Zulu a handgun and points to the other child.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - LATE AFTERNOON

Zulu stares at the gun. He has a maniacal look on his face, almost smiling. He stands at a small distance, and holds up the gun towards the other child's head. Gun shot.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - DAY

Zulu stands beside the warlord and watches the other soldiers.

He doesn't hold a gun, rather he has a machete holstered.

CUT TO:

INT. VILLAGE SHACK - SOUTH SUDAN - DAY

Zulu hacks with his machete. SCREAMS.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - DAY

CLOSE UP.

Zulu continues looking.

CUT TO:

INT. VILLAGE SHACK - SOUTH SUDAN - DAY

Zulu is now bloody. Silence. He grins.

CUT TO:

INT. LYNCHBURG'S OFFICE - DAY

AJ sits across from Dr. Lynchburg.

Lynchburg looks through papers.

LYNCHBURG

So, AJ...from what I can see here,
it's obvious you don't need help
with school work. So what's up?

AJ looks down.

AJ

I don't know. I, I don't think I can go through with med school now.

LYNCHBURG

Why's that?

AJ

I feel like I haven't done anything.

LYNCHBURG

Done anything? You've done quite a lot in this program, what are you concerned about?

AJ

That's not what I mean. I haven't done anything. Anything meaningful. I have just done school.

LYNCHBURG

That's how you get to where you want to be though.

AJ

No. I've been stuck in a classroom for half of my life, and I want to do something meaningful. Not just get grades and go through school.

LYNCHBURG

Like field work?

AJ

Yes. Exactly that. Like what you do.

Lynchburg thinks, tapping his finger on his lip.

LYNCHBURG

That's it! You should come to my medical facility in Africa. That would be a great experience, and a great thing to have on your resume.

AJ

Sounds perfect.

Lynchburg smiles.

FADE TO BLACK

ACT 3

Note

Two weeks later

INT. HUSKY STADIUM - AFTERNOON

Graduation day.

CUT TO:

INT. HUSKY STADIUM - AFTERNOON

PAN ACROSS.

The crowd settles while the dean gives a small introduction for a speaker.

The crowd applauds and the next speaker takes the stand.

CROSS CUT:

INT. HUSKY STADIUM - AFTERNOON

AJ, Bobby and Miles sit next to each other.

BOBBY

Did you bring 'em?

MILES

Yeah. Do you think we'll get in trouble? We aren't even supposed to be sitting here.

Miles pulls out a deflated beach ball and an assortment of random things to throw into the crowd.

AJ

I think I need to be drunk for this.

Bobby pulls out a flask.

BOBBY

Here. Ease the nerves little one.

The speaker's voice can still be heard.

MILES

Sound's like she's almost done with the speech, hurry up man.

BOBBY

Gimme that thing.

Miles hands him the beach ball. Bobby starts blowing it up.

BOBBY

Good thing it's not a blow up doll.

AJ smirks and takes another swig.

CROSS CUT:

INT. HUSKY STADIUM - AFTERNOON

The speaker finishes up.

SPEAKER

With that, I wish you all the best.
Congratulations class of (---).

The crowd claps.

The speaker steps away from the podium.

The dean walks to the podium.

DEAN

On behalf of our faculty, family
and friends. I congratulate you on
your success and wish you all the
best. You are now considered
alumni.

The students erupt from their chairs.

Note

Slow motion.

Graduation caps fly through the air along with an assortment
of junk, including the beach ball.

CROSS CUT:

INT. HUSKY STADIUM - AFTERNOON

CLOSE UP.

AJ sits with his head down and his cap still on.

AJ (V.O.)

What is it like to feel what they
are? They're hollering and jumping
around 'cause they graduated. But
so did I.

CROSS CUT:

INT. HUSKY STADIUM - AFTERNOON

Bobby and Miles go nuts along with the rest of the students.

Miles turns to AJ. His smile turns into a bleak expression.

AJ (V.O.)

(cont'd)

Do they even care about what
happened? Is it wrong of me to feel
this weight of desolation?

Continue student shenanigans.

Miles tries to get AJ up but he doesn't budge.

AJ (V.O.)

(cont'd)

Sam's parents didn't even get to
see their only daughter graduate.
How fucked up is that? And I'm here
in this stupid fucking gown. She
deserved this more.

Note

End slow motion.

AJ (V.O.)

(cont'd)

Peace is unachievable in this
world.

CUT TO:

EXT. HUSKY STADIUM - LATE AFTERNOON

AJ talks with his parents.

