

Six Degrees of College Romance

Written By

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BLACK SCREEN:

RUDY (O.S.)
Don't move! Don't fucking move!

TRAVIS (O.S.)
Put the gun down, please.

FADE IN:

A black screen slowly opens on a duel: Two best friends turned enemies over a girl.

1

EXT. THE DUEL -DARK NIGHT

TITLE CARD: PRESENT TIME

A wide shot of Rudy (early 20's) and Travis (early 20's) facing each other approximately twenty feet apart. We are in a dark back corner of campus, with several brick buildings surrounding us in no symmetrical pattern. Rudy has a GUN aimed at Travis.

RUDY
I hate you! I hate you so much! You arrogant piece of shit.

TRAVIS
I know. I don't blame you. But you will hate yourself if you shoot me. You won't get away with it. You'll go to jail! I don't want to be responsible for that.

RUDY
Responsible?! Look where you put me! Look where I am Travis! You were my best friend!

TRAVIS
I love you Rudy. I did wrong by you, I will never get past that. This is all my fault. Just don't shoot me. Don't shoot me because then you will have to live with it for the rest of your life. I have to live with this right here, putting you here, with that gun pointed at me, for the rest of my life. I know I was wrong. I'm so so sorry.

FADE BLACK. THEN WE HEAR A GUNSHOT.

2

INT. DORM ROOM-DAY**TITLE CARD: FOUR HOURS EARLIER.**

Rudy, Travis and another boy, Bobby are squished together on a couch, facing a television, the light from the television flickering on their consumed faces.

BOBBY

I'm fucking hungry dudes. I could eat a cow, or a burger, big juicy burger. Forget the cow I want a fat burger!

TRAVIS

Burgers are from cows you idiot.

BOBBY

Whatever. Who's driving me to BK?

RUDY

Nosies.

The boys awaken from their stupefied gawking at the TV. Travis and Rudy rush to place their fingers on their noses.

TRAVIS

That's horse shit you can't play nosies with two people. The other person automatically loses.

RUDY

Yeah, but there are three people in this room.

TRAVIS

Bobby doesn't count he doesn't have a car.

RUDY

Yeah he does, it's just in the shop.

TRAVIS

No but he doesn't have a car in this situation. No chicken in this fight. In this situation only you and I have cars available to go to BK, so Bobby doesn't count making it a two man game.

(CONTINUED)

BOBBY

Chicken sounds good right now. I want chicken.

RUDY

(to Travis)

I don't care. The rules of the game are simple. You call nosies in a group situation where nobody wants to carry out an action and so each member races to touch their nose, the last one has to carry out the undesirable action.

TRAVIS

(yelling)

But with two people it doesn't count!

RUDY

Where in that description does it say anything about the quantity of people involved.

TRAVIS

What is that like an official description, word for word account of the game?

RUDY

As a matter of fact it is.

TRAVIS

Oh ok shithead, and where does that come from? Is it written somewhere?

RUDY

No. Everyone just knows that.

TRAVIS

Oh but I didn't know that. Did I?

RUDY

No.

TRAVIS

But everyone does? Do I not count as part of the everybody demographic?

RUDY

Well... I guess you would but you just didn't hear it right. That's all.

(CONTINUED)

TRAVIS

You're so full of shit. Drive him to BK.

BOBBY

Nah I'm good, I want chicken now. If you guys just listened to me in the first place this argument would have been pointless.

RUDY

There's chicken in the fridge.

Bobby jumps over the couch and runs off stage.

TRAVIS

That was a pointless argument.

RUDY

Who cares at least we don't have to drive him to BK now.

TRAVIS

That's true.

BOBBY(O.S.)

This chicken has gone bad. Bring me to BK!

Rudy and Travis grunt.

The dorm room door swings open and in walks LAURA (early 20's). Laura is quite pretty and dresses the part. She is the organized type that appears to have everything in life arranged the way she wants, however her appearance is quite deceptive.

LAURA

Hey boys.

RUDY

Hey baby.

Laura gives Rudy a KISS and sits down next to him.

LAURA

More Call of Duty?

TRAVIS

It's addictive and it's fun and it's awesome.

(CONTINUED)

RUDY

Yeah and it's awesome.

TRAVIS

I said that.

RUDY

I know I just wanted to emphasize that point.

LAURA

You've had it for three days and it's already taken a toll on your grades.

RUDY

How do you know that?

LAURA

I'm your TA. I grade your shitty essays. Well not all shitty, just the last one.

RUDY

I guess my bedroom performance has brought me zero grace in the eyes of the TA.

Laura smacks Rudy mockingly.

LAURA

Shut up!

TRAVIS

It's okay Laura, Rudy doesn't tell us about it, its hard to not hear when you guys go at it.

LAURA

Never doing it again at your place, only mine.

RUDY

That's fine you stock your fridge better.

Bobby enters from the other room eating a chicken wing.

BOBBY

Yeah, our fridge is never stocked well.

(CONTINUED)

TRAVIS

Bobby I thought that went bad.

BOBBY

It did.

TRAVIS

Then why are you eating it?

BOBBY

Cause you pussies weren't gunna drive me to BK. You were too busy trying to determine the rules of nosies. Like there is a UN law or something.

RUDY

Laura, is there a rule for the quantity of players in nosies for the game to be used?

LAURA

Well by logic it has to be more than two right?

TRAVIS

A Ha! I was right.

RUDY

Why is she the governing body?

TRAVIS

You asked her!

BOBBY

I could have told you guys that, but you were too busy to ask me for the correct answer.

TRAVIS

What does UN stand for Bobby?

BOBBY

Ahhhh Ultimate Neutrals?

TRAVIS

Exactly. Rudy you were wrong. Admit it.

RUDY

Fine whatever.

(CONTINUED)

TRAVIS

Well, I'm hungry now so I think I'll go to BK.

RUDY

You argued with me for that long when you could have just said you were planning on going?

BOBBY

And I just ate this bad chicken so you could wait five more minutes until your stomach was hungry enough?

TRAVIS

Hey, your cars in the shop, you don't get the right to pick and choice when we go. And yes Rudy, for further usage of the nosies game I wanted to establish appropriate rules.

