

HETEROSEXUAL

Written by

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EXT. SCHOOL PLAY GROUND - DAY

Eleven and Twelve year old children run around a play ground at school recess. EDDIE LOGAN, 12, is among them.

Eddie stops running for a moment, and stares at a boy playing on the monkey bars.

The bell rings, and all the children start heading into the school entrance.

EXT. CONSTRUCTION SITE (BUILDING SITE) - DAY

Two men JEFFREY DUNBAR and DON LOGAN (Big men late 30's) walk with each other around the site.

DON LOGAN

Why are we behind schedule? You told me we were ahead of schedule two weeks ago.

JEFFREY DUNBAR

We got eighteen men out sick, and three men quit just last week.

DON LOGAN

Oh, that's bullshit! Get some men back from that last layoff. We don't have time for this shit.

The two men walk into a mobile office trailer.

INT. MOBILE OFFICE TRAILER - CONTINUED

Don continues to walk towards an office, past BETTY, the secretary sitting at her desk, while Jeff stops to speak with her.

JEFFREY DUNBAR

Betty, call up the last group of men laid off. Get em back.

Betty picks up the phone to call, but hesitates.

BETTY

You are serious, right?

JEFFREY DUNBAR

Yup, I'm serious.

Jeff turns and goes in the office where Don went.

INT. MIDDLE SCHOOL - DAY

Eddie walks down the hall with a group of children, as he keeps an eye on the boy from the monkey bars (RONNIE GRAYVER, 12).

He runs up behind him and taps him on the back.

EDDIE LOGAN

Hey, do you have a sister named Hazel?

RONNIE GRAYVER

Yeah, why?

EDDIE LOGAN

Oh, I was just wondering. She was in one of my classes, and I saw you and her at Publix.

RONNIE GRAYVER

Oh, yeah, that was Thursday, with our mom.

EDDIE LOGAN

I live right down the road. You wanna come over and play some video games sometime?

RONNIE GRAYVER

Yeah, what ya got?

INT. DON LOGAN'S PICKUP TRUCK - DAY

Don Logan stops at a red light and looks across the street, where men dressed in pink hold colorful signs advertising the local Pride Festival.

He gives a look of disgust.

The light turns green, and Logan continues to drive, as he shakes his head no, showing he disapproves.

His cell phone rings.

He answers it with the dashboard controls, and it's his wife RACHEL LOGAN.

DON LOGAN

Yeah Babe.

RACHEL LOGAN (V.O.)
Could you pick up some asparagus
hun?

DON LOGAN
Ah hell, I'm tired Babe.

RACHEL LOGAN (V.O.)
But it goes great with my grilled
chicken.

DON LOGAN
Look Rachel, I worked a long shit
filled day today, and I'm fucking
tired. So make something different.

Don hangs up.

INT. THE LOGAN'S HOUSE - LATER

The door bell rings and Eddie runs to the door, looks through
the peep hole, then opens it.

Ronnie Grayver stands at the door.

RONNIE GRAYVER
I figured I'd just come over today.

EDDIE LOGAN
Sure! Come on in.

Ronnie steps inside and they walk through the dining room and
past the kitchen, where Eddie's mom RACHEL LOGAN, 34, is
preparing dinner.

EDDIE LOGAN (CONT'D)
Mom, this is Ronnie. He goes to
school with me. We're gonna play
some video games in my room.

RACHEL LOGAN
Sure. Supper will be ready soon
though.

EDDIE LOGAN
OK.

Eddie and Ronnie walk back and into Eddie's room. Then the
front door opens, and Don Logan walks in.

DON LOGAN
Hey.

RACHEL LOGAN

I thought you were going to come right home. You said you were tired.

DON LOGAN

(slightly intoxicated)

Yeah, well I also said I had a shit filled day. I needed to have a beverage, and right there, on the way home, was Bob's bar.

Don throws his hands in the air.

DON LOGAN (CONT'D)

So I had a fucking drink!

RACHEL LOGAN

Just one?

Don goes over to Rachel and puts his hands on the sides of her face.

DON LOGAN

Look my dear. If I wanna have two, three or even four drinks, I'm entitled, get it?!

He pushes her away, and Rachel starts crying.

Don just stands there looking at her for a moment, then goes over to put his arms around her, and she moves back.

DON LOGAN (CONT'D)

Ah hun, I'm sorry. I just get real tired and cranky after this kind of a day.

Don turns and walks to the recliner in the room, sits down in it and eases himself back.

He grabs the remote and turns the TV on.

DON LOGAN (CONT'D)

Well besides, you still didn't have supper ready anyway.

RACHEL LOGAN

Well one delay was figuring out what to have in place of the asparagus.

Rachel looks toward Don as she walks to Eddie's room.

RACHEL LOGAN (CONT'D)
 (to Don)
 Supper IS ready, so help yourself.

Rachel goes to Eddie's room, knocks once, then goes in.

EDDIE'S ROOM

The two boys scramble to pull their pants back up.

RACHEL LOGAN (CONT'D)
 Well, I just wanted to tell you
 that supper's ready.

Rachel leaves the door open as she walks out of the room with a questionable look on her face.

EXT. HIGH SCHOOL - DAY (5 YEARS LATER)

Seventeen year old Eddie Logan (thin, pale), holding his school books, walks on the school grounds.

Two boys BOB GRANT and BILL SAROTELLO call to him from behind.

BOB GRANT
 Hey Eddie Logan, whatcha doin'?

BILL SAROTELLO
 Yeah, Eddie boy. Jill says hello.

Eddie keeps walking without turning around.

BOB GRANT
 Eddie! Don't ignore us. We're talking to you.

Eddie keeps walking.

The two boys walk faster, then Eddie walks faster.

Eddie drops his books and starts running, while the boys run and catch up to him.

They jump him from behind, turn him around and pin him down on the grass.

Bob Grant sits on Eddie's chest, while Sarotello holds his arms to the ground from behind.

BILL SAROTELLO
 Bob, lets make him eat grass.

Bob Grant nods yes with a smile and grabs Eddie's arms, while Sarotello starts pulling grass up and stuffing it in Eddie's mouth.

Eddie struggles to keep his mouth shut, but Sarotello manages to keep pushing it in.

BILL SAROTELLO (CONT'D)

Jill was extremely hurt that you didn't want to go out with her. But WE know the REAL reason.

Bob Grant spits in Eddie's face.

BOB GRANT

You fucking gay piece of shit!

Eddie's eyes tear up and he starts to cry a little, as Sarotello stuffs one last hand full of grass in his mouth.

Bob Grant lets go of Eddie's arms and then punches him in the face.

Eddie lays on the ground crying as Grant and Sarotello get up to leave.

BILL SAROTELLO

See ya Eddie boy.

BOB GRANT

Yeah, we'll tell Jill you were crying for her love.

Both boys laugh, as they walk away.

OTHER SIDE OF SCHOOL

Sarotello and Grant walk around the other side of the school, where JILL MANFIELD, 17, pretty, stands with a few other girls.

JILL MANFIELD

(to the two boys)

Oh what have you guys been up to?

Bob Grant raises his hands.

BOB GRANT

What?

JILL MANFIELD

I know when you guys have been up to something, just by your faces.

BILL SAROTELLO
Why do you say that? We didn't do
nothin.

JILL MANFIELD
Yeah, right.

INT. THE LOGAN'S NEW HOUSE - LATER

LIVING ROOM

Eddie walks in the door with his eye swelled up, and grass stains on his shirt.

Don Logan, laying back in a recliner, watching TV, looks his way.

DON LOGAN
Ah Jesus! Again son? What are we
going to do with you?

Eddie looks as if he's about to cry.

DON LOGAN (CONT'D)
(Shouting)
Hey Rachel, your son got beat up
again!

Rachel runs out from the kitchen to Eddie, puts her hands gently on his face to inspect the swelling.

RACHEL LOGAN
Baby, what happen?

DON LOGAN
Rachel, come on. You know damn well
what happen. Your son can't stick
up for himself.

RACHEL LOGAN
(to Don)
Not everyone's a manly man like you
Don. Mr. Stud.

DON LOGAN
Yeah.

Rachel, with a disgusted expression, takes Eddie by the arm, into the kitchen.

KITCHEN

Rachel gets a washcloth from the sink and puts ice in it from the refrigerator.

RACHEL LOGAN

Don't listen to your father. He's lived a very different life than you. He's not willing to understand.

LIVING ROOM

Don turns down the TV with the remote so he can hear them.

KITCHEN

Rachel gives Eddie the washcloth and he puts it on his eye.

EDDIE LOGAN

Mom, you know I'm gay?

RACHEL LOGAN

Doesn't matter, I love you. And so does your father. He's just too immature to show it. Ego. That's what it is. Ego.

Eddie sits at the kitchen table holding the ice on his eye.

EDDIE LOGAN

I guess I'm not fooling anyone.

RACHEL LOGAN

Just be yourself.

EDDIE LOGAN

I'm getting beat up mom. No one around here accepts gays, but I go on dates with these girls and it feels so fake. It's horrible.

Rachel goes in the refrigerator and grabs a small carton of chocolate milk.

RACHEL LOGAN

Here, drink your chocolate milk early tonight, then get some rest.

INT. THE LOGAN'S HOUSE - NEXT MORNING

Rachel knocks on Eddie's door to his room.

RACHEL LOGAN

Eddie, are you going to school?

She knocks again, a little harder.

RACHEL LOGAN (CONT'D)
Eddie?

EDDIE LOGAN (O.S.)
(heard from room)
No.

RACHEL LOGAN
Eddie, you got to go.

Don Logan walks into view.

RACHEL LOGAN (CONT'D)
(to Don)
I can't get Eddie to go to school.

Don tries to open the door, but it's locked.

DON LOGAN
Eddie. You get your ass out of bed,
or I'll break this damn door down,
and drag you there myself!

RACHEL LOGAN
Don. Come on. This is why he's in
the state he's in.

Don rolls his eyes and sighs, then walks the other way.

DON LOGAN
Fine, suit your self. I'll see you
tonight.

He picks up a briefcase and goes out the door.

Rachel puts her face close to Eddie's door.

RACHEL LOGAN
Baby, your father went to work. Can
I come in?

No sound from Eddie.

RACHEL LOGAN (CONT'D)
Come on honey, I just want to talk
to you.

Eddie opens the door, and Rachel goes in.

EDDIE'S ROOM

Eddie jumps on his bed and lays down on his side, scrunches the pillow underneath his head while Rachel sits next to him.

RACHEL LOGAN (CONT'D)

I can say something to the principal.

EDDIE LOGAN

No, you don't understand mom. I'm terrified to go to school. I don't want to face anyone. I'm terrified to go out of the house.

RACHEL LOGAN

We can get you help. You know, a way to deal with all of this. None of the kids will know.

Eddie starts crying.

EDDIE LOGAN

I feel so insecure. A freak. Why mom? Why am I like this?

RACHEL LOGAN

You need to be around others that are like you. You wouldn't feel so alone then.

EXT. CONSTRUCTION SITE (BUILDING SITE) - EVENING

As the sun gets close to setting, Don inspects a recently constructed wall of a building with another man (RAY ABERLAY).

DON LOGAN

I guess that should do it. I don't know WHY it always takes so fucking long. Where the hell do we get these idiots?

RAY ABERLAY

I think we'll still get this site done on time.

DON LOGAN

Yeah, I guess so. Hey! You want to grab a beer?

RAY ABERLAY

Sounds good.

I/E. BOB'S BAR - LATER

The sun has set leaving an orange sky, as traffic drives by Bob's bar.

INSIDE

Don Logan and Ray Aberlay sit at the bar with their hands wrapped around bottles of beer.

RAY ABERLAY

You think we'll still be doing this shit in twenty years? You know, this work?

DON LOGAN

Jesus, I hope not. I want to retire now.

Ray chuckles.