Miles walks up with his parents.

JIM

Ah, the Taylors. Congratulations!

JOHN TAYLOR, 52, reaches for a handshake. Mary Kerouac and
BETH TAYLOR, 50, hug.

MARY

Beth! Congratulations honey.

BETH

Congratulations!

JOHN

Congratulations Jim. AJ, you must
make your parents so proud.

AJ

Thanks Mr Taylor. I know Miles does
as well.

JIM

Thanks John. Miles is going to do
wonderful things in the medical
field.

JOHN

Yes he will.

The parents continue to gossip.

CUT TO:

EXT. HUSKY STADIUM - LATE AFTERNOON

Miles and AJ walk away from their parents.

MILES
You alright man?

AJ
Yeah I'm good.

MILES
You sure?

AJ
Yeah, I'm just thinking.

MILES
About...?

AJ
I don't know. I just don't feel right. Sam was supposed to be here.

MILES
I know man. You can't blame yourself, you had no part of it.

AJ
But think of how happy our parents are. Sam's parents didn't even get to see their daughter graduate.

Miles looks down.

AJ
(cont'd)
And to think that we are here and she is...

AJ stumbles for words and waves his hands through the air.

AJ
(cont'd)
Wherever she is.

MILES
She's in a better place.

AJ
That's a fuckin' cliche if I've ever heard one.

Miles looks down again.

CROSS CUT:

EXT. HUSKY STADIUM - LATE AFTERNOON

AJ's father yells to the two boys.

JIM
Boys! What do you say we go get some dinner?

AJ

Yeah, that's fine dad.

JIM

We have reservations at Canlis. Get a hold of the Buchanans, and get them to join.

CUT TO:

EXT. HUSKY STADIUM - LATE AFTERNOON

Miles turns back to AJ.

MILES

It's hard for all of us man, you can always talk to me if you need.

AJ

I know.

CUT TO:

EXT. HUSKY STADIUM - LATE AFTERNOON

POV.

AJ looks at his hands. They are shaking.

CUT TO:

EXT. HUSKY STADIUM - LATE AFTERNOON

Mile's notices this phenomenon.

MILES

Come on man, let's go get some food. I'll call Bobby.

They walk back towards their parents.

CUT TO:

INT. CANLIS RESTAURANT - NIGHT

AJ stares at his plate.

AJ stands abruptly.

AJ

I have to use the restroom.

JIM

(laughing)

You don't need to tell us that bud.

AJ walks away.

CUT TO:

INT. CANLIS RESTAURANT - NIGHT

AJ walks past the hostess and exits.

HOSTESS
Have a good night!

The door shuts behind him.

CUT TO:

EXT. CANLIS RESTAURANT - NIGHT

AJ sits on the edge of a landscaping bed pulling up weeds and throwing small rocks.

Miles approaches.

MILES
Dude, what the fuck?

Miles sits down next to AJ.

AJ
I couldn't do it any longer.

MILES
Neither could I. I'm glad you left first.

AJ
This restaurant is so cunty anyway.
I can't get passed it.

MILES
We're eating like pretentious kings tonight, my friend.

AJ laughs.

AJ
(cont'd)
They can have this, that's fine with me. There's better people out there that can make this a better place. Who gives a fuck if your steak is \$55?

MILES
(smirking)
Cha-fuck-ya-steak.

AJ
Exactly! Cha-fuck-ya-steak!

AJ throws a rock at the building. It cracks the side and falls to the ground.

Miles stands.

MILES

Let's go in there and get drunk.

They walk inside.

CUT TO:

INT. CANLIS RESTAURANT - NIGHT

AJ and Miles approach the bar. Miles waves Bobby over to get a drink.

Bobby gets to the bar.

BOBBY

Hey, when you guys wanna have a quickie don't make it so obvious. We all know what's going on here.

MILES

Fuck off. Take this.

AJ hands Bobby a bourbon with a few ice cubes.

MILES

(cont'd)

And drink it all.

Bobby drinks it.

CUT TO:

INT. CANLIS RESTAURANT - NIGHT

Bobby, Miles and AJ approach the table.

Their food has just arrived.

AJ picks up his silverware and begins cutting.

He takes a bite.

CUT TO:

EXT. CANLIS RESTAURANT - NIGHT

The families walk to their cars and give their farewells.

CUT TO:

INT. JIM KEROUAC'S CAR - NIGHT

AJ's father drives.

JIM

I'm glad Bobby and his father made it. They're definitely a couple characters.

