

SCRIPT TITLE

Written by

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FADE IN:

(maybe?) TITLE CARD: ATLANTA - 1975.

EXT. ATLANTA - SUBURBAN HOUSE - FRONT YARD - DAY

Grainy home video footage. A little child runs about the yard, playing with his mom and dad. FATHER and SON play with a toy car. The SON - MATTHEW, coughs a bit. FATHER - ROBERT places leaves on top of the car and pushes it.

ROBERT

One day this will be the real deal.

The SON stares in awe, then coughs a bit.

MATTHEW

Can I drive it?

ROBERT

You sure can!

MATTHEW plays with the toy car, completely entranced.

CUT TO:

INT. DOCTOR'S OFFICE - DAY

The DOCTOR listens to MATTHEW'S lungs through a stethoscope. The PARENTS stand on the side worried. The DOCTOR turns to them and lightly shakes his head.

INT. MATTHEW'S BEDROOM - DAY

MATTHEW, now 12, sits at his desk, making more elaborate charts with crayons and pencils. He hears the playing screams of children outside and leans to open the curtains. He melancholically looks out, but quickly returns to his work.

On the wall in front of him a detailed child-like illustration of the "plant car".

CUT TO:

INT. UNIVERSITY CLASSROOM - NIGHT

MATTHEW, 28, glasses, skinny, studious, attentively writes down notes from the engineering lecture he's attending. Light coughing interrupts his otherwise laser focus.

EXT. UNIVERSITY CAMPUS - NIGHT

MATTHEW runs through pouring rain to get from one hall to another.

INT. UNIVERSITY CLASSROOM - NIGHT

Already late, MATTHEW rushes into the classroom, wheezing, clothes wet, disturbing the lecture. Everyone, including the LECTURER, is looking at him.

He quickly sits and diligently takes out his notebook, ready to write, trying to suppress a cough. The LECTURER continues the lesson, pointing at a hung intricate chart of a dissected plant. MATTHEW takes a puff of an inhaler, then hungrily absorbs the words and writes in his notebook.

INT. SUBURBAN HOME - NIGHT

MATTHEW walks into the house, carrying his leather case after the night lecture and finds ROBERT pouring over charts on the dining room table. They greet each other.

As MATTHEW sits down, ROBERT uncovers his pre-plated dinner and passes it to him. MATTHEW smiles, coughs and begins to eat, while looking at the charts.

Father and son sit at the table together, working and laughing. A little cough.

EXT. UNIVERSITY CAMPUS - NIGHT

MATTHEW running from hall to hall, wheezing, covering his head from the rain with his leather bag.

INT. SUBURBAN HOME - NIGHT

MATTHEW comes in to see ROBERT with his head in his hands on the table, a letter lay next to him. MATTHEW picks it up. It reads: "We are sorry to inform you that we are unable to fund your project due to ineligibility for supply and demand."

He sits beside his father and comforts him, as he throws the letter of rejection to the side. One more letter stacks upon it, and another, then another, and another, the dates in the upper right corner years apart.

One more letter drops on top. It's dated Aug. 16, 2016, but this time it's a medical bill.

INT. HOSPITAL ROOM - DAY

MATHEW, now 45, sits by his father's hospital bed, holding his hand, worried.

INT. SUBURBAN HOUSE - DINING ROOM TABLE - DAY

The table is still covered with numerous scrapped and crumbled charts and illustrations, which begin to slowly collect dust as time passes. Suddenly, a door slams.

MATTHEW comes into the room, dressed in a black suit. He stops and looks at the work table, sniffing and coughing a bit. He puts a black rose down on the side and looks at the charts once more and picks up a pencil, thoughtfully. Then he coughs a bit more, prepares and takes a difficult deep breath, to blow all of the dust off the charts. His hand begins to sketch.

FADE IN:

BEGIN OPENING CREDITS.