Travis and Bobby walk towards the door, EXIT and the door closes.

RUDY

So uh, what do I gotta do to get an A prof?

LAURA

Oh you can't buy my grading with your good looks mister.

Rudy begins to kiss Laura.

The dorm room door SWINGS OPEN to: Travis and Bobby.

TRAVIS

This is exactly the behavior I was talking about, you didn't even lock the door! Of course we know whats going on.

Laura THROWS a shoe at the door, that Travis quickly closes to avoid being hit.

LAURA

Lil sneaky perv.

RUDY

This is why we have to do it at your place from now on.

BOBBY(O.S)

And for her well stocked fridge!

RUDY

Go away!

Rudy and Laura start to kiss again until her PHONE RINGS.

LAURA

Hey professor...yeah I can meet you. Okay see you then.

RUDY

You work really hard for a TA.

LAURA

Well Professor McCullen is the best English professor at the university so I think the hard work is leading somewhere. I'm sorry I have to go.

RUDY

But baby, don't you wanna stay with me? Five more minutes. You go to see him so much.

LAURA

I'll come back later I promise.

RUDY

How much later? seconds, minutes, hours?

LAURA

Hours.

Laura kisses Rudy and then SCURRIES OFF to the door, before blowing him a kiss goodbye.

FREEZE FRAME: LAURA SMILING AS SHE EXITS.

RUDY (V.O.)

That's her. That's the one. We've been dating six months and two weeks and it's been perfect. I. Love. Her. And I'm going to marry her.

FADE OUT: FREEZE FRAME OF LAURA

3

INT. CHURCH-FATHER MCCULLEN'S INTERVIEW

...In this amateur video our P.O.V. is a camera being placed properly onto a tripod. WE are in a church, facing a PRIEST sitting in a pew with his legs crossed, blowing gently on a cup of steaming hot tea.

The Priest is FATHER MCCULLEN (30's), an Irish native, who serves the church in this little college in this little rural town. His thick brogue projects his calm and attractive personality. He has a full blond beard.

INTERVIEWER**(O.C.)**

Good morning Father.

CAMERA OPERATOR

Can we set that three hundred light up facing Father McCullen, use a flag.

FATHER MCCULLEN

Good morning lad.

CAMERA OPERATOR

Run the XLR cords around the tripod not under it.

INTERVIEWER**(O.C.)**

Before we start recording this morning, I just wanted to thank you personally for taking the time to talk to us about Michael and Daisy.

CAMERA OPERATOR

This angle looks good, we'll keep it wide get the stained glass in the background.

FATHER MCCULLEN

Of course.

INTERVIEWER (O.C.)

I'm going to ask some simple things like what your relationship with each of them was, how you mediated their counseling, how you met them, the basics.

FATHER MCCULLEN

I understand. I do have to remind you of course Mr. Murphy that I cannot answer anything breaking my vow to the sheep of my flock, sort of speak. What I was told in confession and furthermore counseling, is between Michael, Daisy, myself and of course God.

(CONTINUED)

INTERVIEWER (O.C.)

I understand that Father. I hope my questions, or perhaps my style of journalism won't offend you. I'll show you a copy of this piece before it airs on the campus channel.

FATHER MCCULLEN

Very well.

A camera operator turns the camera to face him. He fiddles with it for a second.

CAMERA OPERATOR

Ah, shit it was recording. Whoops.

The Cameraman clicks a button and -

CUT TO: BLACK. A MOMENT OF BLACK.

OPEN ON:

4 **INT. CHURCH-FATHER MCCULLEN'S INTERVIEW**

...From the same POV...

TITLE CARD: "INTERVIEW WITH FATHER MCCULLEN, MAY 20TH, 2011"

Again we face Father McCullen who sits legs crossed in a pew in his casual wear, now sipping on the tea.

INTERVIEWER (O.C.)

Father McCullen, thank you for having us today. Can you state your position at this college and in the Church, your credentials and perhaps where you are from.

FATHER MCCULLEN

Certainly, my name is Father Daniel McCullen. I am from the city of cork in the county of cork, Ireland of course. I currently am an ordained minister of the Roman Catholic Church and pastor of this church in this fine institute of education.

INTERVIEWER (O.C.)

Father you hold confession for the student body is that correct?

(CONTINUED)

FATHER MCCULLEN

Aye Lad.

INTERVIEWER (O.C.)

Along with holding confessions you have provided counseling, non religious for individuals, correct?

FATHER MCCULLEN

Yes.

INTERVIEWER (O.C.)

Your counseling services have include a numerous amount of students, is that correct?

FATHER MCCULLEN

Well, first of all, for the record, I am not a professional counselor, I do have a degree from the University of Limerick in psychology and counseling. While I am here to serve God's people, I have put my degree to some use helping the young minds I preach to.

INTERVIEWER (O.C.)

For the record, what I was referring to was your pastoral duties of your parish. The center of our piece is a love story gone tragically wrong, that is of Michael Jaggar and Daisy Buchanan. Did you know these two individuals?

FATHER MCCULLEN

Yes they were both devout Catholics and I did know them both on a personal level.

INTERVIEWER (O.C.)

What kind of personal level? Like Counseling?

FATHER MCCULLEN

I do wish to honor them by not discussing what kind of professional relationship with them I had.

(CONTINUED)

INTERVIEWER (O.C.)

But I thought you said you didn't professionally counsel.

FATHER MCCULLEN

My son, I am a Catholic Priest, any church goer that seeks my advice, conversation or merely attends my sermons I have a professional relationship with.

INTERVIEWER (O.C.)

Fair enough. Can you tell me about them, starting with Michael. What was he like?.

FATHER MCCULLEN

Michael was a peculiar boy.

INTERVIEWER (O.C.)

In what way?

CUT TO:

5

EXT. GRAVEL PARKING AREA-NIGHT**BLACK AND WHITE:**

WE follow behind broad shoulders, a backwards baseball cap and dark jacket. This young man walks at a slow pace. He approaches a car. As his hand extends for the driver's door handle, he turns to look past US at something:

-revealing his young boyish face, scruffy beard and dark cool eyes- MICHAEL.

A FIST punches him, from behind us, Michael falls to the ground.