AJ

Yeah, gotta love people from
Boston.

JIM

I love their accents.

AJ looks out the window at the Seattle skyline.

CUT TO:

INT. AJ'S APT. BEDROOM - NIGHT

AJ pops some sleeping pills and gets into his bed.

BLUR as AJ fades into a dream.

CUT TO:

Zulu scours for food. He finds little portions of food and devours them. He sits and scrapes his machete on the ground.

CUT TO:

INT. WARLORD CAMP TENT - SOUTH SUDAN - NIGHT

CLOSE UP.

Zulu's machete is bloody and now has dirt on it. He twists it to allow the moonlight to shine on different parts of the blade.

CUT TO:

EXT. WARLORD'S TENT - SOUTH SUDAN - NIGHT

Zulu opens the tent and peers inside.

CUT TO:

INT. WARLORD'S TENT - SOUTH SUDAN - NIGHT

The warlord is asleep. He snores heavily.

CUT TO:

EXT. WARLORD'S TENT - SOUTH SUDAN - NIGHT

Zulu smiles. He enters.

INT. WARLORD CAMP TENT - SOUTH SUDAN - NIGHT

CUT TO:

INT. WARLORD'S TENT - SOUTH SUDAN - NIGHT

Zulu slowly creeps up to the sleeping man. His shirt appears too small, and exposes his large stomach.

Zulu lifts his machete and hacks the man's gut.

The warlord screams.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - NIGHT

Soldiers hear the screams and run towards the warlord's tent.

CUT TO:

INT. WARLORD'S TENT - SOUTH SUDAN - NIGHT

Zulu hacks the man's neck, detaching it from his torso.

Soldiers run into the tent and stop when they see the scene.

Zulu turns, his front is spattered with blood.

The soldiers don't attack, but persuade Zulu to drop the machete. He does. The soldiers try to calm him down.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - NIGHT

Soldiers parade Zulu around like he has just won a sports championship.

One soldier, MORUTI, 27, stands to the side. He isn't cheering or applauding. There are other soldiers with him who are upset with what is going on.

CUT TO:

EXT. WARLORD CAMP SOUTH SUDAN - NIGHT

Moruti shoots a gun into the air. The other soldiers with him point their guns at the cheering soldiers.

Moruti yells at the cheering. He calls Zulu over to him. He tells him he has done wrong, and will be punished. Moruti waves at two cheering soldiers. Soldiers with him get the cheering soldiers and bring them over.

The two soldiers are kicked to their knees. Guns are pointed at them. Moruti holds Zulu so he must watch the execution. He yells and tries to break free but can't.

Just before their execution, the two soldiers look up and make eye-contact with Zulu.

Eruption of gunshots.

CUT TO:

INT. AJ'S APT. BEDROOM - NIGHT

AJ awakes from his dream sweating.

FADE TO BLACK

INT. AJ'S APT. LIVING ROOM - AFTERNOON

AJ sits in the apartment living room while Bobby packs up his things.

CUT TO:

INT. AJ'S APT. LIVING ROOM - AFTERNOON

Bobby walks around aimlessly and muttering to himself.

AJ

Dude let me help with something,
you're freakin me out.

BOBBY

I've got it.

AJ stands up.

AJ

Seriously, what do you want me to
grab. I can't watch you do this
anymore.

Bobby thinks.

BOBBY

The bed's good, TV, clothes....

He starts pacing again.

BOBBY

(cont'd)

I don't know man, you can grab
whatever's left in my room.

AJ

Alright.

He walks away.

CUT TO:

INT. AJ'S APT. BOBBY'S BEDROOM - AFTERNOON

AJ sits down next to a box.

He takes out random articles of clothing (Patriots hat, Bruins jersey) and a picture.

The picture is of their friends (Miles, Bobby, Chris, Sam, and himself).

CUT TO:

INT. AJ'S APT. BOBBY'S BEDROOM - AFTERNOON

POV.

AJ holds the picture.

CUT TO:

INT. AJ'S APT. BOBBY'S BEDROOM - AFTERNOON

Bobby clunks around in the other room.

BOBBY (O.S)

God damn it!

AJ looks at the picture a second longer, then puts it back in the box.

BOBBY (O.S)

Ah there it is.

CUT TO:

EXT. AJ'S APT. BUILDING - AFTERNOON

AJ carries the box out to Bobby's U-haul.

AJ

I think this is the last of it, at least that I saw.

Bobby grabs the box from AJ without saying anything.