Close-up sketches of a car and intricate notes and calculations fill the pages, illustrations of a hemp leaves, car parts, measurements, etc.

END OPENING CREDITS.

TITLE CARD: THE FINAL TOUCH

INT. SUBURBAN HOME - DINING ROOM TABLE - DAY

A hand finishes last stroke on an illustration and the date. (is it present time?) The numerous sheets of paper are gathered together neatly, as MATTHEW taps them on the table top and exhales, looking at the papers.

MATTHEW

Let's do this, dad.

MATTHEW closes the folder and inserts it into his leather bag precisely. A photo of Robert watches him do so from the table top. MATTHEW leaves.

INT. LUXURIOUS COMMERCIAL BUILDING - DAY

EDWARD GOLDBERG - 50s, poised, businessman, CEO of GOLD MOTORS, walk through a hallway with purpose, sipping his coffee, followed by his assistant - PETER - 30s, smart, but jumpy man, trying to catch up behind him.

EDWARD GOLDBERG

Give it to me, Peter. What's on the menu today.

PETER

You have a meeting with the marketing specialists at 9 a.m., followed by an interview at 10 a.m. with a patent creator, who plans on using plant-based materials--

EDWARD GOLDBERG stops in his tracks.

EDWARD GOLDBERG

Did I hear correctly? Plants and cars?

EDWARD laughs out loud sarcastically, urges everyone around to insecurely follow suit.

EDWARD GOLDBERG (CONT'D)

Why that's ingenious, isn't it! We're trying to create the next revolutionary machine in all of human history (serious) not a garden on wheels. Free up my 10 a.m.

GOLDBERG walks away. PETER stands bewildered. As he looks around, everyone else scurries away to their duties.

EXT. BUSY CITY STREET - DAY

MATTHEW crosses a busy road, fearfully navigating through the traffic.

INT. LUXURIOUS COMMERCIAL BUILDING - DAY

MATTHEW stumbles through the revolving doors and hectically finds his way to the top floor, sweating.

INT. CONFERENCE ROOM - DAY

EDWARD GOLDBERG sits at the head of a long mahogany table, listening to a MARKETING EXPERT talk.

EDWARD GOLDBERG

(interrupting) The issue is not in coming up with another expensive feature, the issue is - how do we make them choose our car, with our fuel economy and special features, as opposed to say, the next forward thinking developer? We're not in the Dark Ages anymore, people are catching on--

He pauses and looks outside the glass wall, to see MATTHEW, standing behind it and PETER next to him. EDWARD gestures to PETER as to say "What are you doing?". PETER nervously shrugs his shoulders and shakes his head.

EDWARD GOLDBERG (CONT'D)

Excuse me for a minute.

EDWARD GOLDBERG gets up annoyed and walks out of the conference room.

INT. HALLWAY - DAY

EDWARD GOLDBERG

This the gardener?

MATTHEW

Hello, Mr. Goldberg, I'm...

He extends his hand, but GOLDBERG ignores him and talk to PETER.

EDWARD GOLDBERG

Speak.

PETER

He claims it's very important, sir.

EDWARD looks MATTHEW up and down. He puts his arm around his shoulder and walks with him.

EDWARD GOLDBERG

It appears you've come to the wrong department, sir. I believe the florist is 10 floors down.

He sees MATTHEW out and shakes his head as he walks away.

INT. CONFERENCE ROOM - DAY

EDWARD GOLDBERG bounces in his chair, clearly tired of the inefficient ideas bounding around the room. He does a double take to his side. It's MATTHEW. He sits on a bench outside the conference room. EDWARD GOLDBERG takes an annoyed breath and walks out.

INT. HALLWAY - DAY

EDWARD GOLDBERG

You're like a gnat that doesn't go away, aren't you?

MATTHEW

With all due respect, sir, I believe I have something that fits your search for unique marketing...

EDWARD takes a deep breath, trying to calm himself down.

EDWARD GOLDBERG

You know what, let's hear it.