IN a wider shot WE SEE: Two boys kick him while he's on the ground.

FATHER MCCULLEN (O.C.)

Michael saw the dark side of the world. The violence, the hurt, the sadness that lingers in a human's heart. He was raised Catholic, which was what brought him to me, eventually. And although he found guidance from God he certainly didn't from his parents. His mother worked quite often and his father left them at a young age.

(CONTINUED)

As the men ATTACK Michael, Michael wrestles his way back to his feet, punching, kneeing, elbowing his way back to a DOMINANT POSITION in this fight. Micheal's fighting style is sloppy yet coordinated, as if he has done it before, but without any formal training.

EYE LEVEL WITH THE GRAVEL WE SEE:

The parking area, just the feet of the boys, Micheal's construction boots and the two other man's sneakers. The Construction boots fend off the two sneakers until one pair of the sneakers steps in for a final blow. Michael falls, his face landing right before us, he spits blood out of his mouth.

FREEZE FRAME: ON MICHEAL.

FATHER MCCULLEN (O.C.) (CONT'D)

Michael got himself in quite a bit of trouble...

CUT BACK TO:

6

INT. CHURCH-FATHER MCCULLEN'S INTERVIEW

...back in the church for Father McCullen's interview...

FATHER MCCULLEN

...Mostly young testosterone enthused pride battles, if you will.

INTERVIEWER (O.C.)

Was he a bad person?

FATHER MCCULLEN

Some people would say that. But in actuality he was just misguided. That's something we worked on. His anger, where to channel his emotion, how to cope with the circumstances he lived with.

INTERVIEWER (O.C.)

And Daisy?

FATHER MCCULLEN

(with little hesitation)

Daisy was as sweet as the flower she was named after, may she rest in peace.

CUT TO:

7 **EXT. GARDEN-SUNNY DAY**

BLACK AND WHITE:

In a beautiful, well kept garden, WE slowly make our way to a beautiful girl named DAISY BUCHANAN. She smiles as, on her knees she tends to a flower with a spade. Nourishing the flower, like a mother towards her baby, Daisy handles everything in her life with a soft gentle attitude.

No audio as:

FATHER MCCULLEN (O.C.)

Sweet, beautiful, a guiding light house in a rough storm, she was the "bee's knees" as you Yanks like to say.

SLOW MOTION: The sunlight shines behind Daisy's head giving her an angel like appearance, smiling as she listens to another person talk. The other person walks behind her, Daisy just listens, smiles and laughs as she replants the flower.

CUT BACK TO:

8 **INT. CHURCH-CONTINUOUS**

Father McCullen sips on his tea. A moment of silence.

INTERVIEWER (O.C.)

Can you bring us back, to when you first met them, the circumstances, where, what occurred.

FATHER MCCULLEN

Well Daisy is who I met first. She came in here on her first tour of the college and introduced herself to me.

TRANS TO:

9 **INT. CHURCH- DAY-PAST**

BLACK AND WHITE:

Father McCullen stands by the altar of the large chapel, facing a crowd of new students.

(CONTINUED)

FATHER MCCULLEN

It's very nice to meet you all. My name is Father McCullen, I'm from Douglas in Cork Harbour, Ireland. I'm very honored to serve this fine institution. My doors are always open to anyone of any religious background, no matter the situation, I am here to preach, serve and advice my flock. I hope you enjoy your first semester.

TOUR GUIDE

Alright people, lets move out, on to the gym, where you juice heads can work out those, already too big muscles.

Daisy LINGERS until the crowd around her turns to leave. She looks around the chapel, smiling, content in her present location.

Father McCullen notices her and smiles at her.

FATHER MCCULLEN

Are you going to be my frequent visitor?

DAISY

What do you mean?

FATHER MCCULLEN

There is one in every new class that comes to visit me quite frequently because they feel comfortable in the house of God.

DAISY

Well I do feel comfortable here, but I promise you I am a catholic girl born and raised and you will see me at mass weekly, as well as confession.

FATHER MCCULLEN

(chuckles softly)
Very good to hear.

DAISY

(extending her arm to shake)
I'm Daisy Buchanan father.

Father McCullen takes her hand with his and uses his other hand to wrap around hers. He gently embraces Daisy one hand with both of his.

FATHER MCCULLEN

Daisy, what a beautiful name, after the flower?

DAISY

My parents said the day I was born they couldn't figure out what to name me because they were so overwhelmed they looked around the room, saw a vase with daisy's in it and decided they liked the name.

FATHER MCCULLEN

Did they raise you Catholic?

DAISY

Yes.

The Tour guide rushes back into the Chapel.

TOUR GUIDE

Daisy! I don't lose people on my tours. Hurry up!

DAISY

Sorry!

(to Father McCullen)

I love your accent Father. I'll see you soon. I'll say a prayer for you.

Daisy turns and quickly skips down the center aisle towards the door and the Tour Guide waiting on her.

FATHER MCCULLEN

Thank you Daisy.

We track backwards with Daisy -looking at Father McCullen.

CUT BACK TO:

10

INT. CHURCH-FATHER MCCULLEN'S INTERVIEW

...Back in the interview....

FATHER MCCULLEN

That was my first interaction with Daisy.

(CONTINUED)

Father McCullen's eye is caught by someone out of our sight.

FATHER MCCULLEN

Laura welcome, thank you for coming
on such short notice.

LAURA (O.S.)

It's no problem Professor.

FATHER MCCULLEN

(to interviewer)

This is my TA Laura Cunningham. She
knew Daisy quite well actually.

(to Laura)

Have a seat sweetheart.

Laura enters the camera frame and takes a seat next to
Father McCullen.

TITLECARD: THREE AND A HALF HOURS EARLIER.

INTERVIEWER (O.C.)

We were talking about Daisy
Buchanan. You were friends with
her?

LAURA

Yes, I was. She was a close friend
actually.

INTERVIEWER (O.C.)

Did you know Micheal very well?

LAURA

A little.

Laura stops in thought.

CUT TO:

11 **EXT. PATHWAY-DAY**

BLACK AND WHITE:

TITLECARD: ONE YEAR AND A HALF AGO.

Laura talks to Micheal, whom she is walking along side of...