DON LOGAN (CONT'D)

Sometimes I wonder why I even chose this route. I mean, besides wanting to build. All the damn shit that goes along with it, isn't worth it.

RAY ABERLAY

I don't know, it's still something that's keeping me going. My divorce, my kid's problems, everything. Having something to focus on.

DON LOGAN

What kind of kid problems you have?

RAY ABERLAY

Ah, hell, my kids are always in trouble. Both my boys are juvenile delinquents. My wife said I didn't discipline em. I beat the shit out of em. I don't think anything a help. They're not scared of anything.

Don puts his elbows on the bar, and his hands over his head, like he's frustrated from the conversation.

Ray just looks at him.

DON LOGAN

Ray, promise me you won't tell a soul of what I'm about to tell you.

RAY ABERLAY
Yeah Don. What is it?

DON LOGAN
My kid's gay.

There's silence for a few seconds.

RAY ABERLAY
Really? I thought you said he was
dating some really pretty girls.

DON LOGAN
It was all fake Ray. I didn't want
to believe it. I ignored it. But
now, now I know it's real. He likes
other boys for God's sake. He get's
beat up all the time. I got to get
him out of that school. Hell, I
don't know what to do.

RAY ABERLAY
That is so fucking weird.

DON LOGAN
Yeah, well.

RAY ABERLAY
No, I meant weird because I heard
something yesterday from my cousin
about this situation. About being
Gay, Homosexual.

DON LOGAN
Oh?

RAY ABERLAY
Now promise me YOU won't tell a
soul of what I'M about to tell YOU.

Don just nods yes.

RAY ABERLAY (CONT'D)
There's this new treatment that has
worked. It actually changes DNA in
a person's body. DNA that can be
traced to what makes a person
sexually attracted to other people.
I mean, it can actually zero in on
a specific part of your DNA
structure, and change it.

Don looks as if he's ready to pound on Ray.

DON LOGAN

You mother fucker. Are you making fun of me?

RAY ABERLAY

No Don. No. I'm completely serious. I swear to God! I'll show you, if you want. My cousin is a scientist, and has all the data on it. I didn't believe it when he happened to mention it to me, but he showed me some of the data. It's true.

DON LOGAN

So your saying that it can be changed? They can make a gay person straight?

RAY ABERLAY

They've proven it. It's been tested.

Don puts his elbows on the bar, and his hands on his head again.

DON LOGAN

Yeah, well I would certainly like to see THAT one. What a bunch of shit.

RAY ABERLAY

Alright. I'll find a way to show you, but right now I've gotta get home. I'm already on my wife's shit list.

Ray puts some cash down on the bar and gets up to leave.

RAY ABERLAY (CONT'D)

I'll get you some evidence. It probably won't be easy, but I'll get it.

Ray walks out the door, while Don continues to hold his hands over his head.

INT. HIGH SCHOOL - NEXT MORNING

PRINCIPAL'S OFFICE

Rachel sits facing JANE FLEMMINGS, 38, who sits at her desk.

JANE FLEMMINGS

We're not police Mrs. Logan. We're also short staffed on supervision. I wish we could do something for your son.

RACHEL LOGAN

He's had multiple cases of harassment in the last year. There's got to be something that can be done.

JANE FLEMMINGS

All I can say, is to tell your son to stay in sight of the other students. These things usually happen when there's no witnesses. If he isn't willing to give us some names, there's nothing I can do.

EXT. HIGH SCHOOL - LATER

Rachel comes out of the high school, where teenagers walk back and forth on an ordinary day.

Jill Manfield walks up to Rachel.

JILL MANFIELD

Mrs. Logan?

RACHEL LOGAN

Do I know you?

JILL MANFIELD

No, but I know who you are from Eddie's facebook page. My name's Jill, Jill Manfield. Can you tell Eddie that I have nothing against him. And that the rumors going around aren't true?

Rachel looks a little confused.

RACHEL LOGAN

Are you friends with Eddie? Can't you tell him yourself?

Jill stays quiet.

RACHEL LOGAN (CONT'D)

Alright, I'll tell him you told me.

Jill acknowledges with a nod and a smile, then turns and walks away.

Rachel's face shows a little concern as she turns and walks the other direction.

As she walks down the sidewalk towards her car, her cell phone rings, she answers it, and it's Eddie.

RACHEL LOGAN (CONT'D)

Yeah honey.

EDDIE LOGAN (V.O.)

(heard from phone)

Mom, please tell me you're not at my school.

RACHEL LOGAN

I just wanted to speak with the principal.

EDDIE LOGAN (V.O.)

(voice weak with fear)

No. Mom.

RACHEL LOGAN

Don't worry. Nothing is going to happen anyway. But a girl named Jill Manfield did come up to me to say that the rumors aren't true, and that she has nothing against you. That's a good thing, right?

Eddie stays silent.

RACHEL LOGAN (CONT'D)

Alright honey, I'll be home in a little bit.

Rachel ends the call.

INT. THE LOGAN'S HOUSE - CONTINUED

Eddie hangs up the phone and quickly goes into his room and slams the door behind him.

I/E. THE LOGAN'S HOUSE - LATER

Rachel pulls up in the driveway, opens the door and heads into the house.

INSIDE

She goes straight to Eddie's room and knocks on the door.

RACHEL LOGAN

Honey? I'm sorry. I just wanted to see if there was anything more we could do. I should have listened to you and left it alone.

Eddie opens the door.

EDDIE LOGAN

I know mom. I'm sorry for over reacting, but I can't deal with all of this.

RACHEL LOGAN

What do you say we go to the park. You know, where you like to chill with nature? Just me and you. We'll go to that part where there's no people. Just talk.

Eddie gestures yes with a nod.

INT. CLINICAL RESEARCH CENTER - DAY

Don walks in the front entrance and Ray Aberlay greets him by placing his hand on his shoulder.

RAY ABERLAY

Great, I'm glad you showed up.

They both go over and sit down in the waiting room.

RAY ABERLAY (CONT'D)

When I told Stephen, my cousin, about your situation, he understood completely where you were coming from.

DON LOGAN

I can't believe I came here. I'm having a hard time believing this. But to think about my son being normal. Damn.

RAY ABERLAY

Well, he'll explain it all. You'll see.

DON LOGAN

Ray, he's miserable, but it's not only about him.

(MORE)

DON LOGAN (CONT'D)

I can't stand to think about my own son being queer. Jesus!

Don puts his hand down over his face, as if he's taking a bad thought away.

A man, STEPHEN EPPERSON late 30's, dressed in a white doctor's coat, walks out into the waiting area to greet Don Logan.

STEPHEN EPPERSON

(shaking his hand)

Mr. Logan, glad to meet you.

DON LOGAN

Yeah, you too Doctor.

STEPHEN EPPERSON

I'm sure Ray here filled you in on at least enough to get your curiosity rolling. Right?

DON LOGAN

Well, yeah. But this is pretty hard to believe.

STEPHEN EPPERSON

Let me show you some of what we do.

Epperson signals Logan to follow him into another room.

INSIDE OTHER ROOM

All three of them walk in, Epperson gestures for them to have a seat facing a screen.

He picks up a remote and turns on the screen, which shows graphs of DNA content.

DON LOGAN

Let me explain the epigenetic theories of homosexuality, the underlying DNA sequence and their role in the development of homosexuality.

Don's face looks serious as his eyes seem fixated on the screen.

EXT. ELVA ROUSE PARK - DAY

Eddie and Rachel sit on a park bench with no other people around.

RACHEL LOGAN

I remember you telling me this is
where your thoughts became clear.

Rachel looks around at the scenery.

RACHEL LOGAN (CONT'D)

Sure is pretty here.

Eddie stays quiet with his elbows on his knees and his head
down.

RACHEL LOGAN (CONT'D)

You know there's nothing wrong with
being gay. There are more people
than ever that have come out and
expressed themselves through
organized groups everywhere. As far
as school goes, you don't have much
time before graduation.

EDDIE LOGAN

I'm not going back there.

RACHEL LOGAN

That's what it is then, right? It's
dealing with others not like you.
Right?

Eddie looks up at his mother.

EDDIE LOGAN

Yeah, like dad?

RACHEL LOGAN

Oh Eddie. I admit, your father
isn't making things very easy, but
we'll find a way through this. If
we have to get you out of that
school, by darn it, we'll do it.

INT. CLINICAL RESEARCH CENTER - LATER

STEPHEN EPPERSON

Yes, epi-marks buffering XX fetuses
and XY fetuses from certain
androgen exposure was signaling
gene regulation through non genetic
changes in DNA packaging, forming a
new model for homosexuality that
can be reversed.

DON LOGAN

Christ Doctor. You're really confident of this thing? I mean, this is my son.

STEPHEN EPPERSON

We are one hundred percent sure we can transfer your son's current sexual preference, so that he can live a normal life. We've shown you all the patient's charts, and the results.

Don looks a little exhausted as he nods yes.

STEPHEN EPPERSON (CONT'D)

Now, your son IS coming in for a consultation, correct?

DON LOGAN

Oh doctor, he's terrified to go out of the house. I'm sure it's because he's ashamed. Hell, he get's beat up all the time because of it. You know, for being gay.

STEPHEN EPPERSON

Well, we'll at least need a signature from him. He can be sedated if need be. The procedure will only take around thirty minutes.

DON LOGAN

Thirty minutes?

STEPHEN EPPERSON

Yes, it's the neurons in the brain that we're focusing on. It's basically an injection into the scalp. Of course there's more to it than that, but it's done in a similar manner.

DON LOGAN

That's incredible.

STEPHEN EPPERSON

Want to know something else? He'll probably even be a little less timid from the composition change in the brain.

DON LOGAN
How long before..

STEPHEN EPPERSON
Results can occur rather quickly.

Epperson goes over and opens the door, indicating the session has ended. Don stands up.

STEPHEN EPPERSON (CONT'D)
Susan at the desk will give you a prescription for a strong sedative for your son.

INT. THE LOGAN'S HOUSE - EVENING

Don and Rachel sit at the dining room table eating dinner. They're both quiet while they eat.

RACHEL LOGAN
I'm taking Eddie out of that school.

DON LOGAN
He's only got seven months to go before graduation.

RACHEL LOGAN
He can transfer, or get a G.E.D. He's not going back there.

DON LOGAN
Christ Rachel, you think he won't have a problem at another school? Or through the rest of his life? What if he wasn't gay? I'm sure he doesn't want to be, right?

RACHEL LOGAN
What are you talking about?

DON LOGAN
I mean, what if there was a way to change that? What if?

RACHEL LOGAN
What, are you out of your mind? That's crazy. Besides, deep down, he loves the way he is. I told him that he can be proud to be who he is, no matter what.

DON LOGAN

But he would have a normal life. I mean, he would fit into society, have his own kids. Everything would be better.

Suddenly Eddie bursts in the room.

EDDIE LOGAN

(shouting)

You have no feelings what so ever! I am who I am, whether you like it or not!

Eddie turns and leaves the room in a scuffle, then a door can be heard slamming in the background.

DON LOGAN

I guess he's back in his room.

RACHEL LOGAN

Why did you say such a thing? Even if it existed, it would be changing what God gave us. He's a good kid, he just needs understanding.

Rachel leaves the room, while Don just sits at the table with a smirk on his face.

INT. CONSTRUCTION SITE OFFICE TRAILER - NEXT MORNING

Don sits at a desk in thought, when his cell phone rings. He looks at the phone and sees it's Rachel.

DON LOGAN

Hey Rachel.

RACHEL LOGAN (V.O.)

(heard from phone)

I've got the paperwork for Eddie's release from school. Eddie and I both signed our signatures.

DON LOGAN

Alright, I'll sign it when I get home.

RACHEL LOGAN (V.O.)

Thanks. I'm going to be attending that cooking class tonight and every Tuesday and Thursday of this month. I'll leave dinner in the fridge.

DON LOGAN

Alright.

Don hangs up, and Ray walks in the office.