He angrily walks MATTHEW into his office.

INT. GOLDBERG'S OFFICE - DAY

EDWARD GOLDBERG sits in his chair, as MATTHEW takes out his papers and spreads them neatly on the desk. GOLDBERG takes notice of the elaborate hand-drawn illustrations.

MATTHEW

I propose a sustainable vehicle, which is not only made of plant material but uses it as fuel, too, which will put you far ahead of the fuel companies.

EDWARD GOLDBERG

And what would that material be, pray tell?

MATTHEW

(Excited) Hemp.

EDWARD GOLDBERG's eyebrows raise and he bursts into laughter.

EDWARD GOLDBERG

I swear, I've heard a million ridiculous ideas today, but yours by far tops it.

MATTHEW

If you would just take a moment to  
look at the charts--

At that moment, PETER opens the office door and a draft blows all of Matthew's paper away.

PETER

Sir, you are needed at the telecom.

MATTHEW chaotically chases after his charts. GOLDBERG shakes his head.

EDWARD GOLDBERG

I don't have time for this circus.  
Intriguing idea, Mr. Burns, like I  
said, I think it will really suit  
our florists 10 floors below. Have  
a good day.

He shuts the door and leaves Matthew disheveled.

INT. HALLWAY - DAY

MATTHEW walks down the hallway, head down and discouraged. He takes one last look at the folder, then drops it into a trash can and leaves.

INT. CONFERENCE ROOM - DAY

EDWARD GOLDBERG still bouncing back and forth in his chair, catches MATTHEW's last actions and shrugs it off. He turns towards the round table, where non-sensical ideas are being bounced back and forth.

EXT. ELEMENTARY SCHOOL - DAY

EDWARD GOLDBERG stands on the school's sidewalk. A 10 year-old girl - GOLDBERG'S DAUGHTER - cute, vivacious, quickly walks up to her dad. They hug and head back to his black Chrysler.

As they approach the car, an older car ahead of them roars it's engine and before rumbling away, let's out a thick puff of exhaust, which engulfs GOLDBERG'S DAUGHTER. She begins to convulse and gasp for air, coughing uncontrollably.



INT. SUBURBAN HOME - DINING ROOM - DAY

MATTHEW sits in an armchair, thoughtful and discouraged. His eyes watery. He looks at his dad's picture on the table.

INT. HOSPITAL WAITING ROOM - DAY

EDWARD GOLDBERG sits in the same position as MATTHEW was, looking worried and upset, as he catches glimpses of the doctor's in the emergency room inserting oxygen tubes into his daughter's mouth.

He averts his head from the view and his eyes land on the side table near him, covered in commercial materials. On top of them, a magazine with his company on the cover: "GOLD'S MOTORS - What's the next gear shift?". He becomes increasingly thoughtful and then AN IDEA.

INT. SUBURBAN HOME - DAY

MATTHEW is cleaning out the dining room table off the charts and books, putting them in boxes, when the phone rings. He answers.

EDWARD GOLDBERG (O.S.)  
Mr. Burns, do you have a minute?

MATTHEW  
You have my word, I won't be coming back with another landscaping plan.

He takes a last look at an elaborate illustration and throws it into the box.

INT. GOLDBERG'S OFFICE - DAY

EDWARD GOLDBERG is on the phone, while holding MATTHEW's illustration.

EDWARD GOLDBERG  
No, I actually wanted to talk to you about some landscaping.

INT. SUBURBAN HOME - DINING ROOM - DAY

MATTHEW is quizzical. Silence.

INT. GOLDBERG'S OFFICE - DAY

EDWARD GOLDBERG

I have reevaluate your proposal and I have to say, I am impressed. I'm brought to think our current world really does need some sort of change for the better.

He looks at a board on the wall, where a picture of his daughter hangs.

EDWARD GOLDBERG (CONT'D)

I'd like to hire you, Mr. Burns and purchase your patent, for the next gear of GOLD'S MOTORS development.

