

InLine

by
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FADE IN:

1 **EXT. LOGY BAY ROAD - DAY**

LEE(11), is in the center of the road playing with kids his own age.

One of them lies flat on the black pavement, parallel to the center yellow line until a car comes so close he can't brake.

At the last minute, the kid jumps up and runs to the side just in time to avoid being crushed. They play chicken every day after school, and sometimes instead of going to school.

Lee hesitates and starts to walk away.

The others jeer at him.

KID
You're a wuss.

He nods.

LEE
I have to get Dad at the bar.

They make the SOUND of a chicken, cluck-cluck at Lee, mocking him.

2 **EXT. BORDER LOUNGE - DAY**

Lee waits outside. Customers bring him chips, a Coke, some spare change. He makes a path in the gravel, a dirt road, and pretends the empty Coke can is a car. He plays like a kid.

3 **EXT/INT. BORDER LOUNGE - DAY**

Lee looks in on his father, DAN (35), and leans against the doorframe. Regular bar-goers try to get Dan to leave, saying his wife has supper ready.

4 **EXT. BORDER LOUNGE - CONTINUOUS**

Dan swaggers out of the bar and they walk to his old Pontiac. Dan leans his elbows on the car roof and rests his head to catch his breath. He's more drunk than usual.

He looks up and tosses the keys over the hood. Lee catches the keys and hears his father's voice.

DAN
You take the wheel tonight, son.

Lee looks up, dumbfounded. He's tall enough to reach the pedal.

LEE
I'm 11.

DAN
Don't be a wuss, drive the old man home.

His dad repeats.

5 **INT. PONTIAC CAR - DAY**

Lee is behind the wheel, his dad too drunk to drive.

He extends his long, lanky legs to the gas pedal.

Lee already regrets not lying in the center of the road until a truck was less than a foot from his head, playing chicken with the guys.

6 **EXT. LOGY BAY ROAD - DAY**

The shoulder of the road is soft, and on the ride home Lee slides into the guardrail. His father is killed on impact.

When the police come to the driver's window, they see Lee behind the wheel.

Lee hears his father's words rattle in his head.

LEE

Don't be a wuss, you'll never
get out of this town alive.

7 **INT. JANET'S HOME - DAY**

JANET (38), cleans the kitchen like a serial killer covering her tracks.

There's bleach in a bucket from mopping, scrub cloths scattered across the floor.

Janet does her chores with a vengeance. Grief turns to bitterness every time she takes a dishrag and scrubs an already clean counter.

Canisters on the counter wrapped in wallpaper that match the wallpaper on the walls.

A cross hangs over the stove, next to a large clock with black numbers that tick loudly.

A calendar on the wall holds a mass card, from three years ago when her husband Dan died.

There's a bright PHOTO of her and Dan on their wedding day in a meadow outside the Border Lounge on the hutch.

She picks it up and holds it tight, kisses her husband's photo in the frame as Lee walks in.

Lee walks in slowly and looks deep into his mom,
Janet's eyes.

JANET

I miss him something awful, you
know.

Lee walks on to his bedroom.

8 **INT. LEE'S BEDROOM - DAY**

Lee (14), slides onto his bed. Posters line the walls,
inline skaters soaring through the sky, jumping over
railings, sheds and bikes.

DREAM MONTAGE:

-- Lee looks up at the ceiling, tattered and peeling
paint.

-- The ceiling turns to sky, then meadow.

-- He sees the word "WIN".

-- Lee jumps over a car wearing inline skates.

-- "WIN" floats in front of him in every sequence.

Lee knows with every bone in his body he will win.

LEE

Win. Win.

Deep in thought.

9 **INT. LARS GROCERY - DAY**

Lee skates through Lars Grocery. He spins to help an
old lady reach a can of soup.

She smiles as he places it in her cart and speeds off
again.

He backflips down the long aisle at the back of the store, and topples over a shelf of crackers as he crashes into a woman taking out the trash.

He looks up.

LEE

Mom, I thought your shift was over.

Janet crawls out from under bags of broken garbage, old produce and cracker boxes piled on top of her.

JANET

My shift is never over. You better not get us fired.

Lee skates away doing backflips as he goes.

10 **INT. HIGH SCHOOL - DAY**

Lee (18), athletic, can run, pole vault, and jump his own height, which is now over 6 feet.

He leaps to grab hold to a metal bar in the ceiling and does a few chin ups, and then jumps down and walks on with school mates who look on nonchalantly.

11 **INT. SKATE ARENA - NIGHT**

Lee skates by a group of girls, flirts with them, doing a sweeping hand gesture as if to say "after you".

He knows he has to ask one of them to skate as a *pair* or he'll get bullied. Despite dressing like a dishrag, he's renaissance handsome.

He helps one of the gals stand up on her rollerblades, as he wears pro inline skates.

He takes JOY(16) hand, and dances to the music.

Joy is shy, and tries to make small talk.

JOY
Do you like to skate?

LEE
I'm a walking billboard.

JOY
For what?

Lee leaves her side and Joy wobbles on her skates.

He does 3 backflips, cross over, and a touch off the side boards. Lee is the cliché...

LEE
I have a need for speed.

CLOSE UP: Lee's upper bicep is tattooed with the same phrase.

COACH MARTIN sees Lee doing backflips in the arena and without hesitation.

COACH MARTIN
Will you loose the tough guy
attitude if you join the inline
skate team?

Lee without missing a beat.

LEE
Yes.

COACH MARTIN
Will you let a young girl fall
over while you show off. Or will
you treat women right?

Coach Martin points to Joy being on her own trying to hold herself up by the boards.

LEE
No, sir. I will help Joy now.

Lee skates as fast as he can back to Joy. She smiles.

COACH MARTIN

That's better. See you bright
and early before school. Don't
be late.

LEE

I won't.

12 INT. JANET'S HOME - KITCHEN - DAY

Lee walks in. Janet looks out the window in a trance.

LEE

I'm going to school early in the
morning.

Opens the fridge. Grabs a jug of milk and drinks from
it, chugs it.

JANET

You're a scholar now, are ya?
Get a glass.

LEE

Coach Martin saw me at the rink,
he wants me to join the skate
team to train.

JANET

Train for what?

LEE

To skate. I need to *win*.

JANET

What does that even mean?

LEE

Be the best.

JANET

Be the best, what? You're at my
work. You're here.

(MORE)

JANET (CONT'D)
Now you're the best. My son,
look around you. We don't *win*.

Janet gets up and goes to the magnetic cross on the fridge and grabs the mass card photo of DAN, her husband and Lee's father.

She tosses it across the table to where Lee is now standing and pouring a glass of milk.

JANET (CONT'D)
Is that the look of a family
that wins?

Janet starts to walk out of the room.

LEE
It wasn't the first time, you
know.

Lee's thoughts left dead in the air, without his Mom to care.

Close Up: Lee's hands are covered with tears that drip onto them as he holds tight a glass of milk covered in droplets from the cold milk he has just poured up.

13 **INT. SKATE ARENA - DAY**

Lee walks into the arena, not pleased to see other 'guys' there.

COACH MARTIN
Take over the arena. Break into
song, dance. Show me why you do
this. DON'T split open your
skulls. DON'T be stupid. DO give
me a reason to watch you.

GUYS start to take over the arena, skating the outside of the rim.

They look like they could be a team in unison. One girl in the group has speed, STEVIE (18).

Crossover, backward skating, Mohawk and Parallel Turn, the guys have been at this for years.

Lee stands out with his precision, grace and dance style. He is entertaining and he puts the coach at ease.

He surprises the Coach and other guys, suddenly he does a Powerslide, a hard move, a quick stop involving a 180-degree turn, where one leg drags the wheels parallel to the ground.

COACH MARTIN (CONT'D)

Okay. Come in. All of you, over here.

They rush to Coach Martin's side.

COACH MARTIN (CONT'D)

You have the moves, some of you.

LEE

I've got the *moves*.

Lee surprises himself.

COACH MARTIN

That's true. I won't lie. Do any of you know why you do this. It's scary, life-threatening. Why do you take the chance?

LEE

Freedom. Flying, midair. Neither here nor there. No past, no future.

COACH MARTIN

That's good. Poetic. You may be good at this, but what will make you great? Mind blowing - great.