RAY ABERLAY

Stephen hasn't heard back from you and was wondering if you're still planning on proceeding with the procedure.

Don looks as though he's in thought again and takes a moment before answering.

DON LOGAN

Yes, yes we're still going through with it.

RAY ABERLAY

Alright, I'll let him know. Be a good idea if you call and make the appointment. Knowing me will help. He'll slide you in his schedule just about any time.

Don raises his eyebrows.

DON LOGAN

Thanks, I'll do that.

INT. DON LOGAN'S PICKUP TRUCK - LATER

Don looks as though he's in deep thought as he sits at a stop light.

A car horn is heard behind him and he realizes that the light has turned green.

As he continues to drive, he passes a sign advertising the local pride festival coming up.

His expression changes to a more serious and focused look, as he then punches in a number on his dash board phone.

STEPHEN EPPERSON (V.O.)

Epperson.

DON LOGAN

Oh, this is your private number.

STEPHEN EPPERSON (V.O.)

Mr. Logan.

DON LOGAN

Yes, I was calling to make an appointment.

STEPHEN EPPERSON (V.O.)

Anytime.

DON LOGAN

Ray told me you were open to slide me in. Wow, if I had my choice it would be tonight, but I...

STEPHEN EPPERSON (V.O.)

Consider it done. What time?

Logan's face looks shocked.

DON LOGAN

You're serious.

STEPHEN EPPERSON (V.O.)

Yes Mr. Logan, I know how important this is to you.

DON LOGAN

Eight?

STEPHEN EPPERSON (V.O.)

Eight it is. Let me give you the address.

DON LOGAN

Oh, it's not the same address as the..

STEPHEN EPPERSON (V.O.)

Clinic? No, this is a much more advanced laboratory.

DON LOGAN

Can you text it? I'm driving right now.

STEPHEN EPPERSON (V.O.)

Sure, but don't give it out to anybody.

Logan's face looks a little surprised.

I/E. THE LOGAN'S HOUSE - EVENING

Don Logan's truck pulls up and parks in the driveway. He then gets out and goes in the front door.

INSIDE

He walks into a quiet house and sees Rachel's note about dinner and the paperwork for Eddie's school release sitting on the dining room table.

Picking it up, he looks at Eddie's signature on the paperwork, then puts it back down.

He looks towards Eddie's room, then at the clock on the wall which says 6:30 PM.

He pulls out a hypodermic needle from his jacket, then a small vial of medication, punctures it and draws the liquid into the needle.

He opens the refrigerator door (which squeaks), grabs one of the chocolate milks that Eddie drinks and injects it through the carton.

DON LOGAN (V.O.)
(to himself)
Sorry son, but it's for your own
good.

He places the carton back in the fridge in front of the other ones, picks up the note and paperwork and takes it in the other room.

OTHER ROOM (DEN)

Don Logan puts the paper work down on a table. He places carbon paper and other paperwork underneath, then tracing paper on top.

He traces Eddie's signature, then pulls the paperwork underneath out and looks at it (revealing Dr. Epperson's paperwork).

Logan looks at the clock on the wall which shows 6:56PM. He puts Epperson's paperwork in his briefcase and signs the school release after reading it.

He looks at the clock again showing 7:05PM.

DON LOGAN
(to himself)
Come on Eddie. Don't be off
schedule TONIGHT.

Then the small squeak of the refrigerator door can be heard and Logan smiles.

MINUTES LATER

Don Logan still sitting at the table, looks up at the clock showing 7:20PM.

He then gets up and walks to Eddie's room and peaks in to see that Eddie had barely made it to his bed before falling asleep.

EDDIE'S ROOM

Don scoops up Eddie out of his bed and carries him out of the room, through the living room and out to his truck.

OUTSIDE

With the back door of his truck open already, he puts Eddie in the back seat and closes the door.

I/E. DON LOGAN'S PICKUP TRUCK - MOMENTS LATER

Don Logan drives down a back road reading the limited amount of road signs.

DON LOGAN

Where the hell IS this place.

He comes up on another sign and stops.

DON LOGAN (CONT'D)

Nectar! That's it!

He turns in and quickly drives up the small driveway, till he comes to a building and parks.

He punches in a phone number on his dashboard and Epperson answers.

STEPHEN EPPERSON (V.O.)

You made it. I'll send some people out.

Logan ends the call, and men quickly come out and help bring Eddie in.

INT. ADVANCED LABORATORY - MOMENTS LATER

The men lay Eddie down on a operating table and strap his arms and legs down.

They then put a strap across his forehead and Logan's face shows worry.

STEPHEN EPPERSON
(to Don Logan)
It's just precautionary measures.

Stephen Epperson puts his hand on Logan's shoulder, then around his back and guides him toward the door.

STEPHEN EPPERSON (CONT'D)
It's best if you wait outside. It
IS in our guidelines.

Logan goes out the door.

WAITING ROOM (A LITTLE LATER)

Don Logan sits in a chair with his elbows on his knees, his head down, and his hands over his head.

The surgery door opens with two men carrying Eddie on a stretcher. Epperson is behind them.

STEPHEN EPPERSON (CONT'D)
Well, the procedure went as
planned. Everything went perfect.

Don Logan stands up.

STEPHEN EPPERSON (CONT'D)
I've given Eddie a little more
sedative so he'll be good until you
get him home.

OUTSIDE

The men help with putting Eddie in the back seat of Logan's truck.

Epperson walks up to Logan and shakes his hand.

STEPHEN EPPERSON (CONT'D)
He should be fine. When he wakes,
he won't feel any pain or anything.
Keep me updated, and we'll arrange
a regular physical in about a
month. We can check him out then
for any signs of skin rash which
sometimes occurs on the scalp.

DON LOGAN
Thanks again Doctor.

Epperson nods, then Logan nods, gets in his truck and starts it.

I/E. THE LOGAN'S HOUSE - LATER

Don Logan pulls up in his driveway, parks the truck, gets out and goes to his front door and props it open.

He then goes to his truck, opens the back door, pulls Eddie out and carries him inside.

I/E. THE LOGAN'S HOUSE - MORNING

As the sun rises it starts to shine on the Logan house.

INSIDE

Don Logan sits at the kitchen table with a cup of coffee and some paper work.

Rachel comes out of the bedroom.

RACHEL LOGAN
You're still home.

DON LOGAN
I've got some extra time. Thought
I'd sort a few things out.

Eddie then walks out of his room.

RACHEL LOGAN
(to Eddie)
Hi honey. You feeling OK?

EDDIE LOGAN
Yeah, yeah I do. Matter of fact, I
feel great.

Don Logan starts to grin.

RACHEL LOGAN
Well, there's good news baby. Your
father signed the paper work. We
can get you out of that school.

Eddie looks as though he's in thought.

RACHEL LOGAN (CONT'D)
Eddie?

EDDIE LOGAN
Mom? I don't know if I really want
to do that.

RACHEL LOGAN

What?

EDDIE LOGAN

I don't know. I just feel like I can deal with it now. Can't explain it. At least at this moment, I feel like trying it.

Don's face lights up with a smile.

Rachel turns to look at Don, and Don quickly changes his expression back to normal. She then turns back to Eddie.

RACHEL LOGAN

Are you sure? I mean, we've talked it over, and you were sure. Now? What in the world is going on?

Eddie shrugs his shoulders.

RACHEL LOGAN (CONT'D)

Alright. We have the release, just in case.

Eddie leaves the room.

Rachel looks at Don and raises her eye brows.

DON LOGAN

I don't know. But I'm certainly glad he changed his mind.

I/E. HIGH SCHOOL - LATER

Bob Grant, Bill Sarotello and another boy stand outside talking.

BILL SAROTELLO

I bet you forty bucks you can't get in her pants.

BOB GRANT

I'm telling you, she smiled at me. All I did was give her my look.

Other boy just laughs.

BILL SAROTELLO

What look? Oh you're such a bullshitter.

BOB GRANT

You know.

Bob Grant makes an inviting face, and Sarotello looks the other way at something.

BILL SAROTELLO

I thought you said Logan wasn't coming back.

Grant looks.

Eddie is seen in the distance walking toward the school with his book bag.

BOB GRANT

I didn't think he was. Heard his mom was here talking to the principle about taking him out.

BILL SAROTELLO

Well, lets see if we can change his mind again. Come on.

Sarotello waves Grant on to follow him, while the other boy waves his hand indicating (forget you), and walks the other way.

Sarotello and Grant walk quickly towards Eddie.

Eddie walks towards the baseball field and goes behind the bleachers, as the other two follow.

Sarotello looks around and there's no one in sight. He and Grant then run at Eddie.

Eddie grabs a baseball bat leaning against the fence and swings at Sarotello hitting him in the side of his head.

He then swings at Grant hitting him in the shoulder.

As Sarotello holds his head in pain, and Grant holds his shoulder in pain, Eddie starts swinging again hitting both of them in multiple places.

They both fall to the ground. Eddie drops the bat and walks away.

In the distance an older man who sees the boys on the ground, runs to help them.

INT. CONSTRUCTION SITE OFFICE TRAILER - LATER

Don Logan sits at his desk, when the phone rings and he answers.

DON LOGAN

Logan. Oh, hey Rachel.What?
You're kidding. (laugh) No, it's
not funny, I guess. Are they
allowing him to continue classes?
Alright, alright, I'll see you
tonight. We'll all have a talk.
Yeah, alright, bye.

Logan hangs up, and Ray Aberlay walks in.

DON LOGAN (CONT'D)

(to Aberlay)

You're not gonna believe this, but
my son just beat the shit out of
two other boys with a baseball bat.
They started it.

RAY ABERLAY

Well, THAT'S something to write
home about. (laugh)

INT. RACHEL LOGAN'S CAR - MOMENTS LATER

RACHEL LOGAN

(to Eddie, while driving)

I just can't figure out what has
gotten in to you. I can't believe
you even decided to go to school,
better yet beat up other boys. Oh,
I know you didn't start it, but you
didn't even want to go out of the
house two days ago, and now?

Eddie stays quiet as he stares out the window.

RACHEL LOGAN (CONT'D)

You're lucky, no, they're lucky
there was a witness who got them
help. But they also would have
claimed it happen a different way,
I'm sure.

EDDIE LOGAN

(still staring out the
window)

I'm going to teach them all.

Rachel looks at Eddie.

RACHEL LOGAN

Well, those two were the ones who beat you up last time, right?

EDDIE LOGAN

Yes, but I'm going to teach them all.

Rachel looks back at Eddie with a suspicious look.

INT. THE LOGAN'S HOUSE - LATER

Rachel and Eddie walk in the door, and Don greets Eddie.

DON LOGAN

There he is! That's my boy! They deserved it buddy.

RACHEL LOGAN

You're home early.

DON LOGAN

Hell yeah! I wanted to talk to my boy. Or should I say man.

Eddie stays unemotional.

DON LOGAN (CONT'D)

(to Eddie)

Well, you are going to be eighteen in a few days. What do you say we finally take that test, get your driver's license and a car to go along with it?

Eddie shows a sly smile.

EDDIE LOGAN

Yeah, that sounds OK.

Don gives Eddie a manly side hug.

INT. JILL MANFIELD'S HOUSE - THE NEXT DAY

Jill is on her computer in her bedroom, when her cell phone rings and she answers it.

JILL MANFIELD

Hello? Eddie? yeah, well, I had to clarify that with your mom so you'd know it wasn't me spreading it around..... You're welcome. Did you really do that to Grant and Sarotello? Hit them with a baseball bat? Good for you, they deserved it, I'm sure. ... Yeah,.... yeah, alright, I'll see you when you're back to school. ..alright, Bye.

Jill has a really surprised expression as she ends the call and walks out of the room.

LIVING ROOM

Jill, holding her phone by her side, walks out where her mom sits watching TV.

JILL'S MOM

(to Jill)

What's wrong honey? You look perplexed.

JILL MANFIELD

Eddie Logan just called me.