Daisy abruptly enters.

(CONTINUED)

DAISY

Hey Laura.

LAURA

Hey Daisy.

A pause.

DAISY

(to Micheal)

Hi.

LAURA

Oh yeah, Daisy this is my friend...Micheal.

Daisy and Micheal shake hands.

CUT BACK TO:

12 **INT. CHURCH-FATHER MCCULLEN'S INTERVIEW**

...Back in the church...

LAURA

I introduced them actually. I felt that spark between them right away.

CUT BACK TO:

13 **EXT. PATHWAY-DAY**

BLACK AND WHITE:

Laura looks nervous about the introduction of Daisy and Micheal.

CUT BACK TO:

14 **INT. CHURCH-FATHER MCCULLEN'S INTERVIEW**

...Back at the interview...

FATHER MCCULLEN

And it was a few days later they met again in this chapel. It was their faith that brought them together.

(smiles)

CUT TO:

15

INT. CHURCH-PAST**BLACK AND WHITE:**

Daisy walks into the church, walking down the aisle she notices a boy in prayer. We only see the back of his head until Micheal makes the sign of the cross and Daisy sits on the pew.

DAISY

Micheal?

MICHEAL

Daisy. Hi.

DAISY

I didn't mean to interrupt your prayer.

MICHEAL

No that's okay.

A pause.

DAISY

Do you come her often?

MICHEAL

All the time.

DAISY

So you were raised Catholic?

MICHEAL

Yes.

DAISY

Still go to mass every Sunday?

MICHEAL

Yes ma'am.

DAISY

Ma'am?

MICHEAL

(smiles)

Sorry just felt right.

CUT BACK TO:

16 INT. CHURCH-FATHER MCCULLEN'S INTERVIEW

LAURA

Micheal was the bad boy and Daisy was the sweetheart. Opposites attracted in this situation.

FATHER MCCULLEN

The lord works in mysterious ways.

17 INT. CHURCH-PAST

BLACK AND WHITE:

... We see from Father McCullen's point of view Daisy and Micheal laughing at the pew sitting down next to each other, enjoying each others company.

FATHER MCCULLEN (O.C.)

They fell in love.

CUT BACK TO:

18 INT. CHURCH-FATHER MCCULLEN'S INTERVIEW

Laura looks upset by the story.

19 INT. DORM ROOM-NIGHT

TITLE CARD: ONE WEEK AGO.

Laura creeps into Rudy, Travis and Bobby's dorm room, taking her shoes off as she moves. The lights fling on, and Travis stands in the corner holding a magazine and box of tissue.

Travis drops the magazine and the tissue box.

TRAVIS

Uhhh, Hi Laura.

LAURA

Oh jeeze sorry. Where's Rudy?

TRAVIS

Rudy and Bobby are at the gym.

LAURA

Oh, it's late. Okay.

(CONTINUED)

TRAVIS

They like to wear themselves out before bed I guess. Me, gets my testosterone going and I can't sleep.

Laura sits on the couch.

LAURA

So you do that instead?

Travis pauses.

LAURA (CONT'D)

I'm sorry that was really awkward.

TRAVIS

Least I don't make loud noises.

LAURA

(smiling)

Shut up! You and Bobby have to stop listening in on us.

TRAVIS

Oh okay well for the record it's not listening in, if you play music to deafen you two out. And even then, can still hear it.

Laura laughs. She stands up and paces around the room.

LAURA

What time do they usually get back?

TRAVIS

They left at ten, they'll be back by eleven.

LAURA

I don't feel like waiting.

TRAVIS

Is that because you are impatient or because this is awkward.

LAURA

This isn't awkward, why would this be awkward?

TRAVIS

Because.

(CONTINUED)

LAURA

Because what?

TRAVIS

Cause I...

LAURA

No.

TRAVIS

What?

LAURA

No!

TRAVIS

I didn't even tell you anything.

Laura stops pacing.

LAURA

Travis! I know what you were going to say.

TRAVIS

(standing)

Well I'm sorry the thought of it creeps you out.

LAURA

I'm dating your best friend!

TRAVIS

You're seeing. Dating would require you spend romantic time with him. You guys hook up, then you leave.

LAURA

Travis stop! You don't have any right...

Travis is moving closer to her.

TRAVIS

Right? I don't have a right to tell you how I feel cause you're "with" Rudy?

Travis uses his fingers to perform a quote sign when using the word 'with.'

Travis movies in, pins Laura against the wall, not threatening, but seductive.

(CONTINUED)

LAURA

Back off.

TRAVIS

Why?

LAURA

Because I don't want this.

TRAVIS

Fine.

Travis slowly backs off away from Laura.

CUT TO:

20

EXT. CAMPUS BENCH-DAY

TITLE CARD: ONE YEAR AGO.

BLACK AND WHITE:

Micheal and Daisy sit side by side, holding hands.

MICHEAL

I love you.

DAISY

Really?

MICHEAL

Yeah.

DAISY

How do you know?

MICHEAL

Because I can't explain how
bottomless my adoration for you is,
I guess I'm just assuming that's
love.

DAISY

Oh. Well I guess I love you too
then.

MICHEAL

Really?

DAISY

Definitely.

(CONTINUED)

Micheal and Daisy smile at one another. Micheal fondles and toys with Daisy's hand. Micheal's soft smile to himself projects a cute innocent angle of Micheal we have not seen yet. It's as if he's changed his ways and Micheal is settling down.

TRANS TO:

21 **INT. CAMPUS BENCH-NIGHT**

TITLE CARD: THREE MONTHS AGO.

Rudy and Laura sit on the bench, side by side just like in our previous scene with Micheal and Daisy.

Rudy moves his hand to hold Laura's hand, she slowly surrenders it to Rudy's nervous hand.

Although we are in a similar perspective to what Micheal and Daisy were like one year ago at this bench, Rudy and Laura are much less comfortably and romantically placed, but rather awkward and uncertain.

RUDY

Two months.

LAURA

I know, its gone by fast.

RUDY

It's been the best two months of my life.

LAURA

Yeah?

RUDY

I've never met anybody like you.

LAURA

I've never met anybody like you either.

RUDY

I...love you.