LEE

I can do a Powerslide.

GUYS

No, he can't. Barely.

COACH MARTIN

Sure, saw that. You hesitated coming out of it. You know why? Trust.

LEE

Trust who?

COACH MARTIN

Exactly. If you have to ask, trust *who*? You're not there yet to be a great skater. It's you. It's always you. But why?

LEE

To win. I *need* to win.

COACH MARTIN

You also need to stay alive. Fear is your enemy. Trust is your lifeline. Let's get in pairs and see who you trust. I want you to lean backwards towards your partner and fall.

They break into partners, Lee and Stevie choose each other.

Stevie takes the lead.

STEVIE

You go first.

Lee tries not to say the wrong thing, he thinks he is heavy for a girl.

LEE

Are you sure? My skates and pads are heavy.

STEVIE

So are mine, nerd. We all wear
the same gear.

Lee stands in front of Stevie back on. He does tower over her. Stevie straddles the back of him like a goaltender trying to catch a pass, she is not convinced he will fall straight.

STEVIE (CONT'D)

Don't you dare fuck up to make
me look bad, cause I'm a girl.

LEE

I won't.

Lee tries to feel lighter than he is.

DREAM SEQUENCE: Lee is a kid and flies through the air in his car as it picks up speed. He doesn't hit the guardrail this time, he feels lighter and the car soars through the sky. He feels light.

His eyes are closed and he leans back in a zen state to fall, he has no fear.

Stevie scrambles to embrace his full body, which is long, at first skating towards him to break his fall. She then magically maintains her balance and skates backward while holding Lee up and he sinks into her arms to enjoy the ride of being held.

STEVIE

Your eyes are closed.

Lee now does crossovers, shakes off the intimate moment they just embraced.

LEE

If I fucked up, I don't want
that image rolling around in my
head for years.

STEVIE

It still happens even if you didn't see it. You would still be the fool who went SPLAT.

LEE

I suppose. Nice job. Will you trust me?

STEVIE

Coach is coming. Maybe that's it for class, it's over.

Coach Martin skates past the groups, gives thumbs up and down.

COACH MARTIN

You surprised me, Lee. I didn't think you had it in you. Nice work Stevie.

Stevie skates backwards doing a 'thumbing one's nose' gesture and wiggling her fingers to make fun of Lee.

He blushes and skates back to the other guys.

14 **EXT. STREET - DAY**

Lee still on skates, bolts into the street. He flies through the air, skates off a railing in front of a bank and over walls. It's a big rush. He feels free.

Lee rubs his tattered pants and thinks about how poor he and Janet are. He's not nostalgic. He's driven.

CEO, MR.HATFIELD, wearing an expensive suit, comes up and reaches in his pocket and starts to video Lee on his phone without asking.

HATFIELD

How's it going?

LEE

You tell me. You're a man in a suit, now with my video. I'm learning about trust.

HATFIELD

Trust. That's a big one. I tend to want to do everything myself.

LEE

That's how you act cool? You transition from being a suit to a guy on the street, the real thing. Is that your spiel?

HATFIELD

That's fair. Sometimes I feel like I'm still on skates, waiting for my next big thing. But it didn't happen. So I'm a boring exec. A rich boring exec. Hatfield.

Hatfield reaches out his hand.

LEE

I heard of you. You weren't nothing. If that helps.

(laughs)

You had to build your corporate arena, to make this sport matter. That's legit.

HATFIELD

Want to test out for a pitch tomorrow at headquarters. Powerslide.

LEE

The Powerslide.

HATFIELD

We'll watch you skate.

(MORE)

HATFIELD (CONT'D)

Ask why you do it. Your drive?
You know the drill?

LEE

Like what is my game-winning
drive. My goal? Am I conflict
adverse. Work ethic? Or am I
meant to be in a suit like you.

HATFIELD

I'll take that. It's a grind.
Business is my sport, now, Lee.
I play to win.

LEE

That's what I keep saying. I
need to win.

HATFIELD

Prove it. Let's see if we'll
sign you.

Hatfield passes him his card.

15 **INT. POWERSLIDE CORPORATE OFFICE - DAY**

Lee walks into the corporate sports office Powerslide.

Photos and videos line the walls, skaters doing
extreme, risky inline moves. A guy with holes in his
pants, slides down a railing from a three-story
building, over a shed, and over kids riding on bikes.

When the guy lands, the guy in a suit on the street
in front of him is gobsmacked. They high-five and
shake hands.

Lee watches the video and the guy in the video skating
is Lee the first time he meet Hatfield. Lee is taken
back.

LEE

You filmed us.

CLOSE UP: Lee sitting in front of a sign on a desk-CEO Hatfield (46), still young but old to Lee.

CLOSE UP VIDEO: Mr. Hatfield, the Powerslide CEO, in the video on the street, amidst all the other suits.

Hatfield is impressed, in awe, and maybe even jealous of Lee.

HATFIELD

Followers add up, and before you know it, you'll have 700,000 Insta followers and clothing brands want you to wear their merch. Do you think you can keep up?

Lee looks down at his worn sneakers, torn jeans, and matted hair. He leans his nose into his armpit.

LEE

I can keep up. They won't know what hit 'em.

16 **INT. OFFICE WINDOW - CONTINUOUS**

Hatfield walks over to the office tower window, high above a skate park inside. You can feel the vertigo from the height, looking down at the steep sculpted skate ramps engraved with Powerslide.

The course is intense, despite looking like an Ivy League sports complex.

Lee makes fun of the course, but secretly notices a couple of tight jams he may not make.

Hatfield passes him a helmet.

Lee pushes it back, not wanting to admit that bashing his brains out might be the very reason he skates.

Hatfield insists on the helmet, and Lee reluctantly takes it, not knowing it's also mic'd.

17 **INT. POWERSLIDE SKATE PARK - DAY**

Lee commands the course and makes it look easy. Hatfield can hear some cursing from Lee over his speaker as he struggles with a few moves.

Hatfield, also mic'd, scares the shit out of Lee by bellowing moves over his own intercom.

HATFIELD
PUMP, GRIND, DROP IN!

Lee keeps up. Some cursing comes from his mic, followed by whispers.

LEE
WIN, WIN, WIN.

Hatfield smiles, knowing Lee has the speed.

Lee takes it all in and ends with a dance routine where he is taken off his ass, looks up at Hatfield and laughs.

Airs, Grabs & Spins, popular and impressive aerial tricks.

Vert ramp—a half pipe with some vertical in it, landing numerous difficult tricks. Vert ramps are in the skate park stadium, as well.

18 **INT. POWERSLIDE CORPORATE OFFICE - DAY**

Hatfield waves Lee back up and his paperwork is ready on his desk.

Lee signs.

Hatfield laughs and tosses him the keys to a car.

FLASHBACK BEGINS:

19 **EXT. HIGHWAY LOGY BAY - DAY**

SLOW MOTION keys going through the air over the bonnet of the car.

DAN
You take the wheel tonight, son.

LEE
I can't drive.

DAN
Don't be a wuss. When I was your age ...

SLOW MOTION: Car keys are tossed in the air over the bonnet.

CLOSE UP: Lee tries to catch the keys and is nervous and can barely hang on to them. Lee stumbles to the driver's side shaking and Dan, his father, goes towards the passenger side.

Lee gets in the car, he can just reach the gas peddle. Dan is no sooner in the car and he nods off.

Lee makes a turn onto the upper road and the car sways a little. He screeches into the guardrail and just misses his friends.

LEE
I guess I showed him. Whose the wuss now.

Lee's head falls onto the steering wheel.

FLASHBACK ENDS.

20 **INT. JANET'S HOME - KITCHEN - DAY**

Lee walks into the kitchen. Janet looks out the window in a trance.

 LEE
I've been signed. I'm moving
out.

 JANET
Signed for what?

 LEE
To skate.

 JANET
Money in that?

 LEE
Yeah, there is.

He leaves the house. She stares out the window again.

 JANET
 (to herself)
I didn't hit him, starve him,
make him go to school with
nothing on. Now he's gone.

Janet tries to hold him back out of fear of being alone.

 JANET (CONT'D)
I should've loved him. I *really*
should've loved him.