AJ watches as Bobby places the box perfectly in the truck.

AJ

Everything alright man?

BOBBY

Yeah, I'm trying to keep my mind off this haul I've got ahead of me.

AJ

At least you'll get to see the country a little. Too bad your pops isn't going with you.

BOBBY

Fuck that, I would shoot myself. If they let me fit my bed on a plane I would.

AJ

(chuckling)

That'd be a sight.

Bobby hops out of the truck.

BOBBY

Fuck I'm gonna miss this place.

AJ

We're gonna miss you too man.

They hug each other for a few seconds, then push each other away and punch one another.

BOBBY

Pussy ass nigga.

Bobby gets into the truck.

AJ stands at the window.

AJ

If you need anything along the way just let me know.

BOBBY

(smiling)

Always.

AJ

Be safe.

BOBBY

Can't make any guarantees.

AJ taps the side of the truck and backs away.

AJ

(Boston accent)

You ain't even from Boston dude.

Bobby smiles and drives away.

AJ watches.

CUT TO:

INT. AJ'S APT. BEDROOM - AFTERNOON

AJ sits on his bed holding his phone.

He looks at he phone for a second, then dials a number.

MILES

Hello?

AJ

Wanna go to Solstice?

CUT TO:

INT. SOLSTICE CAFE - AFTERNOON

POV.

AJ looks out the window. He looks at Miles getting out of his car.

CUT TO:

INT. SOLSTICE CAFE - AFTERNOON

Miles sits down with AJ.

MILES

What's going on man? You alright?

AJ

Yeah, why?

MILES

Why? You hung up on me nigga.

AJ relaxes.

AJ

I'm fine.

MILES

I thought niggas were dying or some shit.

AJ laughs.

AJ

I do need to tell you something.

MILES

Okay...?

CUT TO:

EXT. MEDICAL FACILITY - SOUTH SUDAN - DAY

A small village of medical tents is set up in a field.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

A man is being treated for a gun shot wound by his heart. He screams in pain. The doctors yell for medicine.

The heart monitor blips loudly.

The doctors start to lose him. He bleeds out. One doctor rips off his mouth cover and storms out.

CUT TO:

INT. SOLSTICE CAFE - AFTERNOON

Miles and AJ continue.

AJ
What do you think about what we do?

Miles pauses.

MILES
(chuckling)
What do you mean?

AJ
Like why do we go to college?

Miles thinks.

AJ
(cont'd)
I've spent more than half of my life in a classroom. Think about that.

Miles' eyes widen.

AJ
(cont'd)
Like can I live my fucking life yet?...maybe go out and be who I'm supposed to be.

MILES
It's still good to get an education. I wouldn't be where I am without it.

AJ
For some people. People who are A students, are A students because that's all they do. Obviously there are a few who can pull off a social life and being a good student, but generally not.

MILES
Ok?

AJ
These sort of people know that if they work hard, and get good grades they'll follow a path to success; because that's all they have. If they work hard at one thing they can get somewhere.

MILES
But people get jobs based on degrees, and their grades.

AJ

Not people of intelligence.

MILES

I don't know man.

AJ

It's a mind set, and the determination to succeed in that mind set.

MILES

I guess.

Miles looks down for a second.

AJ

Just think of people learning from experience rather than a textbook.

MILES

What about the rest that don't understand that?

CUT TO:

EXT. MEDICAL FACILITY - SOUTH SUDAN - DAY

A truck races into the camp. A boy is on his back in the bed of the truck. Another boy is by his side.

CUT TO:

EXT. MEDICAL FACILITY - SOUTH SUDAN - DAY

The truck stops. The boy hops off. Doctors rush to the back of the truck and see the other boy bloodied. It is Zulu.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

Zulu is rushed into the tent and is taken care of immediately. They don't know that he is involved with the warlord.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

EXTREME CLOSE UP.

A tear drips from Zulu's eye.

CUT TO:

INT. SOLSTICE CAFE - AFTERNOON

Miles and AJ continue their conversation.

AJ
You alright man?

MILES
Yeah, I'm just a little thrown off.

AJ
I can tell. Let me ask you another question.

MILES
Go for it.

AJ takes a breath.

AJ
What do you want in life?

MILES
I don't know man....a family, a stable job, maybe some cash so I can live comfortably.

AJ
Interesting. I thought you'd say something deeper than that.

Miles shakes his head, he can't seem to find words.

AJ
(cont'd)
Do you think in a perfect world we wouldn't have money?