A pause.

LAURA

Rudy...

(CONTINUED)

RUDY

Oh God.

LAURA

No Rudy don't freak out on me.

RUDY

Too soon. That's embarrassing.

LAURA

Rudy wait, slow down.

RUDY

I'm such an idiot.

LAURA

I'm cautious that's all.

RUDY

Yeah okay.

LAURA

Rudy, I care about you so much, I adore you.

RUDY

Tell me you love me.

LAURA

Tell you? But...

RUDY

(lifting himself to walk away)
Okay, I'm gunna go kill myself I'll be back in five.

LAURA

(smiles)
Rudy, just give me time.

RUDY

Can we pretend like I didn't just embarrass the hell out of myself?

LAURA

Yes. Definitely.

Rudy becomes reacquainted with his seat. After a moment Laura leans her head on Rudy's shoulder. Now they are more comfortable in their present location.

(CONTINUED)

RUDY

Four months, they say after four months its safe to proclaim your love. Should have listened to yahoo answers.

Laura laughs.

TRANS TO:

22

INT. MICHEAL'S CAR-NIGHT**BLACK AND WHITE:**

Daisy and Micheal are driving home from dinner. Daisy plays with Micheal's palm.

DAISY

Hmm, let's see, well this line crossing this line means you are witty, which is definitely true... oh this means you are dangerous. Dangerous, hmmm I don't know about that. Oh and this line means you will die young, that's certainly not...

Micheal quickly snaps his hand shut, cutting off Daisy.

DAISY (CONT'D)

I don't mean it obviously. It's just for fun...

MICHEAL

Yeah I know. But Daisy I...

DAISY

Look out!

Micheal jumps on the brakes and the car skids to a halt.

From the car we see laying in the road is: **LAURA.**

Micheal and Daisy jump out of the car and run to Laura.

DAISY (CONT'D)

Laura? Laura are you okay? Are you awake?

(to Micheal)

She's not responding!

(CONTINUED)

Micheal picks her up. He rushes her into his car, placing her in the backseat. He checks her pulse. Micheal runs into his truck and picks out a water and blanket, he rushes back to Laura, places the blanket under her back for support on her side and splashes a little water on her face. Laura jumps to life.

DAISY (CONT'D)

Laura!

Laura utters some drunk words.

DAISY (CONT'D)

Oh thank god. What happened?

CUT TO:

23

INT. DORM ROOM-DAY

TITLECARD: TWO DAYS AGO.

Laura cooking dinner with Rudy. In a frying pan is a piece of meat sizzling as it fries.

LAURA

I think I'm overcooking this.

RUDY

No that looks fine, trust me.

Laura notices a note on the counter, issued from the school, its a statement to the student body about "roffies". It says something along the lines of an incident occurred where a campus police officer found the drugs on campus.

LAURA

That sort of happened to me once.

RUDY

What?

Laura points at the document.

RUDY (CONT'D)

You were rooffied!?

LAURA

Kind of. Well never proven.

RUDY

Were you rah...

(CONTINUED)

LAURA

(cuts Rudy off)

No. Just left on the road to be run over. Micheal and Daisy found me.

RUDY

Thank God. Who did it?

LAURA

I don't remember.

CUT TO:

24

EXT. CAMPUS-NIGHT**BLACK AND WHITE:**

Laura points to two guys standing across quad, drunk, chatting away to each other.

Micheal turns and walks in their direction.

DAISY

Micheal! Stop!

Micheal reaches the boys, grabs one by the collar and pulls him close.

MICHEAL

What happened to that girl puking in the backseat of my car.

The Boy looks pass Micheal at the girl. He giggles.

BOY

We were just drinking a little bit man.

MICHEAL

Did you slip her something?

BOY

Nah man, we smoked a little and she got all bitchy with us. She doesn't like to dance I guess.

MICHEAL

Did you touch her?

BOY

Dude, I'm not a rapparist or anything, I just told her to leave.

(CONTINUED)

MICHEAL

She fell in the street. I almost just ran her over.

BOY

Well someone's a bad driver...

Micheal abruptly grabs the Boy, tosses him into the other boy. They fall to the ground, Micheal stands above them.

MICHEAL

You're not worth my anger. God punishes those who do wrong.

He turns, walks away, coolly and confidently. We cut on Laura watching Micheal coolly return from the encounter.

25 **INT. CHURCH-LATER THAT NIGHT****BLACK AND WHITE:**

Micheal sneaks inside of the chapel, in the rare of it's pews, he faces the altar and slowly marches his way forward. It's night and the lights are off.

Micheal makes his way to the altar, makes the sign of the cross, kneels and prays.

Suddenly a door opens off beside the altar, shooting light everywhere.

FATHER MCCULLEN

Micheal? Come in, I just put the kettle on for some tea.

26 **INT. KITCHEN OF CHURCH- MOMENTS LATER****BLACK AND WHITE:**

Micheal and Father McCullen are facing each other at a small table, both embracing their tea with both hands, as if it's a sacred valuable- they are both tired.

MICHEAL

Got myself in trouble tonight.

FATHER MCCULLEN

With the law, or God?

MICHEAL

My girlfriend.

FATHER MCCULLEN

Oh, definitely worse.

MICHEAL

I attacked. Or I...went after...or whatever two kids that left a girl in the street, drunk and passed out.

FATHER MCCULLEN

Naturally you got angry.

MICHEAL

Naturally I wanted to kill them. I wanted to take their head, bob them together until both their skulls were smashed in.

FATHER MCCULLEN

Micheal! Calm down! In here, you speak with respect to other human beings no matter their relationship to you. I don't want to hear that talk.

MICHEAL

I'm sorry Father.

FATHER MCCULLEN

You get upset, that's natural. I do it, Jesus did it, everyone gets upset. It's how you wrangler your emotions, where you place them. If you can't hold them on their leash then you're going to lose them.

MICHEAL

You speak of my emotions as if it were an animal.

FATHER MCCULLEN

They are. It's your pet dog that as a puppy you have to train. Some puppies take longer to train to be obedient to you. You're puppy's a ninety five pound pitbull, fully grown, but not matured. That beast lives right here.