21 **EXT. HARVEST PARADE - DAY**

Lee drives his new sports car in the Harvest Parade, with beauty queen Dianne sitting on the hood. She waves, this is her moment. *

Lee wears sports glasses and merch with "Powerslide" across his chest in bright letters.

He flips himself out of the car wearing inline skates. Dianne, the Harvest queen, slides into the driver's seat.

Lee skates smooth on the edges of benches, in and out of the crowd, across civic front steps.

The crowd cheers, shocked.

DIANNE (20), blares music and follows along in the sports car.

Lee flips back into the passenger seat and they kiss in a big embrace.

Lee looks out to the crowd, there are thousands of people cheering him on.

Up close just behind the rope at street level, he sees Janet, still in her Lars work uniform.

His big circular wave continues and his eyes pierce Janet's knowing glare, reminding him he's not a star in her eyes.

MONTAGE:

-- Lee is on billboards along the side of the highway. Powerslide across the board in big letters.

-- Lee signing autographs at the mall, wearing a skate jacket with emblems of Powerslide and a line up of young teens 60 or more waiting to see him.

-- Lee on TV ads for Powerslide.

-- Lee on drink bottles in the store.

-- Lee profiled on Instagram, 1 million followers for his signature Powerslide move.

22 **EXT. HARVEST PARADE - CONTINUOUS**

Lee continuous to wave to his fans, now sitting back in the car next to Dianne.

On the side of the road he notices Stevie (Sc.13), from his first inline class with Coach Martin.

Stevie skates out into the center of the road.

She does crossovers and parallel turns right in front of Lee's car.

Dianne has to slow the car down, suddenly. She is annoyed.

DIANNE

Whose that?

LEE

Stevie. She taught me trust.

Stevie bolts ahead in the center of the road doing backflips.

DIANNE

How's that going?

Ignores Dianne's comment.

LEE

She's not even wearing a helmet.

YEARS LATER:

23 **INT. APARTMENT - DAY**

Lee(22) hears the baby bawling from the playpen on the floor. In sweatpants and a tattered t-shirt he strolls into the kitchen, as he hears the door close. He picks up the empty milk carton and shakes it.

He lunges to open the door and sings out to the end of the hallway to Dianne.

LEE

Where are you going now?

Dianne squeals back.

DIANNE

We're out of milk.

Lee slams the door shut. The baby cries louder. He looks up at the clock 9:30am.

He takes the baby on his knee, carefully holds his head. Affectionate, but distracted. A call on his phone, "Mom" pops up on the screen and he puts her on speaker. Looks up at the clock now 1:00pm. He speaks soft.

LEE

She's gone.

His mother, Janet (42), in a loud and harsh voice.

JANET

Didn't I tell you that's what a happen. She was a good for nothing. If she wasn't out of it, she was too much about herself. *My clothes, my nails, my hair.* Who raises a youngster and has painted stars and stripes on her long nails. She could sweep the floor with those long friggin' lashes.

Lee listens, having expected it.

LEE

She's 20, she's not a child. We said we would do it.

Mother cuts in again.

JANET

How do you know she's gone. It's only a couple of hours.

Lee repeats himself.

LEE

She's gone. I knew the second I watched her walk down the hall. It doesn't matter what you say, it's done now. Nothing's going to change it. I've got to raise a kid, and that's it. You can say I told you so for the rest of my life.

JANET

What'll you do?

Janet wants her son to cough up all the answers now.

LEE

I'm going to keep inline skating. I can get more sponsors. They'll bite again. When something good comes out of it, I'll be rolling in it.

JANET

Rolling in it.

(Janet screams)

You're rolling in it, and full of shit my son. How the hell do you expect to do what you want to do and raise a child. Do you think I got to do what I wanted to do and raise you. I worked at Lars grocery for 26 years.

(MORE)

JANET (CONT'D)

And when I wasn't on the cash, I mopped those floors with bleach until my knuckles were blue. If I thought I made you so stund to think you can be an inline skater, I might've stopped. Mind now, see if you can get me a couple of dozen sponsors while you're at it.

Lee tries to get her on board.

LEE

You were young when you had me, weren't you? I wasn't the reason you didn't go after what you wanted.

JANET

How do you know you weren't the reason. Who grows up dreaming of working at the same god damn grocery store, in the same hell hole town they were born in.

LEE

Will you help me?

JANET

Honest to fucking Christ, Lee, if you didn't make me so angry, I wouldn't feel nothing for you at all. I told you to get Dianne an abortion, you wouldn't. You were in LOVE. And now, she's gone. You've got a dream and you want me to take care of that baby.

LEE

So, will you?

JANET
Aren't you afraid.

LEE
Afraid of what?

JANET
I'll scream my head off at your
boy like I screamed at you.

LEE
I turned out alright. I know
you don't think much of me. But
I could be worse.

Janet calms a little.

JANET
Bring him over. I can't promise
you, he won't turn out as stund
as you.

Lee walks to the car, baby in a car seat. Straps him
in the back seat.

Lee still on the cell phone.

LEE
There in 10 minutes.

He puts down the phone and starts the car.

Lee puts his face in his hands, and tears stream from
his eyes.

He looks back in the rear-view mirror to his baby.

LEE (CONT'D)
Hey buddy. What do I got us into
now. We're doomed. It's just us
now. And we're doomed.

Lee sneaks out a smile and the baby laughs.

24 **EXT/INT. JANET'S HOME - DAY**

Janet carefully lays the laundry basket on the stoop in the back garden and starts to reel in the clothesline.

Lee picks up the laundry basket from the foot of Janet's stoop and brings it inside to start folding towels. He does a half-ass job, then starts playing with Brody. They toss toy trucks onto the clean laundry.

Janet storms into the living room carrying towels and sheets in a basket. She sees the trucks on her clean clothes and loses her temper.

JANET

I said fold them, not dirty
them!

She shouts, loud for the first time in front of Brody.

Lee tries to hush her.

LEE

Not so loud.

Brody (2), now attached to Janet, takes her hand to go to the kitchen for a snack. Lee watches them in disbelief as they bond.

Janet reaches for the cones on the second shelf, steps back, and hands one to Brody. She looks down at his big smile, says nothing, and smiles too.

Lee watches Janet and Brody sit at the kitchen table eating ice cream. He smiles.

25 **INT. GAMES ARCADE - DAY**

Lee clenches the sides of the pinball machine tightly. He rattles the ball and tips it to get points.

INSERT: Pinball machine. The ball pops up randomly to the top of the machine, lights flicker, shots flare.

Sound roars and pings, FREE GAME, light on the screen.

LEE

YES!

DILLION (14) pulls out trading cards with Lee on them, showing all his inline power moves. He has every card. He drops them on the pinball machine one by one.

A few guys come up behind him and slap their own 'Lee' trading cards on the machine. Photos of Lee's power moves fly through the air.

They line them up against the back glass of the machine and start knocking them down one by one, ricocheting over 20 cards.

Lee gets change. The guys still toss Lee's cards but do not play pinball.

LEE (CONT'D)

You're holding up the wheel,
Dillon.

Dillon lurks around, hands in pockets, on his own now.

DILLON

Hey, money bucks. Toss us a few
quarters. I'm out.

LEE

What makes you think I'm money
bucks.

DILLON

You got a car. You were an inline
skater, had a following.

LEE

Had a following is what you need to know. *Have* a baby now.

DILLON

Another one fucks it up, you could've had it all.

LEE

I've been told. By my mother.

Lee slams the sides of the arcade machine.

DILLON

I won't fuck it up. I have to play ball, you know.

LEE

You have to play *ball*.

DILLON

I'm going to make it big.

Lee shakes his head. He scorns Dillon like Janet scorns him.

LEE

I'll tell Janet she lucked out, at least I get off my ass and move to skate.

DILLON

Nothing beats pinball.

LEE

Inline is an olympic sport.

Dillon ignores him.

DILLON

You're lazy.

LEE

Lazy? I just said I have a fucking kid, man.

(MORE)

LEE (CONT'D)

Hope to fuck he doesn't turn out
to be a shit like you.

DILLON

You almost made it. You were on
track to being famous.

LEE

That was the plan.

Lee starts to walk away. Dillon still plays pinball.

DILLON

Where you headed?

LEE

Mothers.

DILLON

Get yourself fucking together,
man. Some guys don't stand a
chance, no talent. Got a kid
leaving it with his Mommy.