JILL'S MOM

Isn't that the boy that gets beat up all the time.

JILL MANFIELD

Yes, but this time he got the best of two bullies with a baseball bat.

JILL'S MOM

Wow, well, good for him. I guess he reached his limit.

Jill starts walking toward the kitchen still talking to her mom.

JILL MANFIELD

Yeah, but that's just not Eddie.

INT. THE LOGAN'S HOUSE - EVENING

Eddie sits watching a news report with "Republican Governor JAMES RADCLIFFE" , 42 good looking, as he's interviewed.

ON TV

A news reporter holds a microphone asking the governor questions.

NEWS REPORTER

It's reported that you are signing a bill to restrict LGBTQ's from private schools in Florida. Is this true?

JAMES RADCLIFFE

On the subject of education, it's a contractual obligation to keep the distractions from the growth of our children. Not by any means a derivative of prejudice towards the gay community.

OFF TV

Eddie is looking at the TV screen like he can't believe what he's hearing.

He holds the remote up, and turns off the TV.

INT. HOSPITAL - DAY

Bill Sarotello lays in a hospital bed with bandages wrapped around the top of his head, while a policeman writes on a pad, asking him questions.

POLICEMAN

So why did you run after him in the first place?

BILL SAROTELLO

Well, we were just kidding officer. We weren't going to do anything to him.

POLICEMAN

That's not what the maintenance person said it looked like. He said you looked like you meant business. And there were other people we spoke with that said you actually beat Eddie Logan up before. What do you say about that?

Sarotello raises his eyebrows like he doesn't know what to say.

EXT. DRIVER'S LICENSE TEST SITE - DAY

INSIDE CAR

Eddie parks a car and a person sitting in the passenger side writes notes on a clipboard.

PERSON WITH CLIPBOARD

Well, looks like you've done your homework my friend.
Congratulations. Nice job.

EXT. JILL MANFIELD'S HOUSE - EVENING

Eddie Logan pulls up in front of Jill's house driving a 2019 Mustang and beeps the horn.

Jill comes out of her house to check out the car and Eddie rolls down the window.

JILL MANFIELD

Is it yours?

EDDIE LOGAN

Yup. You want to go for a ride?
Maybe grab something to eat?

JILL MANFIELD

Yes. Let me go tell my parents.
I'll be right back.

Jill goes back in her house, while Eddie just looks around at his dashboard and adjusts the radio.

NOTE: EDDIE IS A BIT MORE MUSCLE TONED NOW.

Jill comes back out of her house and gets in the car.

INSIDE CAR

JILL MANFIELD (CONT'D)

Wow, this is a nice car Eddie.

EDDIE LOGAN

(driving)
My dad bought it for me for my birthday. He also gave me some money.

JILL MANFIELD

That's great! Happy birthday!

EDDIE LOGAN

Thanks. Hey, you wanna go grab a slice of pizza?

JILL MANFIELD

Sure.

INT. THE PIZZA PLACE - MOMENTS LATER

Eddie and Jill sit at a table. The SERVER walks up to them holding a few plates with pizza slices on them.

SERVER

Pepperoni?

Eddie gives a wave, and the server places his plate in front of him, and Jill's in front of her, then walks away.

JILL MANFIELD

So Eddie, I still can't get over how much you've changed. You seem so at ease now. I like you like this.

EDDIE LOGAN

I don't understand what's going on. But I like not being terrified of everything. Seemed like, all of a sudden, my perspective has changed.

JILL MANFIELD

So, when are you back at school?

Eddie looks down at his hand which is shaking uncontrollably for a moment, then stops.

JILL MANFIELD (CONT'D)

You alright?

EDDIE LOGAN

Yeah, I think so. Never had THAT happen before.

I/E. EDDIE'S CAR - LATER

Eddie pulls up in front of Jill's house to drop her off.

JILL MANFIELD

Well, thanks for the treat. I really appreciate it.

EDDIE LOGAN

Of course Jill. It was MY pleasure.

Jill gets ready to open the car door.

EDDIE LOGAN (CONT'D)

Jill?

Jill looks over and Eddie has an affectionate look on his face.

Jill pauses from getting out of the car while Eddie scoots over, puts his arm around her, then cautiously moves his face closer to hers and starts kissing her.

They stop kissing and Jill has a look of surprise, while Eddie looks as though he is in love.

Jill kisses him on the cheek, smiles, then gets out of the car.

INT. THE LOGAN'S HOUSE - NIGHT

Eddie walks in the front door with a little lipstick on his cheek. His father sees him and walks up to him.

DON LOGAN

Well, did you have fun? Didn't you say you were going over Jill Manfield's house to show off the car?

EDDIE LOGAN

Yes, then we went to Gianni's for pizza.

DON LOGAN

Well, that sure doesn't look like pizza sauce on your cheek and lips.

Don Logan winks at Eddie, then continues to the kitchen, while Rachel looks at Eddie from across the room with a confused, but suspicious expression.

EXT. DOWNTOWN ST. PETERSBURG - DAY

Hundreds of people are gathered for governor James Radcliffe's re-election rally in the park.

JAMES RADCLIFFE (O.S.)
 We will hold all schools
 responsible for exposing our
 children to anything that distracts
 them from their full ability to
 learn. Vote for me

People hold signs that say "No Gays Allowed". Others hold signs that say "Gays have every right".

Governor Radcliffe finishes up his speech.

JAMES RADCLIFFE (CONT'D)
 And I promise you, you will not be
 disappointed!

The crowd applauds.

EXT. ST PETE DOWNTOWN ALLEY - MOMENTS LATER

As everyone leaves the rally, three of the guys that were holding "No Gays Allowed" signs, walk behind another three who were holding "Gays have every right" signs.

AGAINST GAYS PERSON
 You guys are freaks! You're not
 wanted around here!

The AGAINST GAYS start running after the FOR GAYS. They catch up with them and start punching on them.

The FOR GAYS try to swing back, but can't seem to fight them off.

After getting pushed and punched, the FOR GAYS just lay on the brick street bruised and bleeding.

The AGAINST GAYS laugh and continue to walk down the street.

As they walk along a tall wooden fence on their right, a gate opens from it and a person with a full ski mask on, swings a baseball bat hitting one guy in the face.

The masked person continues to swing the bat hitting another over the head, and the third in the gut.

EXT. ST PETE DOWNTOWN ALLEY - LATER

Two police officers stand in front of their cars taking notes while talking to the FOR GAYS, one standing with a bruised face, the other two sitting on the curb holding ice packs on their heads.

POLICE OFFICER 1
So these guys beat you up, then got
beat up by another guy?

The bruised person standing nods yes.

Two ambulances sit to the side with their lights flashing,
when one pulls away with it's sirens blaring.

A paramedic closes the back door of the other ambulance, then
goes around to the driver's side and turns to the police.

AMBULANCE DRIVER
(to police officers)
This last one didn't make it.

POLICE OFFICER 2
(to police officer 1)
Well, now we're after a murderer.

EXT. HIGH SCHOOL - DAY

Eddie pulls up in his car, opens the door and gets out.

He starts walking towards the entrance of the school, where
Jill stands holding her books.

Jill smiles as Eddie walks up to her.

JILL MANFIELD
Good to see you back.

EDDIE LOGAN
Weird to say, but it's good to be
back.

The two police officers that were in the Alley are seen
walking toward Eddie.

Eddie and Jill turn toward them.

They walk up to Eddie.

POLICE OFFICER 1
Eddie Logan?

EDDIE LOGAN
Yes.

POLICE OFFICER 2
We have a few questions.

POLICE OFFICER 1
We'd like to know where you were
Saturday between one and two PM.

JILL MANFIELD
He was with me. We were alone, at
my house.

Eddie looks at Jill a little surprised, then turns back
towards the officers.

EDDIE LOGAN
Why officers?

POLICE OFFICER 2
Because someone hit and killed a
person with a baseball bat
Saturday.

Eddie and Jill look surprised.

POLICE OFFICER 1
And we were informed that you used
a baseball bat on someone here at
the school, not long ago.

JILL MANFIELD
That's horrible officers, but he
was with me at that time.

The police officers look at each other then at Eddie.

POLICE OFFICER 1
Alright, we might be in touch
again, just to let you know.

They turn and walk away slowly, and Eddie turns to Jill.

EDDIE LOGAN
(speaking softly)
Why did you say that?

(The officers are now farther away).

JILL MANFIELD
Because, I heard about it and I
don't believe it was you. I wasn't
going to take a chance that you
might not have an alibi. Do you? I
mean, if you didn't, you would be
put through the ringer. I knew
they'd be questioning you, because
of the similarity of events. The
baseball bat?

Eddie sighs as though he knows Jill's right.

EDDIE LOGAN

You know, I can't remember where I was Saturday Jill. I remember getting up and eating something, and for the life of me, I can't remember anything after that.

Jill looks shocked.

Eddie looks down at his hand and it's shaking uncontrollably like it did before.

JILL MANFIELD

Eddie, are you all right? That's the second time that's happen.

Eddie's hand stops shaking.

JILL MANFIELD (CONT'D)

The second time that I've seen. Has it happened more?

Eddie holds the hand that was shaking.

EDDIE LOGAN

Ah Jill, I don't know what's going on with me.

JILL MANFIELD

Maybe you should get checked out. Oh my God, I HOPE you didn't do it.

Eddie looks at Jill like he's trying to figure her out. Jill just looks into Eddies eyes, then hugs him.

INT. THE LOGAN'S HOUSE - EVENING

Eddie sits at the kitchen table eating his dinner, while his mother stands wiping the top of the stove off.

RACHEL LOGAN

I'm glad you want that Eddie. It would make me feel better too. I've been worried about you. Your personality, your demeanor has changed so much. And now your having problems with your nerves?

Don Logan walks in.

DON LOGAN
Is there a problem?

RACHEL LOGAN
Don, you know the problem.

DON LOGAN
Alright Rachel, we'll get help
then. As a matter of fact, I've
even looked into it. My co-worker
is related to a very good doctor.

I/E. CLINICAL RESEARCH CENTER - DAY

Eddie and Don Logan walk into Dr. Epperson's office.

STEPHEN EPPERSON
Well you must be Eddie.

Epperson shakes Eddie's hand.

STEPHEN EPPERSON (CONT'D)
Your father told me what's been
going on, so we'll just have a few
scans done and then we'll have a
better idea of what it might be.
OK?

Epperson puts his arm around Eddie and leads him into another
room.

25 MINUTES LATER

Don Logan sits waiting, looking at the clock, when Epperson
(alone) walks out of the room that Eddie was brought into.

STEPHEN EPPERSON (CONT'D)
(to Don Logan)
Well, I don't see any signs of
trouble. Nothing out of the
ordinary. Not even a rash on his
head. The electroencephalogram
showed no unusual activity in the
brain. It's probably a temporary
psychological problem from all he's
been through.

DON LOGAN
So, it will go away?

Epperson shakes his head yes.

STEPHEN EPPERSON
Any sign of interest in the
opposite sex?

Don Logan smiles.

DON LOGAN
Yes. He's dating a very beautiful
young lady. He came home with
lipstick all over him the other
night. I think he's getting laid.

Doctor Epperson chuckles and nods yes.

INT. BOB'S BAR - EVENING

A news report is shown on a wall mounted TV.

ON TV:

Several police car lights flash in the background as a young woman, holding a microphone, reports the news.

WOMAN REPORTER
This was yet another attack on a
well known Anti-Gay establishment.
Police think this could involve the
same individual as the St.
Petersburg beatings, in which one
person died from being hit with a
baseball bat. This is the third
incident involving a masked
attacker. Interesting enough, the
one person that died from the St.
Petersburg attack was found to be a
prime suspect in the killing of a
gay man in Lutz Florida.

OFF TV

Don Logan is shown watching with a concerned look on his face as he sits at the bar.

I/E. DON LOGAN'S PICKUP TRUCK - LATER

As Don Logan drives by an Electronics Store, he quickly slows down, turns around, then pulls into the parking lot.