(Father McCullen jabs his finger into Micheal's chest)

(MORE)

(CONTINUED)

FATHER MCCULLEN (CONT'D)

You're not poisoned for life.
Puppy's grow up and become dogs.
It's your job to train it Micheal.
You need to.

MICHEAL

How do I train it?

FATHER MCCULLEN

Next time you become agry Micheal,
think about that puppy inside you.
You're it's master, it doesn't own
you even if it pulls on the leash
and nips are your fingers. Teach it
to be your pet.

CUT TO:

27

INT. FATHER'S COUNSELING CHAMBERS-DAY**BLACK AND WHITE:**

Micheal and Daisy sit side by side facing Father McCullen.
Michael and Daisy look quite aggravated.

FATHER MCCULLEN

Let's backtrack. Lets target this
last argument. It's about trust.
Daisy was checking Micheal's phone
because she wanted to read the
time. That is what she said.
However Micheal you are arguing
that this was something more than
reading the time. And once Daisy
heard that, she now feels that you
do have something to hide.

DAISY

It's not like me to check someone's
phone. This is my first
relationship Micheal, I am nervous
yes and unsure but I do trust you.

MICHEAL

You just said you didn't trust me
since I got worried about you
checking my phone.

FATHER MCCULLEN

Let me interject? Do either of you
feel like this is a petty argument?

(CONTINUED)

MICHEAL

I do.

DAISY

Yeah, me too.

FATHER MCCULLEN

Is there a way of putting this situation behind you, once Micheal you and Daisy have given your honest testimony to your intentions.

MICHEAL

Okay.

Daisy nods.

FATHER MCCULLEN

Okay Micheal, are you hiding anything on your mobile from Daisy?

MICHEAL

No.

FATHER MCCULLEN

Daisy, were checking Micheal's mobile for a particular reason, beyond checking the time?

DAISY

No.

MICHEAL

Liar.

Daisy sulks.

CUT TO:

28

INT. CHURCH-DAY

BLACK AND WHITE:

Laura sits on a pew, apparently praying...

LAURA (V.O.)

This is new to me God, so bare with me. I wanted to pray, perhaps just to copy perfect little Daisy. But maybe because I felt like you were looking out for me last night. I

(MORE)

(CONTINUED)

LAURA (V.O.) (CONT'D)
will never make that mistake again,
no way. Thank you for sending
Micheal. He was my guardian angel.

Suddenly a voice:

FATHER MCCULLEN
Hello my child.

Laura yelps and turns quickly to face Father McCullen.

LAURA
I'm sorry father, you scared me.

FATHER MCCULLEN
I didn't mean to startle you, I was
just checking if you needed
confession.

LAURA
I've never had confession.

FATHER MCCULLEN
Perhaps just a lending ear then?

LAURA
Okay.

FATHER MCCULLEN
What's chilling your soul love?

LAURA
Friends. Relationships. My own with
my boyfriend, Rudy, and my past.

FATHER MCCULLEN
Your past chipping away at your
present?

LAURA
I'm sick.

FATHER MCCULLEN
Sick how?

LAURA
Terminal sick. At least I think I
am.

FATHER MCCULLEN
I'm sorry child. That's a heavy
burden to hold on your shoulders.
Do you want to know?

(CONTINUED)

LAURA

What do you mean?

FATHER MCCULLEN

I've worked with terminally sick before, many told me they didn't want to know in the first place if they were sick.

LAURA

I think I have to know. It's eating away at my insides.

FATHER MCCULLEN

I can take you right now to a 24 hour clinic.

LAURA

No, no it's okay Father. I'm gunna go, I just have to build some courage.

FATHER MCCULLEN

I'm very sorry for your situation.

LAURA

Thank you Father.

FATHER MCCULLEN

I hope you will return. If only to speak about the matter further.

TRANS TO:

29

INT. DORM ROOM-NIGHT

TITLECARD: TWO HOURS AGO.

Travis and Rudy sit on the couch, in there all but normal positions and stature. Rudy looks a little nervous as they watch television. They are sipping away at glasses of whisky, and are both slightly drunk.

RUDY

I think Laura is seeing that fucking priest.

TRAVIS

What?

(CONTINUED)

RUDY

Father McCullen. Whatever his stupid name is.

TRAVIS

You think your girlfriend is cheating on you with a Catholic priest?

RUDY

It's not as crazy as it sounds.

TRAVIS

Dude it is pretty unrealistic.

RUDY

She goes to see him and rarely comes back. And when she does its really late. Like the other night. She never came back to see me.

30 **INT. DORM ROOM-NIGHT-FLASHBACK**

TITLECARD: ONE WEEK AGO.

Laura pushes Travis off her. They pause, not sure what to do.

LAURA

This never happened.

Laura promptly exits the dorm room. Travis is left in shock.

31 **INT. DORM ROOM-DAY**

TITLECARD: TOW HOURS AGO.

Rudy looks quite worried now as he sits on the couch next to Travis. He drops the controller onto the ground and drops his head into his hands, we track to our left and Travis is still playing the game, yet peaks over at Rudy, looking concerned.

TRAVIS

She's not fucking the priest. Trust me.

RUDY

How do you know?

(CONTINUED)

TRAVIS

There is just no way. It's your girlfriend, you can't see things straight when it's your own girl. From my point of view, from a clear head, rational mind, she's not.

RUDY

Yeah.

TRAVIS

I gotta go, I'll be back later.

Travis picks up a book bag and exits.

CUT TO:

32 **INT. CLASSROOM**

BLACK AND WHITE:

TITLE CARD: ONE YEAR AGO

WE ARE TRACKING CLOSER TO:

Laura sits at her desk, glaring over at Daisy and Micheal, whom keep smiling at each other. Laura looks upset by it.

33 **EXT. OUTSIDE CLASSROOM-AFTER CLASS**

BLACK AND WHITE:

Micheal and Daisy say goodbye to each other, Daisy exits. Micheal lingers and Laura approaches him.

LAURA

Hey

MICHEAL

Hey Laura what's up?

LAURA

Nothing. Um, so thanks for the other night.

MICHEAL

Oh you remembering some of it now?

LAURA

Yes piece by piece.