LEE

He's not an it. He's a Brody.

DILLON

Fuck. After your daddy.

LEE

Not a chance. Father was Dan.

DILLON

Didn't you drive him off the
road.

Lee starts to lose his temper and has to pull himself
back from pouncing on Dillon.

PINBALL SOUNDS.

LEE

Game over.

26 **EXT. GAMES ARCADE - DAY**

Lee walks down the steps outside and sees a sports car. A gangsta-type GUY from Mundy Pond, wears a white cutoff t-shirt, pale albino-look, and a vacant hardcore steer straight ahead.

GUY

I love you, I love you, baby.

Dianne sits alongside him, eighty pounds soaking wet. She's using again.

Lee keeps walking. The car speeds out of the parking lot.

27 **EXT. JANET'S HOME - BACKYARD - DAY**

Lee is distracted from seeing Dianne.

He picks Brody up to play in the garden. Brody falls on a tree stump picking up a Nerf ball and starts to cry.

Janet darts out quickly from the living room and screams at Lee.

JANET

What the hell are you doing?
You could've had that child
killed!

She screams at the top of her lungs.

Lee reads her like an open book, any chance she gets to say it.

LEE

Like my old man, you mean?

They never speak of it.

JANET
Don't you know how to watch a
child?

Lee looks over his shoulder in disbelief. He catches her look and is shocked by her screams.

Lee fights back.

LEE
Do I know how to watch a child?
Are you kidding me?

Lee walks past Janet, fuming with anger, leaving with Brody in his arms.

Janet grabs Brody from Lee's arms, and he doesn't put up a fight.

JANET
It's okay. It's okay, my love.

Janet consoles Brody, cuddles him, and packs him up in the stroller to take him for a walk.

28 **EXT. NAIL SALON - DAY**

Janet pushes Brody in a stroller past the nail salon after leaving the house to get some air.

She peeks in the window and sees a very gaunt-looking Dianne, Brody's mother, with the same GUY.

Janet pushes Brody through the door as if they are the envy of every mother-in-law, daughter-in-law relationship.

29 **INT. NAIL SALON - DAY**

Janet pulls the stroller up to sit beside Dianne who appears as a childlike frame. Her hair is coiffed back in an updo, she wears big sunglasses and a designer purse.

On the other side of Dianne is an ugly big guy, CHRIS (42), a drop out now 'gangsta', and Dianne is his "hoe", he says to the nail specialist.

His head is tattooed, a simpleton, drunk and drugged but neither kind nor bright as he mutters.

CHRIS

I love you. You're so beautiful,
you're so beautiful. I love you.
I love you. I love you. You're
so beautiful. You're mine. You
know that. You're mine.

Janet notices deep scars on Dianne's face, definitely from a knife. The scar is healed for now.

Chris continues.

CHRIS (CONT'D)

You get whatever you want, baby.
You get whatever you want. I'll
just be gone for five minutes,
baby.

Chris leaves the salon.

30 **INT. JANET'S HOME - BEDROOM - DAY**

Lee waltzes around the house, and goes in Janet's bedroom.

He looks down on the floor by his mother's bureau and sees NEWSPAPER CLIPPINGS underneath.

He pulls the newspapers out, glances over his shoulder making sure he is alone, though he knows Janet and Brody are gone.

Lee picks up the paper. There's a photo of a car gone off the road with the caption:

*"11-Year-Old Child Forced To Drive Drunk Father Home,
Car Collides, Man Dead On Impact."*

Lee looks at the floor holding the newspaper. Slowly,
he kneels down.

LEE

So there he is. My old man.

31 INT. NAIL SALON - DAY - CONTINUOUS

Janet leans in close to Dianne and whispers.

JANET

And who loves Brody?
Look at you. Dianne, I don't
think much of you, but I don't
want you killing yourself-or
worse him killing you. I know
what it's like to live with a
man who's a nightmare. Lee
must've told you.

The nail specialist holds Dianne's hand tight and
looks up close at her nails.

NAIL SPECIALIST

Your nails are quite damaged,
looks infected.

DIANNE

I've used Drugstore Nails.

NAIL SPECIALIST

I can still give you long,
beautiful nails, but you should
see a doctor.

Dianne gets a call.

DIANNE

I love you too, babe. It's gonna
be \$130.

She turns to the nail specialist.

DIANNE (CONT'D)
Yeah, \$130 is fine.

NAIL SPECIALIST
Be careful.

JANET
Be careful.

Dianne leans in and kisses Brody on the head.

DIANNE
I will. Take care of my boy.
Maybe someday ...

TEXT: "I love you. I love you, babe," Chris texts.

Dianne looks up.

DIANNE (CONT'D)
He's had a few.

She takes a few more texts, even though he's just outside, and she pays and leaves to meet him.

32 **INT. JANET'S HOME - DAY**

Janet pushes Brody in the stroller into the house.

Lee looks at them. Janet sees the pain in his eyes, but she needs to let it all out.

JANET
I saw her.

LEE
Who?

JANET
Dianne. At the nail salon.

LEE
What the fuck? With Brody? She's using?

JANET

I know. I thought if she saw Brody, she'd think about it.

LEE

Really? Now you have time for her? Go figure.

Lee storms out. He can't believe Janet. He speeds out of the driveway in his sports car.

33 **EXT. STREET - DAY**

Lee storms out, drives too fast to get away from home and Janet. Ahead, a group of kids and teachers wait at a crosswalk and he slows down instantly.

Lee slams on the brakes. A car up ahead with a Grandma and child on board had to swerve as a MAN runs a red light. A teacher and two students have also been knocked down.

Lee jumps out of his car. SIRENS blare. An ambulance pulls up with medics. Lee looks up and sees the MAN who hit the kids.

He bolts over to the car, leans in through the window and is filled with rage, Lee grabs the MAN by the collar and starts to shake him.

LEE

What the fuck are you doing?
They're just kids! You could've
killed them!

The man sinks back from the car window, trying to get away from Lee.

34 **EXT. CROSSWALK - DAY**

OFFICER ROCHE (48) rushes over to pull Lee off the MAN who caused the accident. Lee trembles.

35 **EXT. POLICE STATION - DAY**

Lee walks up to the station, not in handcuffs.
Officer Roche pushes Les along towards the door.

OFFICER ROCHE

We do need you to testify. And
no rage this time.

36 **INT. POLICE STATION - DAY**

Officer Roche sits behind the desk as LYNDA (70)
clutches her purse alongside a sullen little girl,
SARAH (8), who grasps onto a rag-doll.

Officer Roche drops his briefcase, knocks his paper
coffee cup over and looks up.

OFFICER ROCHE

That was scary, Lee. He could
press charges.

Lee puts his face in his hands.

LEE

I know. I know.

Lee looks deeper into Lynda and Sarah's eyes, and
tries to get a read.

Sweat beads come over Lee's forehead, he breaths deep
and wipes his brow with a handkerchief.

Officer Roche gets up out of his chair to get Lee
some water.

LEE (CONT'D)

No, I'm good. I'm good.

LYNDA

Thank you for picking up for us.
He barely slammed on the brakes.

LEE

I know.

Lee looks to Sarah who holds her doll tight with her gangly arms.

SARAH

I got out.

LEE

You were brave.

SARAH

The police officer helped me.

Looks to Officer Roche.

OFFICER ROCHE

You knew what to do.

LYNDA

I didn't see him coming. I would've swerved.

LEE

There was no way to know.

SARAH

Nanny said to undo my safety belt.

OFFICER ROCHE

She did. When?

SARAH

After we hit the car.

OFFICER ROCHE

Can you show me?

Lee places a stapler and a snow globe and an eraser on the front of the desk to help Sarah show Officer Roche.

Sarah is taken by what she now considers a game and carefully places her doll to sit upright behind her.

SARAH

The eraser is the car.
(moves the stapler)
And this is the crosswalk. Then
we're right here.

Lee starts to touch the snow globe.

SARAH (CONT'D)

That's in the right spot.

OFFICER ROCHE

That's a big help. Maybe your
Nan and you should get some
rest.

LYNDA

Okay.

OFFICER ROCHE

We'll call you. I have everything
I need here.

Officer Roche hears the outside door click.

LEE

That would break your heart.