MILES
What?

AJ
Think about it. If we didn't have a society there wouldn't be businesses, which is basically where money is generated from.

MILES
And?

AJ
Obviously society has its benefits. Doctors, engineers, people who we need for us to be safe and live would be needed. But business is fake. It takes necessary things and holds them hostage for what?...a little piece of cotton with numbers on it?

Miles thinks.

AJ
(cont'd)

Businesses produce goods, services
and in return get money, right?

MILES

Who cares. We all want money.

AJ

No no, wait for a second. If there
was no need for money, then we
would just live. I think it's a
valid idea.

MILES

Like communism. Should've named you
Joseph...or Putin.

AJ

What the fuck?

Miles laughs.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

The doctors continue to work on Zulu. His is wounded from a machete and a gun shot. He is struggling.

CUT TO:

INT. SOLSTICE CAFE - AFTERNOON

Miles and AJ continue talking.

AJ

What do you think kids our age do
for fun in underprivileged
countries?

MILES

Probably...probably...I don't know
honestly. They're probably just
happy they've lived to our age.

AJ

Exactly. We fuck around while
people are starve and die. They
deal with disease and civil war, we
haven't seen a civil war in over
150 years. And we have medicine for
almost everything. Yet, people
could care less.

MILES

No one thinks it's their problem.

AJ

Imagine if we all just shared the world.

AJ stares off. Miles grunts in laughter.

AJ

Peace is nearly unachievable.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

Zulu is clinging to life. His surgery is almost done.

DOCTOR 2

Come on buddy, we're nearly there.
Don't quit on me now.

DOCTOR 2 continues his procedure.

CUT TO:

EXT. MEDICAL FACILITY - SOUTH SUDAN - DAY

It is a beautiful sunny day out. A doctor stands by the medical tent smoking a cigarette a while. Doctor 2 comes out of the tent and stands next to the other doctor.

DOCTOR 2

That couldn't have gone better.

He takes off his medical gear and stands for a smoke.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

Zulu is wheeled to a spot for healing. He is still unconscious, but alive.

CUT TO:

INT. SOLSTICE CAFE - AFTERNOON

A man walks into the cafe with his young daughter.

Miles admires them.

MILES

Look at that.

AJ

At what?

MILES

(pointing)

That guy and his daughter.

AJ

What of it?

MILES

What do you think he's got on his mind?

AJ

(chuckling)

Mocha latte.

MILES

Nah. Like is he thinking of the future with his daughter, or just going through the motions until something happens?

AJ

It could be both, but he loves her.

The father picks his daughter up and puts her on the counter while he orders.

AJ

(cont'd)

This guy's doing it right. He's thinking about how to make her love him, but not push it on her. His worst fear is her resentment. I hope I can do that when I'm a father.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

CLOSE UP.

Zulu opens his eyes for the first time. He looks around at other patients. He lifts his arm, looking at the I.V.

CUT TO:

INT. WARLORD CAMP TENT - SOUTH SUDAN - NIGHT

Zulu sleeps on the ground. A hand grasps him and drags him out of the tent.

CUT TO:

EXT. WARLORD CAMP TENT - SOUTH SUDAN - NIGHT

Zulu continues to be dragged by his arm. Moruti stands waiting for him.

Moruti immediately punches Zulu, knocking him to the ground. Moruti then stabs him with his machete.

A child soldier shoots his gun in the air.

Moruti stops his torture and freezes. When he sees who it is, he pulls out a hand gun and aims it at Zulu.

The child soldier fires. Moruti is able to get one shot off, hitting Zulu in the shoulder.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

Zulu continues to look around at other patients. He sees medical trucks coming in and out of the camp, their dust creating dirt twisters.

CUT TO:

INT. SOLSTICE CAFE - AFTERNOON

Miles and AJ continue their conversation.

AJ

I've gotta tell you some pretty big news man.

MILES

Go for it.

AJ

I'm not gonna go to med school this fall.

MILES

What?

AJ

I need to do something with my life...break free from the classroom for a little while.

Miles can't seem to find words.

AJ pulls out an envelope. He hands it to Miles.

MILES

What's this?

AJ

(smiling)

Open it.

AJ watches Miles open the envelope.

FADE TO BLACK

INT. AJ'S APT. BEDROOM - MORNING

AJ slowly packs. He then turns and exits the room.

CUT TO:

INT. AJ'S APT. LIVING ROOM - MORNING

AJ's father sits on a box.

JIM

Ready bud?

AJ

Yup.