INSIDE ELECTRONICS STORE

Logan walks up to the counter, where an employee is adjusting things on a shelf.

DON LOGAN

Excuse me, do you sell car tracking devices?

INT. EDDIE'S CAR - NIGHT

Eddie Logan is on top of Jill in the back seat of his car. His pants are pulled down and his naked rear is showing.

(Heavy breathing and moans can be heard)

Then both of them try to catch their breath and Eddie sits up.

Jill also sits up and pulls her tee shirt back down over her breasts.

JILL MANFIELD

(still breathing heavy)

My God Eddie, there's no way you could be gay.

EDDIE LOGAN

Well, I'm not, at least, not any more.

JILL MANFIELD

How does THAT work? I mean, are you Bi?

EDDIE LOGAN

Jill, I have no desire for men at all now.

Jill tries to neaten her messed up hair.

I/E. EDDIE'S CAR - LATER

Eddie pulls up in front of Jill's house.

JILL MANFIELD

Well, I can't say I didn't have a good time. Even if we didn't really go anywhere. (laugh)

Eddie takes a few seconds to just look at Jill. She leans over and kisses him, then gets out of the car.

EXT. AN ALLEY DOWNTOWN - MORNING

Police cars flash in the background as the two police officers that questioned Eddie inspect the scene.

A body of a man lays on the brick street with a cloth covering his face.

POLICE OFFICER ONE goes over and takes the cloth off the dead man's face. It's mangled and bloody.

POLICE OFFICER 1
Looks like the same kind of
beating. Same impressions. Had to
be a baseball bat.

POLICE OFFICER 2
Jesus, another one.

A man DETECTIVE RICHARDS 42, dressed in a casual suite coat, walks up from behind.

POLICE OFFICER 1
Hey Richards.

DETECTIVE RICHARDS
Well, from what I'VE gathered from
witnesses. This guy was a gay man.
His partner barely got away, and is
the one who called us.

POLICE OFFICER 2
But that doesn't make sense then.

DETECTIVE RICHARDS
Breaks the pattern. Not only that,
but this was left on his chest.

Richards hands over a note (on amber colored paper) to POLICE OFFICER 2.

THE TYPED NOTE:

"If a man lies with a male as with a woman, both of them have committed an abomination; they shall surely be put to death; their blood is upon them."

POLICE OFFICER 2
I think this is straight out of the
Bible, isn't it?

DETECTIVE RICHARDS
I think so.

POLICE OFFICER 1
So maybe this wasn't the same
person?

DETECTIVE RICHARDS
Maybe. Or he just wants us to think
that. I don't know, but I'm going
to find out.

INT. THE LOGAN'S HOUSE - MORNING

Eddie Logan sits at the dining room table eating cereal,
while his mom stands with a coffee in her hands.

RACHEL LOGAN
So, are you excited to be
graduating soon?

(pause)

EDDIE LOGAN
Of course.

(pause)

RACHEL LOGAN
Eddie, I don't want to pry, but I'm
trying to understand.

EDDIE LOGAN
Mom, I don't understand it myself.
It's just the way I feel now. I
really think I might be in love
with Jill. I have no desire for men
at all now.

Rachel has a worried expression on her face.

RACHEL LOGAN
How's your nerves? Have you had
those shakes lately?

Eddie holds his hand out.

EDDIE LOGAN
Steady as a rock.

EXT. THE LOGAN'S HOUSE - MOMENTS LATER

Rachel waves goodbye to Eddie as he starts backing out of the
driveway.

RACHEL LOGAN
Have a good day at school.

Eddie waves through his open window.

From the back, a blinking device can be seen attached to the rear wheel well of his car.

INT. HIGH SCHOOL - AFTERNOON

The lower part of a person with a baseball bat can be seen (from behind) walking through a back hallway.

He gets to the end of the hallway where there's a door on the right. He opens it.

A man around 40 is seen behind a girl 17 having sex.

They separate in an effort to get away from the person with the baseball bat, but he starts to swing it wildly and hits the man in the head knocking him out.

The girl tries to get underneath a table, but gets hit by his bat in the back, making her fall flat on the floor.

A full view of the person with the baseball bat shows his face covered by a ski mask, as he stands over the two laying on the ground.

He then starts hitting them over and over till blood can be seen on his cloths.

INT. HIGH SCHOOL - NIGHT

The same hallway where the attack took place is freshly mopped all the way to the end, where a maintenance man pulls his keys out of his pocket to open the door.

He opens the door to a dark room and switches on the light to see.

His face is filled with horror as he sees the two bloody bodies laying on the floor.

INT. HIGH SCHOOL - MORNING

Police investigate the murder scene. Among them are the two police officers and detective Richards from the alley murder.

Detective Richards kneels, and leans over the body of the girl. He picks up an amber colored note left on top of her.

DETECTIVE RICHARDS
(holding the note)
Well, I think we DO have a bible
quoting killer on our hands.

Both police officers lean over to see the note. Police officer 1 reads along.

THE TYPED NOTE:

"If a man lies with his daughter-in-law, both of them shall surely be put to death; they have committed perversion; their blood is upon them".

POLICE OFFICER 2
Holy shit. You think this was this
guy's daughter in law?

INT. THE LOGAN'S HOUSE - LATER

Don Logan puts paper rolls of building plans in tubes preparing for work, when a news report comes on the TV.

Don Logan stops what he's doing to watch.

ON TV:

The news woman holding a mic, looks into the camera.

NEWS REPORTER
We're here at St. Petersburg High school, where two people have apparently been murdered. One of the bodies was identified as Clarence Hudgens, a teacher here at the school. The other is a female, but is unidentifiable at this time, due to being beaten so badly. The probable weapon is a baseball bat again. The bodies were discovered by a maintenance man working night shift. He is not a suspect.

OFF TV

Don Logan drops everything and rushes into his work room.

IN WORK ROOM

He sits at his computer and pulls up a map, tracing where a car (Eddie's) has been.

He follows the trail on the map with his finger to St. Petersburg High School.

A light blinks in the corner of the screen and Logan changes it to the current location of the car, which is home.

(A car can be heard pulling up in the driveway)

OUTSIDE

Eddie pulls up in the driveway, gets out of his car and goes in the front door.

INSIDE

Don comes out of the room to greet Eddie.

DON LOGAN

Well, some wild shit at school hah?

EDDIE LOGAN

Yeah, I can't believe it. They sent us back home so they can complete a murder investigation.

DON LOGAN

Did they question YOU?

EDDIE LOGAN

Yeah they did.

Don Logan just looks at Eddie

EDDIE LOGAN (CONT'D)

They're estimating it happened while I was in class. I don't know why they're still suspicious of me.

DON LOGAN

Christ Eddie, you've changed so much, and there's some wild fucking shit happening everywhere.

Eddie just looks at Don.

EDDIE LOGAN

(head down still looking at Don)

Yeah?

They both look down at Eddie's hand which starts to shake uncontrollably.

Eddie puts his other hand over it and it starts to calm.

DON LOGAN
 Maybe I shouldn't have brought you
 there.

EDDIE LOGAN
 Brought me where?

Don puts his hand over his face, like he shouldn't have said
 that.

EDDIE LOGAN (CONT'D)
 Brought me where?

DON LOGAN
 Ah Eddie.

EDDIE LOGAN
 To the doctor? What else did he
 say? Did you do something?Why
 do I get the feeling you've done
 something?

DON LOGAN
 I didn't do anything, I'm just
 saying.

Don waves his hand at Eddie in a "forget it" motion, and
 walks away.

INT. POLICE STATION - LATER

The two police officers walk quickly down the hall, then stop
 in front of detective Richards' office.

POLICE OFFICER 2
 (to Richards)
 We got another one. Baseball bat.

Richards stands up, grabs his coat and goes with them down
 the hall.

DETECTIVE RICHARDS
 (walking with them)
 The girl WAS that teacher's
 daughter in law, and a student in
 his class.

POLICE OFFICER 1
 So this guy IS a real bible nut.

They go out the front exit of the police station.

OUTSIDE

Walking down the cement stairs to get to their cars.

DETECTIVE RICHARDS
Where's this one?

The officer hands him a piece of paper.

INT. A ST PETERSBURG HOUSE - LATER

A bloody female body lays on the floor in a living room as police officer 1 reads another amber colored typed note:

"A man or a woman who is a medium or a necromancer shall surely be put to death. Their blood shall be upon them."

POLICE OFFICER 1
What, was she a...

DETECTIVE RICHARDS (O.S.)
Medium.

Police officer 1 turns to look at Richards holding a window sign saying "PSYCHIC MEDIUM READINGS".

Police Officer 2 is seen looking at Richards with a slightly surprised expression.

I/E. HIGH SCHOOL - NEXT MORNING

As Jill walks towards the school, Eddie runs to catch up with her.

EDDIE LOGAN
(shouting)
Jill, wait up.

Eddie catches up with her.

EDDIE LOGAN (CONT'D)
Hey.

JILL MANFIELD
I can't believe that happened here.

EDDIE LOGAN
I know, right under our noses.
Well, at least you know it wasn't me.

Jill looks slightly nervous.

EDDIE LOGAN (CONT'D)

Well, you heard them say they think it happened while I was in class, right?

JILL MANFIELD

How's the shaking thing?

EDDIE LOGAN

It's better. You don't feel comfortable around me, do you. Even my dad doesn't.

Eddie stops walking and looks at his phone.

EDDIE LOGAN (CONT'D)

Speaking of my dad. There's no one at the house now.

Eddie turns and walks the other way.

JILL MANFIELD

Where you going?

EDDIE LOGAN

Back home. My dad is hiding something. He's most likely at work now, and I'm going to search the house for anything he might have stored away that could tell me something.

JILL MANFIELD

You're not going to school?

Eddie keeps walking.

Jill sighs, then turns and continues walking toward the school entrance.

I/E. EDDIE'S CAR - MOMENTS LATER

Eddie pulls up in his driveway, gets out of the car and goes in the house.

INSIDE

Eddie goes into his dad's room and opens the top drawer of his work desk, where he shuffles through papers, receipts and even some money.

He puts everything back the way it was and starts opening the rest of the drawers.

He opens the bottom drawer and there's more papers that he shuffles through, till he finds a another receipt that says "Car GPS Tracker" on it.

The front door can be heard opening and Eddie quickly puts the receipt back and closes the draw.

FRONT ENTRANCE

Rachel walks in the door and Eddie comes out from around the corner.

RACHEL LOGAN

What you doing home from school?
Nothing else happen did it?

EDDIE LOGAN

(holding up a notebook)
Stupid me, I forgot to bring my
assignment.

Rachel shows an understanding expression, while Eddie walks to the door to leave.

RACHEL LOGAN

Alright, see you tonight.

Eddie waves and leaves.

I/E. EDDIE'S CAR - MOMENTS LATER

Eddie pulls over into a parking lot, stops the car and gets out.

He walks around the car, gets down on his knees to look under, then back up and gets down again to look under the front wheel well. Then goes to the back wheel well and sees the small box stuck on the inner part of the well.

Eddie just looks at it for a moment like he's in thought, then pulls it off of the wheel well to look at it.

I/E. THE THEATRE GAY FILM FEST - EVENING

Men and women dressed in colorful outfits walk around socializing while a line starts to form near the entrance of the theatre.

INSIDE

People are seen coming in the door and filling up the rows of seats.

UPPER BALCONY HALLWAY

The back of a man with a ski mask on, carrying an AR-15 rifle is seen walking toward an opening to the audience.

He looks behind him, and all around, making sure there's no one to stop him.

He prepares his gun and kneels down in a position to carry out a mass shooting.

A hand taps him on the shoulder. He then turns around to look, and sees a baseball bat swinging at him, causing everything to go black.

BELOW

The lights go down and cheers begin as the screen starts to show the first feature.