OFFICER ROCHE

We still have your reaction to
deal with, Lee.

LEE

You know it was his fault. You
heard the little girl.

OFFICER ROCHE

That's not the point. You can't
try and convict every old man
behind the wheel, to make up for
your dad.

LEE

I know.

OFFICER ROCHE

Now get out of here before I change my mind. Careful on those skates. You need to get off the road.

LEE

I hear you.

OFFICER ROCHE

I heard you have a kid now. You have to be different. You're not your dad.

LEE

I better not be.

Lee heads out.

37 **INT. JANET'S HOME - DAY**

Lee lays on the couch. Janet sits in the armchair, feeding Brody ice cream with an airplane spoon.

They turn on the TV.

Lee is visibly shaken by the accident. Janet thinks its because of their fight but says nothing.

Lee gets a call from Hatfield, CEO of Powerslide.
PHONE RINGS.

38 **INT. POWERSLIDE CORPORATE OFFICE - DAY**

Hatfield leans against his desk, on his cell phone.

HATFIELD

I know inline skating is my business, Lee, and you're our talent. I wanted better for my son, Tyler. Now he's a little shit like the rest of you, groveling for fame.

(MORE)

HATFIELD (CONT'D)

He wants to skate. Will you teach him, before he cracks his skull open trying?

LEE

It can't be taught. You have to want it.

HATFIELD

I'll pay you what you made on tour.

Lee knows this isn't why he skates.

LEE

I don't skate to make rich kids great. I'll be known as the guy who plays the corporate side.

Hatfield preys on Lee's young father desperation.

HATFIELD

Your son needs this.

Lee gets off the phone, looks at Janet holding Brody tight.

LEE

I'm taking the job. Starts tomorrow.

39

EXT/INT. HATFIELD HOME - DAY

Lee (22) pulls up to a very elaborate house. He sizes it up and pretends it doesn't bother him.

He goes up the walkway, taps on one of the lawn ornaments to see if it's hollow, it's not.

Rings the door bell, a WOMAN opens the door, hired help.

Lee can't help himself, and says it out loud to the woman in front of him.

LEE

Hired Help, wow. Sorry, is Tyler there. I guess when I did well, Hatfield did *really* well.

WOMAN smiles, she gets it.

WOMAN

Right this way, Sir.

LEE

Ma'am, it's Lee. Sorry about before.

WOMAN

I'll get you some lemonade. Just follow along through the white pedway to the skate ramp.

Lee looks to the side there is a white long glass encased tunnel that overhangs an atrium.

A skate ramp, an exact replica as the one at the corporate office, is at the end of the tunnel. It's much smaller, but still has the emblem Powerslide.

TYLER (13) runs up ahead to meet Lee. He is enthused, not the usual jaded skater want-a-be. That will not help thinks Lee.

Tyler reaches out his hand like a mini-Hatfield.

TYLER

I'm Tyler. Thanks for doing this.

Lee doesn't respond with a hand shake, and assumes his teenage punk attitude.

LEE
Your Dad said I should... So
this is your park.

They walk down to the side of the ramp.

TYLER
I want to go to the hangouts in
town. Dad says I'm not ready.

Tyler is already wearing a helmet and knee-guards.

Lee softens.

LEE
You look ready to me. Show me
what you've got.

Tyler goes onto the ramp, does some crossovers,
backwards skates, tries a parallel. He is not bad.
Not confident, defiant, or rhythmic, but not terrible.

Tyler makes his way back with one more crossover and
trips as he lands by Lee's feet.

Hatfield comes in just as Tyler falls. They both
seem tense.

HATFIELD
See what we've got to work with
Lee. Can we turn this boy into
something.

LEE
He's got some good moves. It'll
take time.

HATFIELD
I can see that.

LEE
You want him to work here, not
in the streets. Kind of goes
against what skating is about.

HATFIELD

Would you put your kid in the street?

LEE

He's two, I'd wait a year, I guess.

HATFIELD

Skill is not about age. You were young. He isn't ready that's for sure.

TYLER

I'm practicing each day. I'll get there.

Tyler sounds like an old man.

HATFIELD

That's his mother talking. Don't mind him. You know you either have it or you don't.

Lee, less forceful.

LEE

If he wants to try. We can work on it. At some point, I have to take him out of the ivory castle though.

Hatfield jeers at him.

HATFIELD

This castle was built on a lot of sweat and hard work.

LEE

I know it. *My* hard work.

(pause)

Let's do it.

HATFIELD

Alright then. You're in luck,
Tyler. The best is going to show
you how its done.

LEE

Each day. After school?

HATFIELD

Come in through the garage on
this level, it's easier. I'll
give you the code.

LEE

You'll trust me. I just gave up
my day job, but you know that.

HATFIELD

It's all trust, Lee. You'll
make a comeback. Tyler, thank
Lee.

LEE

Tomorrow then.

Hatfield, Lee, and Tyler walk though the garage.

40 **EXT. STREET, REHAB CENTRE - DAY**

Lee drives home. On his way he looks to a building on
the side of the road. He sees Dianne walk into the
REHAB CENTRE. Lee circles into the parking lot,
careful to park and not be seen.

41 **INT. REHAB CENTRE - DAY**

Lee lets Dianne walk up ahead and waits by the doorway
until he sees she is gone down the hallway.

Lee walks in to the front desk and speaks to the
ATTENDANT.

LEE

She called you?

ATTENDANT

She did.

LEE

She here for a while?

ATTENDANT

Couple of weeks. Whatever is covered.

Lee reaches in his pocket and takes out his credit card and puts it on the counter.

LEE

Keep her as long as she will stay, please.

Attendant looks up at Lee, she shares a look of concern.

ATTENDANT

I half suspect you were here to admit yourself, after what you've been through.

Lee knocks on the wooden counter.

LEE

Live to tell another day. Keep a bed for me just in case.

Lee walks to the door and she looks on lovingly.

42 **EXT. STREET REHAB CENTRE - DAY**

Lee walks out to his car and sees Stevie coming out after him. He slows down but doesn't want to close in on her, in case she is a patient.

Stevie, gives a bubbly intro, still wearing her skates, as always.

STEVIE

In seeing a friend. I know that's what everyone says. You look worried. I could've scared you and lied.

Stevie skates out towards Lee's car as he walks.

LEE

You had me. I didn't know what to say. I did wonder about the blades in rehab. Do you ever take them off?

STEVIE

I'm addicted to speed. I guess your tattoo is long faded.

Lee rolls up his sleeve, tattoo "need for speed" is still there.

He starts to get in his sports car, a carry over from his fandom.

LEE

Hop in. I should be able to keep up with you in this rig.

Stevie carefully puts her big clunky inline skates on the floor mat while still wearing them.

43

EXT. STREET - DAY

Lee drives out of the lot onto the main road.

STEVIE

You've hung up your skates?

LEE

What is it they say, those who can do ... those who can't teach. I'm teaching Hatfield's kid. I have a kid, did you hear.

STEVIE
I heard. Touring is out?

LEE
For now.

STEVIE
What's Hatfield like, away from
the office.

LEE
Worrisome. I guess all Dad's can
be fucked up. Mine was. I am.

STEVIE
Mine hasn't met me.

They drive by a DIGITAL BILLBOARD and it has an IMAGE
of STEVIE on it doing a Parallel turn into a
Powerslide.

Lee almost swerves off the road in surprise when he
sees Stevie on the billboard across the skyline.

LEE
Who hasn't met you? Look at the
size of that thing. You're
awesome, parallel into a slide.
You're a rockstar.

Stevie smiles, blushes. The digital billboard flips
to the 3rd panel with the obligatory **STEVIE'S SLIDE...
GIRL POWER.**

STEVIE
And boom. That's where it all
crashes down. I'm doing moves
none of Hatfield's thugs can
touch, but for me it's *girl
power.*

LEE

(serious)

I never thought of it like that.
It's amazing. You're the only
one from our school who went
pro.

STEVIE

You did.

LEE

Did.

STEVIE

You'll do it again.

Lee smiles.

LEE

Want to come over. See mother
and my son. I'm getting wings.

STEVIE

Janet. Sure.

44 **INT. JANET'S HOME - NIGHT**

Lee walks in with a big bag of wings, proud to bring
home dinner.

Janet looks up, surprised.