AJ heads for the door. His father picks up the box he was sitting on and follows.

CUT TO:

EXT. AJ'S APT. - MORNING

AJ and his dad put the last few belongings in the trunk.

JIM

You want to check to see if you missed anything?

AJ

That's okay.

JIM

Ok...then let's get a move on.

They get into the car.

CUT TO:

INT. JIM KEROUAC'S CAR - MORNING

AJ stares out the window on the highway.

MARY

Are you alright sweetie?

AJ continues looking out the window without looking at his mother.

AJ

Yeah.

MARY

I love you.

AJ

Love you too.

CUT TO:

EXT. SEATTLE-TACOMA AIRPORT - MORNING

The car pulls to a stop in front of the airport. AJ and his parents get out of the car.

They grab a bag or two, the rest remain.

CUT TO:

INT. SEATTLE-TACOMA AIRPORT - MORNING

AJ approaches the counter to check in.

DESK CLERK

Ready to check in?

AJ

Yes ma'am.

DESK CLERK

I just need to see some photo ID.

AJ goes through his wallet to find his ID.

DESK CLERK

Thanks.

She types away on the computer and looks over his ID.

DESK CLERK

(pointing)

Okay, you can put your bags over here.

AJ sets his bags on the side counter.

DESK CLERK

(cont'd)

And here is your ticket.

(handing ticket)

AJ

Thank you.

DESK CLERK

Have a good flight.

AJ shakes his ticket a little as a sign of thanks, and walks away.

CUT TO:

INT. SEATTLE-TACOMA AIRPORT TERMINAL WAITING AREA - MORNING

AJ and his parents seem to have been wait for his plane to be boarded.

Over the loudspeaker AJ's flight is called. He hops up quickly.

JIM

You're gonna do great things son.

AJ
Thanks dad.

AJ's mom tears up. She hugs AJ tight.

MARY
I love you.

AJ
Love you too mom.

She refuses to let go.

JIM
Alright, let him go now.

AJ picks up his bags.

CUT TO:

INT. SEATTLE-TACOMA AIRPORT TERMINAL - MORNING

AJ gets to the clerk and hands her the ticket.

CUT TO:

INT. SEATTLE-TACOMA AIRPORT TERMINAL - MORNING

EXTREME CLOSE UP.

KEROUAC, ALEXANDER JAMES printed on the ticket.

CUT TO:

INT. SEATTLE-TACOMA AIRPORT TERMINAL - MORNING

AJ gives one final goodbye wave to his parents.

CUT TO:

INT. AIRPLANE - MORNING

AJ enters the plane and takes his seat.

CUT TO:

INT. AIRPLANE - MORNING

A passenger towards the rear of the plane sneezes.

PASSENGER
Achu!..Fuck!

People glare.

PASSENGER
Sorry.

CUT TO:

INT. AIRPLANE - MORNING

AJ looks back at the sneezing man, then resumes his seating position.

CUT TO:

INT. AIRPLANE - MORNING

A flight attendant makes an announcement and starts her instruction.

FLIGHT ATTENDANT

Ladies and gentleman, I would just like to welcome you to flight 346. Your captain today will be Leautenant Mark Gabriel of the United States Air Force. You are in great hands....

CUT TO:

INT. AIRPLANE - MORNING

AJ zones out as she continues with the safety instructions.

He stares out the window.

CUT TO:

INT. AIRPLANE - MORNING

AJ looks out the window of the plane. The sun is rising. Mt. Rainier is visible.

CUT TO:

EXT. MEDICAL FACILITY - SOUTH SUDAN - DAY

A doctor helps Zulu sit up on his bed. He winces in pain. The doctor continues to help him try and stand, but that is too much. He lays back down.

He watches other children kick a soccer ball around inside the camp's fence. They giggle and scream, and he just stares at them.

CUT TO:

INT. AIRPLANE - DAY

AJ is asleep. A flight attendant approaches him.

FLIGHT ATTENDANT

Excuse me sir.

She shakes him a bit.

FLIGHT ATTENDANT
(cont'd)
Sir, we've landed.

AJ awakes in disoriented and startled.

FLIGHT ATTENDANT
(cont'd)
Welcome to Africa.

AJ smiles strangely.

AJ
Thanks.

CUT TO:

INT. JUBA INTERNATIONAL AIRPORT - SOUTH SUDAN - DAY

AJ gets off of his plane and wanders around for a bit. He finds baggage claim after a little while.