UPPER BALCONY HALLWAY (SECONDS LATER)

A man walks around the upper hall seemingly lost.

LOST MAN

(to himself)

Oh, for heaven's sake, I could have sworn he said row, no. Maybe...

He turns and goes in the area where the shooter was aiming his gun and sees the shooter laying on the floor with blood draining from his ski mask and the AR-15 rifle next to him.

He puts his hands on the sides of his face and screams at the top of his lungs.

INT. THEATRE BALCONY HALLWAY - LATER

With the ski mask pulled off of his head, the shooter is revealed to be Bill Sarotello.

The 2 police officers, Detective Richards and other police, along with employees of the festival, talk about what happened as they stand around the body.

DETECTIVE RICHARDS

He was definitely hit by a baseball bat. And I'd say right before he was about to shoot and kill a lot of people here.

POLICE OFFICER 1
So we're talking about some kind of
hero, in this case.

POLICE OFFICER 2
So how did he get in here with that
rifle.

POLICE OFFICER 1
Well, how the hell did the person
with the baseball bat slam him over
the head and get away without a
trace?

FESTIVAL WORKER
There's an exit door in the back,
but there was no force of entry.
They would of had to have the
combination to get in.

DETECTIVE RICHARDS
(to police officer 1)
Well Sarotello was known to be a
gay hater. And the basher didn't
leave a Bible quote. So maybe I'll
go back and look into Logan, that
kid you started questioning in the
first place. The one who hit him at
the school.

I/E. THE LOGAN'S HOUSE - MORNING

Detective Richards' car is seen parked in front of the
Logan's house. Detective Richards walks to the front door and
rings the door bell.

Don Logan answers.

DETECTIVE RICHARDS
Good morning Sir, I'm from the St.
Petersburg police department.

Richards shows Logan the badge.

DON LOGAN
Detective Richards. What can I do
for you?

DETECTIVE RICHARDS
I'm looking for an Eddie Logan.

DON LOGAN

Well, I'm his father. He's at school.

DETECTIVE RICHARDS

May I come in? There's a few things I'd like to ask you.

DON LOGAN

Yeah, sure.

Logan opens the door farther and Richards goes in.

INSIDE

Logan gestures for Richards to have a seat and Richards sits down. Logan sits in another seat.

DETECTIVE RICHARDS

Mr Logan, I'm investigating a series of crimes in the area. Murders. I'm sure you're aware of them.

DON LOGAN

Yes, I've been following the news.

DETECTIVE RICHARDS

Well, we're aware of the incident that happened at your son's school. The one where your son beat those boys up with a baseball bat?

DON LOGAN

Yeah, well, for the sake of my son's innocence, I've been keeping track of where he goes with a GPS device I've attached to his car.

Richards raises his eyebrows.

DETECTIVE RICHARDS

Can I see it?

Logan stands up and signals Richards to follow him in his work room.

WORK ROOM

Logan turns on the computer and brings up the map.

DON LOGAN

What day you want to check?

DETECTIVE RICHARDS
Well, I'm here about last night.
Between eight and eight thirty.

(The front door can be heard opening)

RACHEL LOGAN (O.S.)
(from other room)
Don, is someone here?

Don pulls up the map on the computer and points to the signal reading.

DON LOGAN
Yah see? He was over his
girlfriends house at that time. He
spends a lot of time over there.

Richards raises his eye brows.

RACHEL LOGAN
(in doorway)
Didn't you hear me? Who's this?

Both men turn to Rachel.

DON LOGAN
Rachel this is detective Richards.
He's questioning where Eddie was
last night.

RACHEL LOGAN
For what? Why are you in this room?

DON LOGAN
Because Eddie used a baseball bat
on those kids that time, there's
been comparisons to that attacker
that's out there.

RACHEL LOGAN
(to detective Richards)
Look, my son didn't kill anybody,
alright? (to Don) Why are you on
the computer?

DON LOGAN
Because I'm tracking everywhere
Eddie goes with a GPS tracker I
attached to his car.

RACHEL LOGAN
What?

DON LOGAN

Well? It proves his innocence
through all this shit.

Rachel turns around and faces the other way with her arms
crossed.

DETECTIVE RICHARDS

Alright Mr Logan, I might be back,
but for now, you have a good night.

Richards nods to Rachel as he heads to the door. Don goes to
the door with him, opens it and he leaves. He then goes back
to Rachel.

RACHEL LOGAN

I can't believe all this. Don, I
have to admit, Eddie is not the
same kid though. His personality
has changed so much. My God.

Rachel moves her head indicating "no, I can't believe it",
then puts her hand over her mouth.

DON LOGAN

I think it's just being eighteen
and all. He's grown up rapidly, I
admit, but he's not a killer.

Rachel has a worried look on her face.

I/E. THE GRANT'S HOUSE - EVENING

The governor and his wife ANNA, late 30's attractive, walk up
to the Grant's (Upper middle class) house and ring the door
bell. BOB GRANT SR, 51, answers the door.

JAMES RADCLIFFE

I told you we'd be on time.

BOB GRANT SR.

You're a man of your word Jim. Hi
Anna. Come on in.

Grant opens the door and they go in.

INSIDE

Grant gestures the governor and his wife to sit at the dining
room table, where Grant's wife SHELLY, 42, slim average
looking, lays the last bit of silverware down.

SHELLY GRANT
 (pulling the chairs out)
 Jim, you sit here, and Anna, here.

Shelly walks away from the table to the staircase and yells upstairs for Bob Jr.

SHELLY GRANT (CONT'D)
 (slightly shouting)
 Robert, dinner time!

Bob Jr. Walks down the staircase to the table and to governor Radcliffe.

BOB GRANT
 (shaking hands)
 Governor. Mrs Radcliffe.

I/E. THE GRANT'S HOUSE - LATER

With their dinner plates almost empty, they all continue to talk at the table.

JAMES RADCLIFFE
 That's what I plan on doing. I think the law of the great book is meant to be followed.

BOB GRANT SR.
 Well Jim, we totally believe that you'll put the Lord's rules into play. We've seen what you've planned for our kids in school. The homosexual disease that's so prevalent in our world has to be stopped.

Bob Jr's face is filled with admiration as he puts one last scoop of potatoes in his mouth.

JAMES RADCLIFFE
 Bobby, did I hear right, that you've left St. Pete high?

BOB GRANT SR.
 Yes, we took him out of that homosexual lovers playground, where the queers run rampant.

BOB GRANT
 That's not all. What about all the things that happened there.
 (MORE)

BOB GRANT (CONT'D)

It's horrible, all the things that go on in that school.

SHELLY GRANT

Bobby's getting his GED, then we'll get him into college.

The governor nods yes in approval.

EXT. JILL MANFIELD'S HOUSE - EVENING

The back of detective Richards is seen walking up to Jill's front door.

He rings the door bell and Jill's mom answers, peeking her head through the chain lock.

JILL'S MOM

Can I help you?

Detective Richards shows his badge.

DETECTIVE RICHARDS

I'm with the St. Petersburg police, Ma'am. I was wondering if it would be possible to speak with your daughter Jill.

JILL'S MOM

May I ask what this is about?

DETECTIVE RICHARDS

Yes, I'm investigating the violent beatings that have been occurring in the area, and was hoping to speak to Jill. Just to ask a few questions about Eddie Logan.

Jill's mom takes a moment to think.

JILL'S MOM

Hold on, I'll get her.

She closes the door.

Richards turns and looks at the neighborhood while he waits. Then the door opens and Jill answers.

DETECTIVE RICHARDS

Jill? I was wondering if you happened to be with Eddie Logan last night?

JILL MANFIELD
Why sir? Is he in trouble?

DETECTIVE RICHARDS
No, at least not right now. But we
were wondering if he happened to
be with you last night?

Jill hesitates to say anything for a moment.

JILL MANFIELD
Oh, I'm worried about him Sir. No,
I was not with him. We aren't
seeing each other anymore. He's not
the same.

Detective Richards raises his one eyebrow, as if to be
interested and surprised.

I/E. THE GRANT'S HOUSE - LATER

The Grants stand with governor Radcliffe and his wife at the
front door.

JAMES RADCLIFFE
Well, that was a great meal Shelly.
Thanks again.

SHELLY GRANT
You're welcome, anytime.

JAMES RADCLIFFE
And Bobby, if you and Bill want
those tickets I was telling you
about, I'm always there for you.

Radcliffe winks and walks out the door with his wife.

I/E. THE LOGAN'S HOUSE - NIGHT

Don Logan lays back in his recliner watching TV, while Eddie
comes through the front door and walks past him on his way to
his room.

DON LOGAN
(to Eddie)
Well, don't see YOU much anymore.

Eddie stops, turns and looks toward Don.

EDDIE LOGAN

Yeah, well, got a car. I'm gonna use it.

Eddie gives a slightly sarcastic smile and continues walking towards his room.

After Eddie goes in his room and closes the door, Don quickly gets up from his recliner and goes out the front door.

OUTSIDE

Don walks out to the back of Eddie's car and checks for the GPS tracker which is in the exact same place he stuck it.

DON LOGAN

(to himself)

Alright.

Don turns to look, as detective Richards' car pulls up to the curb.

Richards gets out of his car and walks up to Don.

DON LOGAN (CONT'D)

What can I do for you Sir?

DETECTIVE RICHARDS

I'd really like to talk to your son.

DON LOGAN

Yeah, sure. Can I ask why?

DETECTIVE RICHARDS

Jill Manfield claims she was not with Eddie yesterday.

Don looks surprised.

DON LOGAN

Tell you the truth, I was just checking to see if his GPS tracker was still on his car. Not that I don't trust him, but just for peace of mind. It's there.

Richards has a determined look on his face.

DON LOGAN (CONT'D)

Alright.

Don turns and goes in the house.

Richards looks where Don was looking and checks out the GPS tracker in the wheel well.

The front door opens and Don and Eddie come out.

DON LOGAN (CONT'D)

(to Eddie)

Eddie, this is detective Richards.

DETECTIVE RICHARDS

How you doing Eddie? I'm here to ask you a few questions. Primarily, wondering where you were last night between seven and eight o'clock?

EDDIE LOGAN

I was over Jill Manfield's house.

DETECTIVE RICHARDS

Well, she says she wasn't with you last night. She said that you guys aren't seeing each other anymore.

EDDIE LOGAN

No, I wasn't with her, but I WAS near her house. I miss her and parked my car a few houses down to just maybe get a glimpse of her.

Don shows a sign of relief on his face.

DETECTIVE RICHARDS

Any witnesses see you there?

EDDIE LOGAN

I doubt it. I kinda wanted to stay out of sight.

DETECTIVE RICHARDS

There's some serious things going on son, and you keep coming to mind with that baseball bat incident of yours.

EDDIE LOGAN

That was self defense and a one time thing. Why am I getting blamed?

Richards walks right up close to Eddie.

DETECTIVE RICHARDS

You want to know why? I'll tell you why.

(MORE)

DETECTIVE RICHARDS (CONT'D)

Because someone killed Bill Sarotello last night with a baseball bat.

Don Logan's eye's widen with shock, while Eddie stays calm.

Detective Richards' cell phone rings.

He turns the other direction, takes a few steps as he pulls it out of his pocket and answers it.

DETECTIVE RICHARDS (CONT'D)

(on phone)

Yeah?

POLICE OFFICER 1 (V.O.)

We got a search warrant and we're on our way over near where YOU are. There's an illegally operated surgical laboratory being investigated. The doctor who runs it refuses to open the door. He's suspected of being responsible for several deaths.

DETECTIVE RICHARDS

Well now, THAT'S different. I'm finishing up here, text me the address.

Richards ends the call, puts the phone back in his pocket and turns to the Logans again.

DETECTIVE RICHARDS (CONT'D)

Well look Eddie, I gotta be honest, you're probably gonna see more of us.

Richards walks back to his car.

I/E. ADVANCED LABORATORY - NIGHT

Police officer 1 is standing outside the front entrance of the laboratory, when detective Richards' car pulls up.