LEE

Mom, you remember Stevie from
school. She's gone pro, there's
a massive billboard of her on
the road.

Janet ignores Lee. Stevie slips off her inline skates
by the door.

JANET

Wings, my favorite.

Lee walks in to see Brody laughing, Janet singing *Itsy Bitsy Spider* as she feeds him ice cream with an airplane spoon.

JANET (CONT'D)

How was work? You got to work?

LEE

Yes. Yes. Good.

STEVIE

Hi Janet.

Janet's mood shifts.

JANET

Saw your Mom at Lars. She hasn't changed. You look good. Still don't have any shoes, I see. Just skates.

Lee passes Stevie some wings, she digs in.

STEVIE

Place looks good.

JANET

Lee paid for that, when he was a star. You know, before he lost it all.

Lee looks up, cautious, backhanded compliment.

JANET (CONT'D)

What time do you go back to work in the morning?

He pauses.

LEE

Early.

Lee walks Brody over to meet Stevie.

They sit and eat wings in front of the TV.

45 **INT. HATFIELD'S GARAGE - NEXT DAY**

Lee comes in through the garage. He uses the code, as Hatfield said.

The garage has four cars parked across with 10 feet on each side, bigger than most families homes.

Lee quietly walks past the cars to make his way to the arena.

He comes close to the doorway of the arena and he sees Hatfield through the glass push Tyler against a wall, back on to Lee.

Lee hears Hatfield from the garage.

HATFIELD

You good-for-nothing piece of
shit! You will not embarrass me,
you hear?

Lee sees his boss almost shake the teen unconscious.

Lee cautiously starts to leap forward to help, then stops himself.

He hesitates and runs back to the outside door where he parked on the street.

46 **EXT. PARKING LOT - DAY**

Lee is still visibly shaken and drives past a hockey rink, scattered thinking about Hatfield.

There is a string of youngsters filing out with hockey gear and trying to warm their cold hands.

Lee drives over to the bar to get takeout again.

47 **EXT. BARKLEYS BAR - DAY**

Lee spots a young boy, BEN (11), sitting alone in a big Oldsmobile with his hockey gear in the back seat.

Lee gets out of his car and starts to walk to the bar and take out. He sees Ben eyeing him, and Lee goes over and taps on the window.

He cautiously rolls down the window a bit.

 LEE
You okay?

 BEN
Yeah.

 LEE
What're you doing?

 BEN
Waitin' for my Dad.

 LEE
You've been waiting a while?

 BEN
Yeah, my hockey game was out early.

 LEE
He didn't see it.

 BEN
Nah, he's inside.

 LEE
You hungry?

48 **INT. BARKLEYS BAR - DAY**

Lee familiar with the bartender, clocks the bar.

He looks around, glares at a man, BEN'S FATHER, with a cutting look who is very drunk.

LEE
 Chips. Three bags. And a couple
 of Coke. Keep the change. And
 wings to go. I'll be back.

MAN hollers from the other side of the bar.

MAN
 Aren't you that fella who drove
 your old man off the road.

MAN 2 pipes up across the bar from him.

MAN 2
 He was just a young fella, leave
 him alone. I read it in the
 paper. What's your name son?

Lee ignores him.

MAN 2 (CONT'D)
 Sure that story went National.
 Hard way to be famous.

Lee tosses the money on the bar and walks out.

49 **EXT. BARKLEYS BAR - DAY**

Lee goes to the car window but Ben has the door open
 on the passenger side, he sits in the driver's seat.

50 **INT. OLDSMOBILE - DAY**

Lee gets in the car. Ben behind the steering wheel.

LEE
 You spend much time waiting.

BEN
 Oh, yeah.

LEE
 Seems like forever, I bet.

BEN

Oh yeah!

LEE

You sit behind the wheel much?

BEN

I even *drove*.

LEE

Guess you had to, hey. I won't say. Want to play a game.

BEN

Sure.

Lee sees Ben's father come from the bar, he staggers drunk, and just starts to close the bar door.

LEE

Let's lock the doors before your Dad gets here.

Ben looks puzzled, but starts to lock the doors frantically.

BEN'S FATHER comes up to the driver's door and pulls on the handle, and sways as he tries to open the door.

Ben pushes harder on the already locked doors to make sure they are secure.

He trembles with fear as his father's face is pressed against the glass.

Lee locks his own door and the door behind him.

Ben's father pulls harder and harder on the car door and is swearing his head off.

He doesn't have the strength, sways and retreats to the concrete bar steps and slumps over.

Ben looks over to Lee, as if to say it worked.

Lee can't bare it. He goes into a fit of laughter. Ben sees his father weak from the booze and starts to keel over with laughter too, joining Lee.

BEN

Guess he's just going to have to wait.

Tears roll down Lee's cheeks.

LEE

Guess so.

51 **EXT. POWERSLIDE CORPORATE OFFICE - DAY**

Stevie calls Lee on her cell, she is just leaving Hatfields office after a meeting.

INTERCUT - PHONE CONVERSATION

STEVIE

You busy?

LEE

Buying wings for Janet.

STEVIE

You guys eat a hell of a lot of wings. Can you pick me up? I want to ask you about my deal with Hatfield.

LEE

Sure, where are you?

STEVIE

Outside Powerslide head office.

LEE

I can't come in. But I'll get you.

STEVIE
You banned from the head office
for having a kid.

LEE
On my way.

52 **EXT. POWERSLIDE CORPORATE OFFICE - DAY**

Lee takes a sharp turn into the parking lot. He recognizes the custom Porsche on the sharp turn as he drives into the lot, it's Hatfield.

Both cars halt. Hatfield already with his window down.

Lee slowly puts down his window.

HATFIELD
Didn't take you for a no-show.
My son was disappointed.

Lee searches for a response.

LEE
Something came up.

HATFIELD
Hard to keep your name in this
business, if you can't keep your
word.

Lee getting agitated by the memory of Hatfield hurting Tyler.

LEE
I'll keep that in mind.

HATFIELD
Nice car. Hope it lasts.

Lee puts his sunglasses on and rolls up the window.

Hatfield scowls and tears out of the parking lot.

53 **EXT. POWERSLIDE FRONT STEPS - DAY**

Lee drives fast to the front steps where Stevie sits on the step waiting. She is dressed like a business woman, and wears dress shoes.

Stevie gets into the car.

 STEVIE
I think Hatfield is shady.

 LEE
I wish that was the worst of it.
Want to go to dinner?

 STEVIE
No wings.

 LEE
In that outfit? Did he steal
your skates?

 STEVIE
He replaced me.
 (pause)
Someone younger.

Lee and Stevie say together.

 STEVIE/LEE
Girl power.

 LEE
Got it.

54 **EXT. STRIP MALL - EVENING**

Lee and Stevie walk up and there is a bistro and bar side by side, with glass doors to enter.

 LEE
Bistro? Bar?

 STEVIE
Drink. Lets go.

55 INT. SEAHORSE - EVENING

Rows of people are line dancing on the floor, a crowd gathers around to watch.

Lee gets a couple of drinks from the bar, then starts to twirl Stevie on the dance floor.

STEVIE
Are you being romantic?

LEE
Should I be? I want to like you. Like a lot.

She cuddles into his shoulder.

STEVIE
You love being called smooth. I know you're not all stunts.

LEE
I think we could make a go of it. If you want to, I mean.

STEVIE
Really?

LEE
We could make a good pair.

They both look up, and have the same idea.

STEVIE
We could pair skate. If you want to, I mean.

LEE
It's hardly ever done. We have stunts and rhythm. Fuck Hatfield.

STEVIE
Fuck Hatfield. Want to go to a motel?

LEE
Really? Am I that guy?

STEVIE
I have no clue. Motel?

They walk towards the door.

56 **INT. MOTEL - NIGHT**

Lee and Stevie enter the motel.

Stevie bounces on the bed like a school girl. Then goes to the desk playing with the notebook and pen, like a secretary.

Lee gently removes the notebook from her hands, laughing. He slides his hands down Stevie's side, then pulls up her skirt.

He leans in to Stevie on the desk top. They begin to have sex leaning against the desk.

57 **EXT. STREET - SAME NIGHT**

Lee and Stevie drive away from the Motel.