(CONTINUED)

MICHEAL

I'll let you in on a secret. There probably isn't anything you want to remember.

LAURA

There might be some things. I remember you. With those guys.

Micheal's attitude grows serious.

LAURA (CONT'D)

Thank you. They deserved it.

MICHEAL

Oh, I thought you were going to get mad at me like Daisy.

LAURA

No. Weirdly it made me feel better.

MICHEAL

Oh, good then.

LAURA

This is first time we've talked just us since...

MICHEAL

Yeah, I know.

LAURA

I don't hate you.

MICHAEL

You should.

LAURA

I'm in love with you.

A pause.

MICHEAL

I'm in love with Daisy.

CUT TO:

34

EXT. CAMPUS PATH-FLASHBACK**BLACK AND WHITE:****TITLECARD: YEAR AND A HALF AGO.**

Micheal and Laura are walking along a campus path side by side.

MICHEAL

Last night was pretty bad too.

LAURA

I couldn't sleep either.

MICHEAL

You should have called me.

LAURA

Or you should have called me.

MICHEAL

We aren't holding very true to this pact.

LAURA

I know.

MICHEAL

I'm sorry we had to make this pact.

LAURA

Micheal, I've come to terms with it. I just don't want to know if I'm...sick too.

MICHEAL

Those two years I never thought I would get past what I did until you called me.

LAURA

I know you told me. I never thought I'd forgive you.

MICHEAL

Are you finally going to come to mass with me?

LAURA

Why do you want me there so bad?

(CONTINUED)

MICHEAL

Because I want you to meet someone that has helped me cope with my rage and my emotions and forgive myself.

LAURA

I want to. I will this Sunday.

MICHEAL

Good.

LAURA

How come we always fall into the same conversation when we walk to class?

MICHEAL

Because every time I see you, I think the same thing, 'oh there is that girl that I killed, it's too bad she is so beautiful'

LAURA

Well that's honest.

A Pause.

LAURA (CONT'D)

You didn't kill me if we don't know yet...it was just one night and you used protection. It's just a chance. Just a chance. Even so I...still...or do L...

Daisy enters the frame.

DAISY BUCHANAN

Hey Laura.

LAURA

Hey Daisy.

A pause.

DAISY BUCHANAN

(to Micheal)

Hi.

LAURA

Oh yeah, Daisy this is my friend...Micheal.

Daisy and Micheal shake hands.

(CONTINUED)

CUT TO:

35 INT. A BLACK SETTING

Daisy's hand reached out holding Micheal's hand, WE are TRACKING past their hand as it falls, we close up on a vase of daisy's as they die.

CUT TO:

36 INT. CHURCH-FATHER MCCULLEN'S INTERVIEW

...Back in the interview with Father McCullen and Laura...

FATHER MCCULLEN

Daisy died first, the disease took over her body, she became quite frail and weak in the end.

LAURA

Micheal didn't last much longer. When she died the whole campus went into mourning. Micheal killed her. He's scum for that.

37 EXT. CAMPUS LAWN-NIGHT

A hundred or so candles are spread across a green campus lawn in a massive square shape. Micheal and Daisy's picture lies at the center.

38 INT. CHURCH-DAY-FATHER MCCULLEN'S INTERVIEW

FATHER MCCULLEN

When they died the innards of our campus fell through. Daisy was a jem, everyone appreciated her. Her death brought about mixed feelings towards Micheal.

39 EXT. CAMPUS LAWN-NIGHT

At the heart of the circle a rock is thrown from off screen that shatters Micheal's picture frame.

40 INT. CHURCH-DAY-FATHER MCCULLEN'S INTERVIEW

FATHER MCCULLEN

It's a shame. The whole thing.

41 EXT. CAMPUS BENCH-NIGHT

TITLECARD: FOUR DAY AGO.

On the same bench Rudy told her he was in love with her, Laura sits, crying. Travis notices her and approaches.

TRAVIS

Laura? What's wrong?

LAURA

Travis? Everything.

TRAVIS

Do you want some company?

LAURA

Yeah.

Travis sits next to her.

A moment of silence.

LAURA (CONT'D)

Rudy told me he loved me on this bench. First time. I was a bitch about it. I was still in love with someone at the time.

TRAVIS

Rudy fell for you fast. Can't say I blame him.

LAURA

Enough Travis. I fucked up enough with love this year. I don't need more about us.

TRAVIS

I'm not sorry about what happened. It was exactly what I wanted to do since Rudy introduced me to you.

LAURA

I wish it had never happened. I regret it so much. But I have bigger things to regret.

(CONTINUED)

TRAVIS

Like what?

LAURA

I'm sick.

TRAVIS

Like, seriously sick?

LAURA

Like dying sick.

TRAVIS

How long have you known?

LAURA

I haven't. I'm not one hundred percent sure.

TRAVIS

Well don't you want to know...if it were me I would.

LAURA

No, that's the thing. For three years I haven't wanted to know.

TRAVIS

But you should know.

LAURA

I don't need to.

TRAVIS

But what about Rudy? It's not all about you Laura. Rudy could be sick to, right?

LAURA

Rudy and I have never had sex Travis.

TRAVIS

But what about all the noises and jokes about it?

LAURA

We just fool around, kiss and what not. Rudy thinks I'm a virgin waiting for marriage.

(CONTINUED)

TRAVIS

So? Even if he's not infected, he still has a right to know. Do you know how much he loves you? He wants to marry you.

Travis stands.

LAURA

Who do you think you are?

TRAVIS

I think I'm the guy who is going to for once do the right thing and look out for the best interest of my friend. Now get your fucking ass off that bench now we're going to a clinic. I'll drag you there if I have to.

Laura looks surprised.

CUT TO:

42

INT. DORM ROOM-DAY

TITLE CARD: ONE HOUR AGO.

Rudy at his desk works on some homework. He crumples up a piece of paper and throws it into the trash. He notices:

A letter reads: "Dear Laura Cunningham, You're test has come back negative. Thank you for attending our clinic with Travis Keller."

Rudy's face loses any sign of joy. He loses control and throws a textbook at the wall.

RUDY (V.O.)

My heart just fell into my stomach, which is in knots. Travis brought Laura to a clinic for a test? What does that mean? That means he is fucking her. That means he's infected. Oh my god Travis. You fucking asshole.