Richards gets out of his car and walks up to them.

POLICE OFFICER 1

(to Richards)

We got men around back and men on the roof. They're looking for the easiest way to enter.

Richards gives a doubting look.

POLICE OFFICER 1 (CONT'D)
I know, doesn't look like it, but
this place is built like a
fortress.

A voice comes on Police Officer one's radio.

OFFICER 3 (V.O.)
We found a glass grid on the roof,
we think we can bust through it.

Police officer one takes his radio off his belt and answers it.

POLICE OFFICER 1
Affirmative.

EXT. ROOFTOP OF LABORATORY - CONTINUED

OFFICER 3 and POLICE OFFICER 2 have ropes hooked and set themselves up to rappel down into the skylight window of the roof.

Another officer has an explosive in his hand ready to throw it on the window.

The officers ready to rappel nod and the explosive is dropped onto the window and blows a huge hole through the skylight window.

They rappel down into the lab.

INT. ADVANCED LABORATORY - CONTINUED

The two officers land on the floor, pull their guns out (equipped with lights), and move cautiously around in opposite directions looking for the doctor.

A voice is heard coming from one of the dark corners of the room.

STEPHEN EPPERSON (O.S.)
I didn't want it to be this way.

They shine their gun lights in the direction of the voice.

Standing in the corner, doctor Stephen Epperson holds a gun under his chin ready to blow his brains out.

STEPHEN EPPERSON (CONT'D)

I just wanted to help people live normal lives.

OFFICER 3

We can work this out. You still might be able to help people. Just put the gun down.

STEPHEN EPPERSON

My videos, notes and recordings are all in my files. Whatever might be of use to future science can be found there.

Epperson puts the gun snug under his chin.

POLICE OFFICER 2

No!

Epperson pulls the trigger and blood sprays all over the wall and ceiling behind him. His body falls to the ground.

I/E. THE LOGAN'S HOUSE - DAY (1 WEEK LATER)

Two men, Attorney ANTHONY REEDMAN 40 and Doctor CHARLES RYDNER 41 stand at the Logan's front door, REEDMAN knocks.

Rachel opens the door enough to speak through.

RACHEL LOGAN

Can I help you?

ANTHONY REEDMAN

Mrs Logan?

RACHEL LOGAN

Correct.

ANTHONY REEDMAN

My name is Anthony Reedman. I'm an attorney that's handling the case that involves the controversial procedure your son has had. (points at Rydner) And this is..

RACHEL LOGAN

(opening door)

What controversial procedure?

Reedman looks at Dr Rydner, then back at Rachel.

ANTHONY REEDMAN
We'll explain. Is your husband
home? He'll know.

RACHEL LOGAN
He's at work.

ANTHONY REEDMAN
How bout your son?

RACHEL LOGAN
He's at school. Look, what's this
about!

CHARLES RYDNER
Mrs. Logan, my name is Doctor
Charles Rydner. I'm a scientist
that has been studying a very
advanced scientific procedure. An
experimental procedure that has
been performed on your son Eddie.

Rachel just stares at Rydner for a few seconds.

RACHEL LOGAN
(shaking her head no in
disbelief)
What?

ANTHONY REEDMAN
What we're telling you is true.
There was legal challenges with the
procedure because it wasn't
approved. There were also lives
lost in the development of it's
effectiveness. Your son is the
first successful case.

RACHEL LOGAN
I think you better leave.

CHARLES RYDNER
But Mrs Logan.

RACHEL LOGAN
You heard me! Get out of here!

ANTHONY REEDMAN
At least take the evidence that's
been documented. There's a
substantial amount of compensation
coming your way.

Reedman takes an envelope out of his pocket and goes to hand it to Rachel. She doesn't take it, so Reedman places it on the ground.

CHARLES RYDNER
Please review it. It explains
everything.

The two men turn and walk back to the car they came in.

Rachel stares at the envelope on the ground, while in the background, a car can be heard starting and driving away.

INT. MOBILE OFFICE TRAILER - DAY

Don Logan sits at his office desk working on the computer, when Ray Aberlay anxiously enters the office.

RAY ABERLAY
Don, I swear to God I didn't know.

DON LOGAN
What the hell are you talking
about?

RAY ABERLAY
You weren't contacted?

Logan pulls out his cell phone and looks at it.

DON LOGAN
This piece of shit is dead again.

Don looks back up at Ray.

DON LOGAN (CONT'D)
So, what the fuck are you telling
me?

RAY ABERLAY
My cousin Stephen.

Ray's eye's start tearing up.

DON LOGAN
What happen?

RAY ABERLAY
He killed himself.

Logan gets up to try and comfort Aberlay, but Aberlay puts his arm out and stops him.

RAY ABERLAY (CONT'D)
He killed himself because he was
going to be put away.

INT. THE LOGAN'S HOUSE - DAY

IN WORKROOM

Rachel stands with the open envelope in her left hand, while holding a flash drive in the other.

She goes over to the computer and puts the flash drive into the USB slot. A video starts.

Video:

Shown on screen: "02/14/2024 subject 3"

Dr. Stephen Epperson pulls a sheet over the face of a young man laying on an operating table.

STEPHEN EPPERSON
(speaking for
documentation)

Besides some minor memory loss,
subject three was confirmed to have
changed enough in thought pattern,
but had shifted into having an
attitude of extremism toward most
of his beliefs. The intensification
of it induced deep depression which
caused him to end his own life.

Shown on screen: "05/23/2025 Subject 4"

Diagrams and charts with numbers are shown while Epperson's voice is heard.

STEPHEN EPPERSON (V.O.)
We've found the subcortical
structures, specifically the
hypothalamus areas affected through
many of the recorded graphic
measures. Also, the patient's own
electrical pattern of the brain
overloaded and caused seizures in
condensed areas of his body. This
eventually caused heart failure.

Shown on screen: "07/15/2027 Subject 5"

Epperson is seen speaking into the camera.

STEPHEN EPPERSON

Subject five is in every way normal as far as we've monitored. I'm extremely proud to say that this might be the perfect specimen to display to the world of science. Eighteen year old Edward Logan is an example of a homosexual turned heterosexual.

BACK TO RACHEL WATCHING THE VIDEO

Rachel has a shocked look on her face as her mouth drops, then the door opens and Don walks in.

Don sees the video screen with Epperson.

Rachel looks at Don.

RACHEL LOGAN

(anger in her voice)

Where you involved with this?!

DON LOGAN

Rachel, you've got to understand.

RACHEL LOGAN

Understand?!

DON LOGAN

I just wanted a normal life for our son.

Rachel jumps at Don and starts swinging her fists at him as Don deflects most of her punches and finally gets hold of her hands.

She tries to continue, but Don keeps her from moving and she drops to the ground crying.

RACHEL LOGAN

(crying)

You let a mad scientist experiment on our son.

I/E. UNDISCLOSED ROOM - DAY

A view through binoculars zero's in on a hotel window across the street where two unidentified men embrace each other.

SCENE FROM INSIDE HOTEL WINDOW

The two men separate slightly and one of them is revealed to be James Radcliffe.

The man that's with him, SONNY SAMUELS 25 tall, slim, gets down on his knees and (without completely showing it) is obviously starting to perform oral sex.

James Radcliffe puts his head back like he's enjoying it.

JAMES RADCLIFFE

Ahhh, you ARE my little slave. You are.

INT. THE LOGAN'S HOUSE - DAY

While Rachel sits on the floor in the work room crying, Don sits in front of the computer staring at the screen, which is now blank.

DON LOGAN

I swear Rachel, I was convinced that this guy was on the up and up. I had no idea he was doing this illegally.

RACHEL LOGAN

What, you didn't check his credentials?

DON LOGAN

Aw, Rachel, I saw a whole bunch of shit. All kinds of paperwork and records. Hell, it was Ray's cousin for God's sake.

RACHEL LOGAN

I can't believe Eddie agreed to this. Does he know that this guy was a mental case yet?

Don stays quiet, as Rachel stares at him like she's waiting for an answer.

A zoom in on Don's embarrassed looking face.

A zoom in on Rachel's face as she waits for an answer.

RACHEL LOGAN (CONT'D)

Eddie doesn't know about this guy being mad?

Don looks down at the floor.

RACHEL LOGAN (CONT'D)

Oh my God. Eddie had this operation against his will, didn't he.

Don looks up with a tear in his eye.

DON LOGAN

Rachel. Baby, I had to do it. He's not terrified anymore. He likes women. He can live a normal life.

RACHEL LOGAN

You son of a bitch. A normal life? Where is he half the time?!! His personality has changed so much. He's never home. For all we know he could be out there doing the things we see on the news.

DON LOGAN

That's why I put that tracker on his car. I've been checking.

Rachel, still sitting on the floor, looks down, sniffles some, then lifts her head to speak to Don again.

RACHEL LOGAN

Does he know about the procedure?

Don shakes his head no.

With tears in her eyes, Rachel asks...

RACHEL LOGAN (CONT'D)

(weak voice)

What did you do, drug him or something?

Don turns to walk out of the room while he answers.

DON LOGAN

(somber voice)

Yeah Rachel, I gave him the sedatives Epperson prescribed.

Don walks out of the room.

GARAGE OUTSIDE

Don's face is shown from the front as he walks toward the car in the garage.

VIEW FROM DON'S PERSPECTIVE: Reaching for the handle of the car door.

UNIDENTIFIED VOICE (O.S.)

Psst.

Don turns around to look, and a baseball bat slams him in the face. Everything goes black.

INT. HOTEL ROOM - DAY

Governor Radcliffe and his partner SONNY SAMUELS lay in bed.

JAMES RADCLIFFE

Why don't you go down and check out then. I'll meet you around back after I take my shower.

Sonny Samuels gets up out of bed (naked), and looks at Radcliffe.

SONNY SAMUELS

I love you Sir.

JAMES RADCLIFFE

Yeah.

Samuels starts dressing, while Radcliffe just lays in bed staring at the ceiling.

Samuels sits in a seat finally putting his shoes on. He stands, grabs a small bag off the floor and goes out the door.

Radcliffe (naked) gets up out of bed and makes his way to the bathroom shower.

CUT TO:

INT. HOTEL ROOM - LATER

BATHROOM

Radcliffe stands in front of the mirror buttoning his shirt.

Behind him (in the mirror) a person wearing loose fitting cloths and a ski mask, holds a gun.

Radcliffe notices him, slowly raises his hands in surrender, then slowly turns around.

THE PERSON (male, slim) gestures him to head towards the exit of the bedroom.

As they go into a hallway that leads to the suite's exit, Radcliffe sees a cracked, bloody skulled Sonny Samuels laying on the ground with a baseball bat next to him.

He looks shocked, but is forced to continue to walk out of the suite.

INT. POLICE DEPARTMENT GARAGE - DAY

A white Ford Suv sits in the garage with it's doors and trunk open.

Detective Richards enters the garage and Police officer 1 walks up to him.

POLICE OFFICER 1
We found three hand guns and
another AR-15 hidden in the back
compartment.

DETECTIVE RICHARDS
Jesus, none of the people I talked
to ever suspected Sarotello of
being so radical.

POLICE OFFICER 1
Yeah, well, there was at least one
person who was concerned enough to
keep track of where he was going.

Richards looks at him waiting for him to explain and Police Officer 1 gestures him to walk towards the vehicle with him.

He walks over to a table and picks up a GPS tracking device.

POLICE OFFICER 1 (CONT'D)
This GPS device was stuck on the
inner wheel well. Someone was
keeping track of where Sarotello
was.

EXT. JILL MANFIELD'S HOUSE - DAY

Jill leans against a car, talking through the passenger side window to THE DRIVER, 19, female.

JILL MANFIELD
I'll be there, don't worry.

THE DRIVER
Alright, I'm holding you to it
Jill.

Jill nods and moves back away from the car. It then drives off.