STEVIE
Fuck Hatfield. He seemed pissed at you.

LEE
Yup.

STEVIE
Why?

LEE
I didn't show up for his kid.

STEVIE
Why?

LEE
 I saw him crush his kid's head
 against a wall. Then I saw my
 old man and I didn't want to
 catch that disease.

Lee pulls in by the curb in front of Stevie's place.

LEE (CONT'D)
 Pairs.

STEVIE
 Pairs it is. See you at the
 arena.

They look each other in the eye and kiss.

58 **INT. JANET'S HOME - DAY**

Lee and Janet lie around in the living room.

JANET
 Heard you come in late last
 night. No wings for supper,
 either.

LEE
 I had to finish up something at
 work and meet Stevie.

JANET
 What were you finishing at work?

LEE
 I finished work. I'm not going
 back.

JANET
 I see.
 (holding Brody)
 How do you expect him to get
 raised.

LEE
He's going to get raised without
his head been pushed into a
wall. That's all I know.

Janet goes quiet, she can't say his (father's name).

Lee gets up goes to the fridge and grabs the jug of
milk and chugs it.

JANET
Get a glass.

JANET (CONT'D)
You're not him, Lee.

LEE
My boss, my very rich boss is
him. Caught him pushing his kid
against the wall.

JANET
You said something.

LEE
No. Turns out money changes
nothing. He'll be driving his
old man home loaded, too.

Lee stops.

LEE (CONT'D)
Fuck, Brody could be driving his
old man home loaded for all I
know. That could be me.

Janet brings Brody over to his play area, to distract
him.

JANET
Stop. You fucking stop. If you
drive yourself into the ground,
loaded or not that's on you.

(MORE)

JANET (CONT'D)

Brody still needs cereal, to get dressed and get to school. I should know, cause you needed that. I may not've given you much in terms of love. But you have a chance with Brody, and he deserves better. You're not him, Lee. You're not fucking him.

Janet goes over and knocks the mass card off the fridge. She puts one of Brody's drawings there instead.

Lee is still leaning against the counter.

Janet reaches out and hugs him tight.

LEE

What am I going to do Mom, what am I going to do?

She pulls away.

JANET

Your going to do it. You didn't come by crazy ass skating by accident. You wanted it, you worked for it, and so that's what your going to do. I suppose you're right, if I had wanted something I would've had it to. But I didn't.

LEE

But you do now.

They look to Brody on the floor playing.

59

INT. SKATE PARK - DAY

Bleachers are lined with people. Lee, Janet, and Brody, sit in the stands.

Stevie is center stage, putting off a big show.

Lee has skates on.

JANET

How's this going to work?

LEE

Stevie is going to come over and then she is going to pretend she is looking for something or doing up her laces. I back flip out of the stands and they drop the banners with us as PAIRS on it and they come over the mic to INTRO us as pro pairs in competition.

JANET

Back flip from here? Watch the child's head.

Janet holds Brody and Lee brushes Brody's hair back.

LEE

Hey, buddy.

BRODY

Da, Dad.

Janet and Lee look at each other, he said Dad.

60

INT. SKATE PARK - CONTINUOUS

CLOSE UP: Stevie comes over pulling off the routine. Puts out her hand and Lee propels himself forward and backflips into the arena.

They dance, then flip and acrobatics. Crowd is cheering and chanting.

Hatfield is at the back of the arena, arms folded and disgruntled.

61 **INT. JANET'S HOME - LIVING ROOM - NIGHT**

Janet walks around the house, a row house connected to other places. It's pitch black outside.

She looks to the clock it's 3am, another night awake all hours. She looks out the front window blinds pulled open. The glare of the street lights and some neighbours on the go with suspicious business.

Janet starts to take a broom to the floor, puts the remote back on the coffee table, waters a few houseplants.

It could be the middle of the day.

She goes over to the PHOTO of her and her husband on the side table.

She breaths a deep sigh and puts the photo in the drawer. She sees a pack of cigarettes in the drawer, an old habit and struggles to think if she will take one.

She reaches to take a cigarette and is interrupted by Brody, he has a soft murmur and almost a laugh in his sleep.

Janet tosses the cigarette back in the drawer.

62 **INT. JANET'S HOME- BEDROOM- CONTINUOUS**

Janet goes into her bedroom and looks over Brody in his toddler bed, low to the floor.

Brody still makes another murmur, but could go back to sleep.

Janet leans down to look at Brody. Then sits on the bed.

She looks at Brody, as if he is struggling to sleep. Although he is quite content.

JANET

There my baby, you're struggling to sleep aren't you Brody. That's Nan's boy.

Janet ruffles the blankets over Brody, actually waking him up as if to make sure he is still okay and breathing. Then she picks him up wrapped in his small blanket.

JANET (CONT'D)

You come up to Nan now. You couldn't sleep, I know. Sure, I know what it's like. I barely shed a wink of sleep. I'm up at all hours mopping the floors.

63 INT/EXT. LIVING ROOM- WINDOW - NIGHT

Janet takes him over to the big picture glass window overlooking the cul de sac and community center.

JANET

Now, my baby you look out at this beautiful view under the street lights. Might not seem much to you now. But that's where I raised your daddy. I suppose some would say he raised himself. But that's where he learned to skate right there in that circle where those kids are now. Why aren't they in bed?

Brody laughs. He laughs so hard, he gets a belly laugh and then the hiccups.

Janet reaches for his bottle with water in it. She gives him the bottle, and rubs his belly trying to soothe his hiccups. None of it works.

JANET (CONT'D)
 There my baby, it's got bones in
 it. Air went down the wrong way.
 You got to try, my pudding,
 those hiccups are something
 awful.

Brody let's out another big hiccup.

JANET (CONT'D)
 You know what my mother would
 do. She'd scare you half to
 death.

Janet still sees some of the young kids down skating
 in the cul de sac and she tries to scare Brody to get
 rid of his hiccups.

JANET (CONT'D)
 Do you see that Brody. That's
 the boogy monster.
 (rough deep voice)
 He's scary, he is going to gobble
 you up. He is going to eat you
 alive and feed you to the wolves.
 (lets out a werewolf
 sound)
 He'll bite you. AGGHHHHHHH.

Brody looks frightened.

64 INT/EXT. LIVING ROOM - WINDOW - NIGHT

Janet looks down again and sees Lee and Stevie coming
 through the cul de sac, dancing under the
 streetlights, hand in hand. Romantic, Fred Astaire
 style, except for their skater wardrobe and minus
 their blades tonight.

Lee looks up to the window, and sees Janet holding
 Brody.

He starts to look panicked and guilty for not being with his boy, and then he sees that Janet is loving and holding Brody.

Lee and Janet look in each others eyes with LOVE.

65 **INT. LIVING ROOM - NIGHT**

Lee and Stevie come in through the door, tip-toeing trying not to wake anyone, even though they can see their both up.

 LEE
Lights on. Couldn't sleep?

 JANET
Brody was fussing, I had to comfort him. I showed him where you started to skate in the playground.

Lee looks on to Janet with warmth and love.

 JANET (CONT'D)
 (to Stevie)
What'd did you think of the show today?

Stevie smiles.

 STEVIE
Needs work.

Lee smiles back.

 LEE
We'll get there. I'm starved.

Lee goes over to the fridge and grabs wings and looks to Stevie laughing.

66 **INT/EXT. LIVING ROOM WINDOW - CONTINUOUS**

Janet still rocks Brody in her arms as she looks out the window.

She sees a car pull up down below and a woman with blonde hair. It's Dianne.

JANET
Jesus H Christ. Does anyone in
this god damn neighbourhood
sleep.

Janet looks over to Lee startled.

JANET (CONT'D)
That's Dianne.

Lee changes his relaxed composure, quickly intense.

LEE
Is she using?

Janet looks down below.

JANET
I don't think so.

Knock on the door.

67 **INT. LIVING ROOM - NIGHT**

Lee rushes to the door. Opens it to Dianne.

She's sober, has a bag of baby things.

DIANNE
I saw the light on.

JANET
That's us my dear. Never sleep.

Lee gauges Diane's intentions.

DIANNE
I just want to see him.

Lee soft spoken.

LEE
Come in.

Dianne glances at Stevie, for a sign it's okay.

Dianne goes over to the window where Janet holds Brody.