TRANS TO:

43 **EXT. RUDY'S CAR-NIGHT**

Rudy rushes into his car. He opens the trunk and in a black bucket, under a cloth, Rudy takes out a handgun. He tucks the weapon under his belt and closes the trunk in haste. He exits the parking garage, charging up the hill at a fast speed walk pace.

-WE hear HEAVY INTENSE MUSIC.

INSERT TIMER STARTING: FIVE MINUTES.

CUT TO:

44 **EXT. CAMPUS-NIGHT**

Travis, with his backpack on, walks along in the dark, in a back corner of campus. His hood is on and he looks upset.

CUT BACK TO:

45 **EXT. CAMPUS-NIGHT SAME TIME**

Rudy, puts the gun under his belt, rushing out his dorm room, he looks extremely upset.

CUT BACK TO:

46 **EXT. CAMPUS-NIGHT**

...back with Travis, he listens to his iPod, we hear nothing, just the sounds of a quiet night.

CUT BACK TO:

47 **EXT. CAMPUS-NIGHT**

Rudy trots down a hill

CUT BACK TO:

48 **EXT. CAMPUS-NIGHT**

Travis is walking still, he looks at his phone. No missed calls.

CUT TO:

49

EXT. CAMPUS-NIGHT

Rudy, stops dead in his tracks, he spots Travis.

He approaches Travis slow, then whips out the gun, pointing it at him.

Travis looks up and notices Rudy. He is shocked, he throws his hands in the air.

TRAVIS

Rudy?!?! What are you doing?

RUDY

You arrogant prick.

TRAVIS

Rudy...

RUDY

You fucked the love of my life! You fucked my girl. You fucked me!

Rudy is in a terrible rage, he's losing his grasp, his face is a shade of red, his hand wobbles holding the gun.

Travis doesn't say anything.

RUDY (CONT'D)

Say something!

TRAVIS

What do you want me to say?

RUDY

Admit you fucked her! Admit it!

TRAVIS

Travis I...

RUDY

You're a fucking asshole.

TITLECARD: TIMER REACHES THIRTY SECONDS.

CUT TO:

50

EXT. CAMPUS CLOSE BY TRAVIS AND RUDY-NIGHT

Father McCullen walks towards the action, over hearing the yelling. He notices the gun and takes shelter behind a building.

TITLECARD: THE TIMER RETRACTS TEN SECONDS BACK TO THIRTY SECONDS.

TRAVIS

What do you want me to say?

RUDY

Admit you fucked her! Admit it!

TRAVIS

I...

RUDY

You're a fucking asshole!

Travis takes a step closer to Rudy.

RUDY (CONT'D)

Don't move! Don't fucking move!

TRAVIS

Put the gun down, please.

TITLECARD: THE TIMER REACHES ZERO. THEN "PRESENT TIME"

RUDY

I hate you! I hate you so much! You arrogant piece of shit.

TRAVIS

I know. I don't blame you. But you will hate yourself if you shoot me. You won't get away with it. You'll go to jail! I don't want to be responsible for that.

RUDY

Responsible?! Look where you put me! Look where I am Travis! You were my best friend!

TRAVIS

I love you Rudy. I did wrong by you, I will never get past that. This is all my fault. Just don't shoot me. Don't shoot me because then you will have to live with it

(MORE)

(CONTINUED)

TRAVIS (CONT'D)

for the rest of your life. I have to live with this right here, putting you here, with that gun pointed at me, for the rest of my life. I know I was wrong. I'm so so sorry.

Father McCullen makes his presence known to the boys, slowly.

FATHER MCCULLEN

Boys. What's going on.

Father McCullen slowly creeps closer.

Rudy points the gun at Father McCullen.

CUT TO:

51 **INT. CHURCH- INTERVIEW WITH FATHER MCCULEN**

TITLE CARD: FIFTEEN MINUTES AGO.

...Laura's phone rings once...

A text from Travis...*"Rudy deserves to know about you and what happened between you and me...meet me by Fuller Building"*

LAURA

I have to leave I'm sorry.

FATHER MCCULLEN

That's okay child. I think we were all set anyways correct?

Now we see the INTERVIEWER for the first time...it's the BOY that had left Laura in the street to get run over, that Micheal had confronted.

INTERVIEWER

Yeah, I think I got everything I need. Thank you both for telling us about Micheal and Daisy, I hope this story can shed some light on who these two people were and how this tragic story came about.

CUT TO:

52 **INT. CHURCH- DAY- MOMENTS LATER**

The Interviewer as he packs up his backpack of supplies, talks to the camera man.

INTERVIEWER

Wait til the school hears from a valid source that Micheal was an asshole. He's burning in hell for his sins.

Father McCullen walks Laura out of the church into the night. He walks with an umbrella, using it as a cane, but for a fashion reason not for function.

FATHER MCCULLEN

I think I'll head across campus for a spot of tea in the faculty lounge if you are looking for me.

LAURA

Okay, thank you professor. Oh, wait uhm, I re read Rudy Keller's paper again. I think he deserves at least a B, I think the C- was a little too harsh.

FATHER MCCULLEN

It's your paper to grade. It was your decision to give him the C- in the first place, if you honestly think he deserves higher, then by all means change the grade.

LAURA

I do.

(Laura smiles)

Thanks Professor, see you in class tomorrow.

CUT BACK TO:

53 **EXT. THE DUEL-MOMENTS LATER**

We see a sign for "Fuller Building" and the two boys and Father McCullen, in this duel situation.

RUDY

(pointing the gun at Father McCullen now)

What the fuck! Go away!

(CONTINUED)

FATHER MCCULLEN

I can't leave knowing this is
happening. Please put the gun down.

A beat. Rudy deliberates.

RUDY

Hey Travis. Nosies.

Rudy rushes to place his finger on his nose.

WE SEE: Travis stalls after that comment, he's uncertain
what to do, then raises his finger to his nose.

QUICK CLOSE UP SHOTS: Rudy, with his finger on his nose,
Rudy who stands perfectly still, and Father McCullen who
raises his hands in protest of the situation.

CUT TO:

BLACK.