CUT TO:

INT. JUBA INTERNATIONAL AIRPORT - SOUTH SUDAN - DAY

AJ gets his bags and walks towards the door. A lone man stands with a sign with 'Keroo-ack' written on it.

AJ approaches the man.

KED
Keroo-ack?

AJ
Yes, I'm AJ Kerouac.

KED
Good, good. Come.

AJ follows the man.

KED
I'm Kedikilwe. Call me Ked. Lot easier.

AJ
(chuckling)
Fine by me.

CUT TO:

EXT. JUBA INTERNATIONAL AIRPORT - DAY

Ked helps AJ get his bags into the beat up van.

KED
Lot's of garbage huh?

AJ

What?

Ked walks away without responding. He gets into the drivers seat and starts it up.

AJ is puzzled.

CUT TO:

INT. KED'S VAN - DAY

Ked and AJ sit in silence. Only the radio plays. Ked keeps fiddling with the nobs from volume 9 to volume 10.

AJ

You alright man?

KED

Odd numbers no good.

AJ

I guess that's one thing that translates around the world.

Ked smiles.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

Zulu awakes from a nap. He rolls over to watch the trucks come in, as he usually does. Ked's van approaches the facility.

CUT TO:

INT. KED'S VAN - DAY

KED

(pointing)

Medical?

AJ

Yes, medical. I'm helping out a professor of mine. Lynchburg.

Ked leans over the wheel and stares at the road ahead. He mutters as if he's just learned a new word.

KED

Helping...helping...helping Dr. Lynchburg!

AJ

Yes.

KED

I know him. Good man, doctor.

AJ
Yes, yes he is.

CUT TO:

EXT. MEDICAL FACILITY - SOUTH SUDAN - DAY

Ked's van enters the medical facility's grounds.

CUT TO:

EXT. MEDICAL TENT - SOUTH SUDAN - DAY

Dr. Lynchburg exits a medical tent. DOCTOR 3 stands outside of it smoking a cigarette.

DOCTOR 3
Who in god's name is that?

LYNCHBURG
That must be my college boy. AJ.

DOCTOR 3
I see, today's the day your college boy from America is coming.

Doctor 3 flicks his cigarette.

DOCTOR 3
(cont'd)
Go figure. I'll bugger off to the throne.

Doctor 3 leaves.

CUT TO:

EXT. KEDS VAN - DAY

AJ gets his bags and walks to the driver's window. He hands Ked some money and a book.

AJ
Here you go. That's a great read,
lot's of new words to find.

Ked looks very happy. He holds the book closely, nearly getting emotional.

KED
Thank you.

Ked reaches his hand out to hold AJ's.

KED
Friend.

AJ
(smiling)
Friend.

They let go, and AJ walks away. He gets to the edge of the tent and waves to Ked.

CUT TO:

INT. KED'S VAN - DAY

Ked smiles and waves back.

CUT TO:

EXT. MEDICAL TENT - SOUTH SUDAN - DAY

AJ approaches Lynchburg.

AJ
Dr. Lyn--

Lynchburg cuts him off.

LYNCHBURG
AJ, my boy!

AJ
Dr. Lynchburg, how are you?

LYNCHBURG
Great. Many things to do. Come on
let me show you around.

Lynchburg enters a tent. AJ follows.

CUT TO:

INT. MEDICAL TENT - SOUTH SUDAN - DAY

A desk and chair are pile high with paperwork. The tent is littered with random medical supplies, and a lone picture of JOHN LENNON sits on the edge of the desk.

LYNCHBURG
It's a little messy, but this is
where most of us handle the
paperwork for our medical
shipments.

AJ just looks around the room.

AJ
Great picture of Lennon.

LYNCHBURG
Yeah, Englishman are big Beattle's
fans.

AJ wanders around the tent.

AJ

So am I.

AJ continues looking around. He stops at the picture of John Lennon and picks it up.

CUT TO:

INT. HOUSING TENT - SOUTH SUDAN - MORNING

Lynchburg shows AJ his sleeping quarters. It looks like a military style bed with one blanket.

LYNCHBURG

These are your sleeping quarters. A bit shabby, but it'll do.

AJ

Works for me.

Lynchburg leads him out of the tent.

CUT TO:

EXT. HOUSING TENT - SOUTH SUDAN - DAY

Lynchburg leads AJ into the center of the facility.

In a distance, Zulu tries to walk with the help of another doctor. AJ sees this and stares.

Lynchburg is speaking to AJ, but he is only focussed on Zulu.