She is gentle and soft spoken, starts to rub Brody's back.

DIANNE
Hey, little man.

JANET
He's had the hiccups something awful. I tried scaring him. Nothings taking.

Janet looks to Lee, he gives a nod.

JANET (CONT'D)
Want to hold him? He needs to be put back down asleep. It's almost light out.

Dianne takes Brody and holds him so sweet.

JANET (CONT'D)
His room is in here. It's my room. His own toddler bed is there now. The crib is gone.

Janet walks Dianne to the bedroom and looks to Lee.

JANET (CONT'D)
You two get to bed now, rest your weary bones. It was a big day at the arena.

68 **INT. BEDROOMS - NIGHT**

Janet looks in on Dianne with Brody on the bed. She pulls the door a little closed.

Janet looks in to Stevie and Lee in his bedroom and closes the door fully.

JANET

I'm never getting to sleep here tonight. I might as well start the pancakes, I suppose.

INTERCUT:

69 **INT. KITCHEN - NIGHT**

Janet is at the stove flipping pancakes.

70 **INT. JANET'S BEDROOM - NIGHT**

Dianne holds Brody close and sways back and forth singing a lullaby.

71 **INT. LEE'S BEDROOM - NIGHT**

Stevie and Lee lay down on the bed.

Lee looks straight up at the ceiling.

STEVIE

What now?

LEE

I have to let her try. She's his mom. Brody gave Janet and I a chance.

LEE (CONT'D)

Pancakes smell good.

CUT TO:

72 **INT. KITCHEN - MORNING**

Janet puts a big plate of pancakes on the table.

Lee, Stevie and Dianne dig in. Dianne still holds Brody.

Janet reaches for Brody.

JANET

Eat up my dear. Have more syrup.

SIX YEARS LATER:73 **INT. JAG ENTERTAINMENT CENTER - DAY**

Tables line the walls with skaters going through the center doing stunts. Stevie (28) is one of them doing her signature backflip.

Young girls come up to Stevie with her trade card, and girl power is the title. Stevie doesn't begrudge them and autographs it with pride.

Lee (28) sits alongside Brody (8), signing autographs on a magazine that profiles Lee's solo career.

Headline reads: LEE BABSTOCK TO RETURN TO HIS SOLO CAREER. RUMOUR HAS IT.

Brody passes over the cards as fast as he can for Lee to sign them. He has all the cards organized by year and stunt.

Brody talks to Lee's fans.

BRODY

These are his first parallels, then powerslide 180. This is a special edition.

Brody holds up the cards. MOTHER of a child in the lineup.

MOTHER
You're quite the helper. I hope
he pays you well.

Brody beams with pride.

BRODY
He's my Dad.

74 **INT. JAG TRADE TABLES - CONTINUOUS**

Lee looks down the aisle to a large corporate display of Powerslide.

As he looks in the opposite direction, Hatfield and Tyler (19) startle Lee coming up to his booth.

Lee to Hatfield.

LEE
Guess Powerslide still pays the
bills. Impressive roster.

HATFIELD
They come and they go. But you
know that.

Tyler glares ahead like a disgruntled and disinterested teen, hands deep in his pocket. Lee jokes with Tyler to lighten the moment.

LEE
What no handshake, hi my name is
Tyler pleased to meet you, Sir.

Tyler still looks straight ahead. Hatfield pipes up with pride.

HATFIELD
Tyler's on our slate. Turns out
he has what it takes.

Hatfield tries to put his hand lovingly across Tyler's shoulder but he pulls away.

Hatfield caringly to Tyler.

HATFIELD (CONT'D)
Why don't you join the guys down there. I'm sure they're asking to sign a few of your cards.

Tyler walks away quiet, no eye contact.

Hatfield tries to collect himself, muster up courage.

HATFIELD (CONT'D)
I know why you left.

Lee tries to pretend he doesn't get what Hatfield is saying, he helps Brody organize a few of the cards.

HATFIELD (CONT'D)
I got help. I'm different now. It'll take time for Tyler. I guess you can see that.

Lee still tries to play it cool.

LEE
Glad it worked out.

HATFIELD
You know there's still a spot free on the team. I don't do pairs. But a solo spot. Come by.

Hatfield walks back to his booth and glances to Stevie skating in the aisle.

Lee looks up trying not to be interested, but engaged.

He follows Hatfields walk back to the his booth and Stevie's skate up to himself and Brody.

Lee is agitated, bordering on upset. He knows he is aching to go back.

He is impatient with Brody and starts to put the cards back in the Ziploc bags.

BRODY
Dad, more people are coming.

LEE
We're good. No more.

Stevie skates up to them, and Lee shows the same impatience.

STEVIE
How's it going little man?

BRODY
Dad wants to go.

Stevie looks to Lee.

STEVIE
He does. But the place is still hopping.

LEE
We're going.

Stevie looks down to Powerslide and makes eye contact with Hatfield.

STEVIE
He got to you, didn't he? What happened to fuck Hatfield.

Lee snaps back.

LEE
Brody. Careful.

Stevie sees it all come together.

STEVIE
I was just your placeholder.
Got it.

Stevie starts to skate off.

Lee runs after her.

LEE
Stevie. Come back. Stevie.

She's gone.

75 **INT. AIRPORT - DAY**

Team of all young guys are grouping together, getting ready to go. Wearing Powerslide swag.

Lee is on the older side of the group.

Lee can hear WHISPERS from the GUYS.

GUYS
Yeah, his the guy who killed his father.

YOUNG BOY speaks up to the other guys.

YOUNG BOY
He didn't kill him. It was a car accident.

Lee hears the whispers over his shoulder.

GUYS
Same thing.

76 **INT. AIRPORT LOUNGE AREA - CONTINUOUS**

Lee (28) goes over and joins Dianne, Janet and Brody. He pulls Brody (8) in close.

LEE
I will faceTime. You have the
right app?

BRODY
I showed you the right app.

Lee smiles turns serious.

LEE
You be good for your mother and
Nan. They take care of you. No
backtalk you hear.

BRODY
(obeys)
No.

Janet and Dianne look on wanting to make fun, in
jest, but they bight their tongue.

JANET
Mind now.

Lee gives them all extra long hugs good bye. He hugs
Dianne, and it is love but not as a couple.

LEE
Guess this is it. My first plane
ride.

JANET
First of the Babstock's to get
out of this town alive.

Lee knows where this line comes from (Dan his father),
but he lets it go.

BRODY
I'll watch on TV, Dad. Win. You
know you can win. You're famous.

LEE
Maybe I am.

Lee looks towards the runway as he stands in line with his boarding pass.

He looks up into the sky and sees the words WIN, WIN just like when he was a kid.

77 **INT. JANET'S HOME - CONTINUOUS**

Janet and Dianne lie around in the living room.

Janet reclines in her armchair, rosary beads clenched.

Dianne sits on the floor beneath Janet's armchair and can see the newspaper about their car accident, under the chair. Janet has been looking at it, too.

She doesn't mention it, and Dianne doesn't ask.

Janet looks at Dianne.

JANET

He'll be on a pair of skates
before you know it.

DIANNE

Your dad left something for you
in on your bed Brody.

Brody runs in to the room and comes back with holding up a brand new pair of inline skates and a photo of Dianne and Lee in the Harvest parade.

BRODY

Skates WOO HOO. And this photo
of you Mom.

Dianne holds the PHOTO of her being HARVEST QUEEN in Lee's sports car.

DIANNE

Seems like a lifetime ago, I was
Harvest Queen.

JANET
Some of us never get to be
Harvest Queen my dear.

They both sit together and burst out laughing.

JANET (CONT'D)
Glad your back.

DIANNE
I'm back and it's for good this
time.

Brody joins in belly laughing too.

They sit around eating wings and watching TV.

TV CAPTION: Pre-Trial is a win for STEVIE, and yes folks you got that right, a girl named Stevie has just broken the interval scores with the best time.

Next trials this evening include the comeback kid Lee Babstock.

BRODY
Stevie won her division and Dad
is up tonight.

Brody looks at his phone. Lee sends a PIC of clouds, and has written the word WIN on the airplane window.

BRODY (CONT'D)
Dad's famous.

JANET
That he is, my son. He is really
famous this time.

Janet wells up with pride.

THE END.