A woman (MRS WINDSLEN, 42, slim) walking a dog down the side walk, gets closer to Jill.

MRS WINDSLEN
Hi Jill, how are you doing?

JILL MANFIELD
Hi Mrs Windslen.

MRS WINDSLEN
You must be excited to be
graduating soon.

JILL MANFIELD
Yes, then it's off to college in
the fall.

MRS WINDSLEN
My goodness, I remember those days.
You aren't seeing that boy anymore
are you?

JILL MANFIELD
What boy?

MRS WINDSLEN
You know, the one with the mustang.

JILL MANFIELD
Oh, you mean Eddie Logan. No.

MRS WINDSLEN
Is there something really wrong
with him?

JILL MANFIELD
Well, he changed. He wasn't the
same person I met.

MRS WINDSLEN
Oh, no, I mean, is there something
seriously wrong with him?

JILL MANFIELD
What do you mean?

MRS WINDSLEN
Well, a couple weeks ago, he pulled
up in front of my house. In front
of the trees.

FLASHBACK:

Eddie pulls up in front of some big trees that divide the houses from each other.

MRS WINDSLEN (V.O.)

He then got out of the car and...

Eddie gets out of his car, goes to the back wheel well and takes the GPS tracker off, then carries it to some of the bushes near by.

With a spaced out expression on his face, his hand starts shaking uncontrollably, but he manages to place the tracker in the bushes.

The shaking settles down as he gets back in his car and drives off.

END FLASHBACK

MRS WINDSLEN

To tell you the truth, I was scared to investigate the situation, thinking maybe he'd come back and catch me snooping around.

JILL MANFIELD

So you don't know what it was?

MRS WINDSLEN

It could have been a tracking device or something. I DID go out there the next day, but it was gone, what ever it was.

JILL MANFIELD

You should have reported it to the police. They were asking whether he was around here. I told them I haven't seen him in a while.

INT. UNDISCLOSED HALLWAY/ROOM - EVENING

The unidentified Person, pointing a gun, walks behind Radcliffe down a hallway that leads to an open door.

He gestures Radcliffe to go in.

Radcliffe enters the room and notices a huge wooden cross with medieval type handcuffs hanging from both sides.

He's gestured to walk towards it.

As he gets closer he seems to realize what the person with the gun wants.

JAMES RADCLIFFE
I'm NOT going to cuff myself to
that thing.

The person shoots and hits the wall, barely missing Radcliffe.

He then points the gun right at Radcliffe.

Radcliffe puts his back against the cross and snaps the right side around his wrist.

The gunman gets closer to Radcliffe, keeping his gun pointed at him and snaps the other cuff on his other wrist.

JAMES RADCLIFFE (CONT'D)
So now what? What do you want? You
want money?

The gunman turns and walks back to the wall behind him, where there's a sack filled with rocks.

He puts his gun on a chair and picks up a few rocks out of the sack.

He then sets himself up like a baseball pitch.

JAMES RADCLIFFE (CONT'D)
Now wait a minute. Come on man!

He throws a rock at the governor, hitting him in the chest.

JAMES RADCLIFFE (CONT'D)
Ow! What the fuck!

He throws another hitting him in the head, almost knocking him unconscious.

The governor drops his full weight, leaving the handcuffs to hold him up.

I/E. POLICE STATION - EVENING

Police officer 1, sitting at his desk, hangs up the phone, then gets up and walks to Richards' open door.

He looks inside, where Richards sits at his desk.

POLICE OFFICER 1
(to Detective Richards)
Looks like Eddie Logan is back as
being a prime suspect. A neighbor
of Jill Manfield's saw him park in
front of her house and take
something off his car, then hide it
in the bushes before driving off
again.

DETECTIVE RICHARDS
The GPS tracker!

Richards gets up out of his seat.

DETECTIVE RICHARDS (CONT'D)
(to Police Officer 1)
Yeah, well Rachel Logan called and
said she found her husband knocked
out. Cracked skull. He's in the
hospital.

POLICE OFFICER 1
Baseball bat?

DETECTIVE RICHARDS
That would be MY guess. She also
said she thinks she might have
found another GPS tracker on their
computer. May be a another one to
track Eddie.

Richards takes his jacket off of his chair and starts to
leave. Police Officer 1 follows.

INT. UNDISCLOSED ROOM - EVENING

Radcliffe is standing again, still cuffed to the cross with
blood dripping down his face.

JAMES RADCLIFFE
You don't know what you're doing.
I'm the Governor of Florida. Do you
realize what the consequences are
for you?

The person with the ski mask holds up several amber colored
notes, like the ones left on the bodies, then lays them down
on a table next to a barbed type whip.

He picks up the whip, and walks closer to the governor.

JAMES RADCLIFFE (CONT'D)
Oh Jesus. Come on man.

He snaps the whip and hits the governor's chest.

JAMES RADCLIFFE (CONT'D)
Owww!! You fucking, FUCK YOU!

He whips him again, tearing a hole in his shirt.

JAMES RADCLIFFE (CONT'D)
Owww!!! Come on man, I'll do
anything you want! Please!!

He whips him again and blood begins being soaked up into his shirt.

The governor starts crying.

He whips him one more time and the governor drops down again leaving the handcuffs to hold him up.

INTERCUT - RICHARDS' CAR/LOGAN'S HOUSE - MOMENTS LATER

Richards' cell phone rings while he's driving. He looks at who is calling, then answers it.

DETECTIVE RICHARDS
Mrs Logan?

RACHEL LOGAN
(looking at her computer)
I've figured it out. Where Eddie
is.

DETECTIVE RICHARDS
You're sure?

Richards slows down, then abruptly turns around.

INT. UNDISCLOSED ROOM - CONTINUED

Governor Radcliffe, hanging from the cuffs, groans in pain, but struggles to look up to see what could be coming next.

THE PERSON (the GUNMAN) stands with the whip just staring at him.

He then takes his mask off, revealing himself as Bob Grant.

Governor Radcliffe looks shocked.

BOB GRANT

I don't know what I was thinking.
There's no way I can let you live
after...

He walks over and picks up the amber colored notes (about seven), holds them up and shakes them.

BOB GRANT (CONT'D)

(very angry)

Sinning this much! Why? I looked up
to you! I idolized you. I was so
proud to be as close to you as I
was. You're a hypocrite! You aren't
real.

JAMES RADCLIFFE

(weak voice)

Bob, I can change. That's what God
is like, right? He forgives?

BOB GRANT

No, I have been doing His work. I
take the sinners OFF the earth. I'm
sent by Him to clean the world of
sinners like you. Especially people
in your position, that lie and do
what you tell others NOT to do.

Grant walks over and takes the gun off of the chair.

JAMES RADCLIFFE

Come on Bob. Please for give me.
I'll make things right.

Grant raises the gun and points it at Radcliffe.

BOB GRANT

It will be better without you. At
least there's a chance the next
governor will be more honest and
less filthy. You are a disgusting
pig.

Radcliffe's eye's shift slightly, like he sees something
behind Grant.

Grant notices and turns to see if there's something behind
him, when a baseball bat swiftly hits the gun out of his
hand.

He bends over in obvious pain holding the hand that got hit
and looks up to see a person wearing a ski mask with a bat.

He looks at the gun sitting on the floor not far from him, then lunges forward and drops to the floor to reach for it with his good hand.

The masked person moves closer and slams him on the back with the bat, making him drop onto his stomach as he groans in pain.

Then the masked person's free hand suddenly starts to shake uncontrollably and he seems to lose touch with reality.

Grant notices and moves closer to the gun again, but this time grabs it.

He then rolls over in a position to shoot the masked person, when a bullet hits him in the chest.

Police Officer 1 is shown still holding up the gun the bullet came from. Not far behind him stands detective Richards.

Grant lies dead on the floor with the gun still in his hand.

INT. HOSPITAL ICU - DAY

Eddie lays in a hospital bed unconscious with wires and monitors around him.

Rachel stands to the side blotting a tissue over her tear filled eyes.

Detective Richards peeks in the door, waves at Rachel, then comes into the room.

DETECTIVE RICHARDS

(to Rachel)

I'm so sorry Mrs Logan. I'll be praying for Eddie to come out of this.

RACHEL LOGAN

(sobbing)

The doctor can't figure out how it was done. If he doesn't know how it was done, then how can he do anything for him? My God, what am I going to do?

DETECTIVE RICHARDS

Maybe they'll discover something soon.

Police Officer 1 appears in the door way, Richards sees him.

DETECTIVE RICHARDS (CONT'D)
(to Rachel)
Excuse me for a moment.

Richards goes out the door to speak with Police Officer 1.

OUTSIDE ROOM

POLICE OFFICER 1
Any changes?

Richards shakes his head no.

DETECTIVE RICHARDS
Look, if he pulls out of this thing, I don't think charging him would be in our best interest. He was actually saving lives.

POLICE OFFICER 1
And the two fatalities?

DETECTIVE RICHARDS
We found to be cold blooded killers. You know that. Eddie was following all of them to stop them from doing harm to others. In a sense, well, he IS kind of a hero here, wouldn't you say?

INT. HOSPITAL ICU - EVENING

Rachel sits in a seat next to Eddie's bed, still sniffing and blotting her tears, when a doctor comes in to speak with her.

DOCTOR
Mrs Logan, I'm terribly sorry about what's happened here. As you know, all of our staff will continually monitor your son for any signs of improvement. But I'm going to have to be honest. It doesn't look good. It's just a matter of time. His brain cells are subjected to hypoxia. This procedure is not anything we've ever seen before. It's going to take years of study to figure it out.

Rachel starts crying out loud and the doctor puts his arms around her to comfort her.

EXT. HOSPITAL - DAY

Governor Radcliffe walks out of the hospital with police escorts while reporters gather around to ask questions.

REPORTER 1

Governor, is it true you were having an affair with a man?

The governor doesn't answer as he continues toward his limousine.

REPORTER 2

Governor Radcliffe, do you plan on continuing your campaign after being exposed as a hypocrite?

REPORTER 3

Is it true that you knew the killer?

One of the police escorts opens the rear door of the limo and the governor gets in with a few other people. The door is closed and the limo drives away.

INT. CHURCH - DAY (5 MONTHS LATER)

People are gathered at a memorial service. Rachel sits in the front row crying.

Farther to the left side of the room, Don Logan sits in a wheel chair with a patch over his right eye.

MINISTER

(standing at podium)

Finally, we are here today to seek and to receive comfort. We would be less than honest if we said that our hearts have not ached over this situation. It is our human nature to want to understand everything now, but TRUST requires that we lean and rely heavily on God even when things seem unclear.

To the right side of the room, Jill Manfield sits. Tears are rolling down her face as she blots them with a tissue.

MINISTER (O.S.) (CONT'D)

Eddie was a good person, and we shall miss him.

As Jill's eyes continues to release tears of sorrow, a pan down to her stomach shows she is obviously pregnant.

EXT. MIDDLE SCHOOL - DAY (13 YEARS LATER)

Twelve and thirteen year old boys are practicing at the school baseball field.

A boy who is up to bat swings and hits the ball out to left field, then runs to first base.

Several kids cheer.

The back of a boy is seen sitting on the bleachers crouched over with his elbows on his knees.

Another boy is heard talking to him.

THE OTHER BOY (O.S.)
Hey Eddie boy. You actually going
to play this time, or are you gonna
pussy out as usual?

Laughter is heard from a few other kids, but the boy on the bleachers doesn't react.

THE OTHER BOY (O.S.) (CONT'D)
Maybe your mommy will come cheer
you on, cause no one here wants to
back up a scared baby. Did you here
me? I called you a scared baby.

The boy on the bleachers stands up, walks towards the boy (who can be seen now), picks up one of the baseball bats sitting against the fence and draws it back to swing at him.

THE OTHER BOY (CONT'D)
What? What are crazy?

The boy with the bat gets close enough to hit him and swings at him.

SCREEN GOES BLACK