CUT TO:

EXT. HOUSING TENT - SOUTH SUDAN - DAY

AJ finally comes to.

LYNCHBURG

(pointing)

And this is where we usually eat...no need to show you that rubbish.

AJ follows.

LYNCHBURG

That's pretty much it though. It's a pretty small camp, but we manage. How about you get some rest and catch up with me later. I'm sure the time change is getting to you.

AJ nods.

CUT TO:

INT. TENT - SOUTH SUDAN - LATE AFTERNOON

AJ nestles himself into the tiny cot. He itches as he pulls the wool blanket over him.

He rolls onto his side and closes his eyes.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

AJ awakes from his sleep. He gets up and walks outside.

CUT TO:

EXT. TENT - SOUTH SUDAN - NIGHT

A group of doctors are heard bantering. A single light is on in the food tent.

CUT TO:

INT. FOOD TENT - SOUTH SUDAN NIGHT

The doctors joke with each other. AJ enters the tent. They all turn and look.

LYNCHBURG

Ah, our new boy! Come on in.

AJ walks in and is introduced to the other doctors at the facility.

LYNCHBURG

Have a good sleep?

AJ

Yeah I did.

LYNCHBURG

That's good. We aren't on the same sleep schedules yet. Us lot will be heading off to bed shortly.

AJ

That's fine, I'll be okay.

Lynchburg looks at the rest of the group.

LYNCHBURG

I think he's a keeper. Easy going is what we like to see.

AJ smiles.

Lynchburg gets up.

LYNCHBURG
See you in the morning.

AJ

Okay.

The rest of the doctors leave the tent.

AJ sits in the tent alone. He eats some leftover scraps, but there isn't much else.

CUT TO:

EXT. TENT - SOUTH SUDAN - NIGHT

AJ wanders through the camp looking for something to do.

He walks up to one of the tents.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

Rows of patients are asleep in the tent. AJ walks through the crowded aisle.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

POV.

AJ watches the patients as they sleep. He continues to walk until he reaches the end of the tent. He notices something. It is Zulu.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

AJ watches Zulu sleep for a moment. Then he looks around, and leaves.

CUT TO:

INT. TENT - SOUTH SUDAN - NIGHT

AJ tucks himself back into bed and tries to sleep.

FADE TO BLACK

INT. TENT - SOUTH SUDAN - MORNING

Lynchburg walks into AJ's tent to wake him up.

AJ is startled awake.

LYNCHBURG
Ready for your first day?

AJ nods.

LYNCHBURG
I'll meet you in the patients tent
in half an hour.

AJ
Ok.

Lynchburg exits.

CUT TO:

INT. TENT - SOUTH SUDAN - MORNING

AJ walks into the patient tent. Lynchburg stands with other doctors looking at paperwork.

LYNCHBURG
Here we are. Come on in.

AJ approaches.

LYNCHBURG
Since you aren't a practicing doctor yet, you'll be in here for the most part.

AJ nods.

LYNCHBURG
(cont'd)
It's not so bad, I'm sure the little ones will love you.

AJ smirks.

LYNCHBURG
I've got to go now. Lot's of surgery today.

Lynchburg exits and waves. AJ waves back.

AJ is left alone with the patients. He walks to the end of the tent where he saw Zulu the previous night, but he is not there.

AJ looks around, but doesn't see him outside either. He walks back into the tent, disappointed.

CUT TO:

INT. TENT - SOUTH SUDAN - LATE AFTERNOON

AJ stands around in the tent, not knowing what to do. A nurse wheels a patient in.

AJ
Hi.

NURSE

Hello.

AJ looks down and notices it is Zulu. Zulu is unconscious.

The nurse wheels Zulu back to his original spot. AJ follows.

CUT TO:

INT. TENT - SOUTH SUDAN - LATE AFTERNOON

AJ watches as the nurse sets Zulu up in his spot.

AJ

How's he doing?

NURSE

Alright, he needed a second surgery today on his shoulder. Big guy had a gun shot wound.

AJ

Jesus.

NURSE

He needs a lot more than just Jesus.

The nurse leaves. AJ stays next to Zulu's bed. He grabs a chair and sits down.

CUT TO:

INT. TENT - SOUTH SUDAN - LATE AFTERNOON

AJ watches Zulu squirm to life. The little boy opens his eyes and looks at AJ. AJ looks back.

AJ

(motioning to himself)

AJ.

Zulu understands the gesture.

ZULU

(motioning to himself)

Zulu.

THE END.