INT. SUBURBAN HOME - DINING ROOM - DAY

MATTHEW is speechless. He can't believe it. Then he composes himself.

MATTHEW

It would be an honor... Sir.

EDWARD GOLDBERG (O.S.)

Great! Now--

MATTHEW

On one condition - this patent was my father's entire life's work. He believed in putting helping others first, before yourself. To honor him and the only way I'd sell you this patent, is if you give the very first car model for free, to anyone, of any social class.

EDWARD GOLDBERG (O.S.)

Mr. Burns, that is a very odd request, a bit risky, too--

MATTHEW

Sir, this is my only condition.

INT. GOLDBERG'S OFFICE - DAY

GOLDBERG'S raised brow turns into a surrendered nod.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

Birds eye view of a very busy, big county fair grounds.

We swoop down to the main area of action - the newest unreleased Tesla model, positioned on a slowly moving turntable, with 12 contestants around it, hands in gloves, placed on the surface of the car.

We continue moving past the car and move forward, passing by a giant bill-board sized screen, broadcasting the live news station and the anchor - MICHAEL SANDERS - 28, African American, spunky, classy - speaking on the screen.

MICHAEL SANDERS

... This is the first event of such magnitude. No other organization or network have ever attempted a feat like this. Welcome to The Contest of the Century!

We continue to the CONTEST STAGE, where the contest HOST - ANDY SHUTTELWORTH - 37 - British, energetic, quirky - paces around, speaking through a microphone.

ANDY

... remember, the contestants are not allowed to recline or use any assistance for comfort. Any disruption or tampering with the vehicle by any contestant will result in disqualification.

The camera continues to an elevated booth, encased in glass where ELON MUSK - 47, bold, charismatic, owner of Tesla - looks through the windows down towards the contest.

Positioned around him are multiple screens, with lines of data and numbers on them, as well as multiple split screens of broadcasts and surveillance camera footage. His right hand man and a few attorneys are present in the room.

A red light beeps on one of the screens.

One screen shows Tesla pre-order statistics and the number tallying up.

ELON MUSK'S ASSISTANT

Mr. Musk, your coffee.

We turn to see ELON MUSK'S ASSISTANT passing a coffee to ELON MUSK.

ELON touches his earpiece.

ELON MUSK

Shannon, why is surveillance camera  
No. 7's red light on?

We fly out of the QUARTERS through the glass and toward the bleachers, which are over-crowded with various spectators.

We glide over to SHANNON - 35, show producer, olive skin, stern faced, executive type - who walks around with a scrutinizing look, wearing an earpiece.

SHANNON

Just a glitch in the hardwiring,  
Mr. Musk. My people are already on  
it.

ELON MUSK (O.S.)

You know you are the best of your  
kind.

SHANNON smirks and walks on, confident. Her face becomes stern again as she signals to one of her TECHNICIANS to stop slacking. The MAN hurries off.

Then we swing through a group of camera operators and news crew, as well as MICHAEL SANDERS broadcasting live.

MICHAEL SANDERS

The point is to see how long can  
one stay sane and sober when  
stripped away from sleep and  
comfort.

We swoop to a news van with a large KARZ logo on its side, then go into the news truck through the open doors.

INT. NEWS VAN - DAY

Inside we find the live feed director and the switch board operator and we flip around to see the monitors and his camera video feeds as he calls out to the operators to change their shots.

We keep going through multiple tangled and coiled cables, devices on shelves and see JEN - 39 - tomboy-ish, serious, techy, KARZ news producer - typing and researching, talking to an earpiece mic.

JEN

That was great, Michael! Just make  
sure to mention "Tesla" more in the  
next segment.

The camera continues to move.

EXT. COUNTY FAIR - CONTEST GROUNDS - DAY

We exit the VAN through the front windshield and we pass by a giant digital clock, which shows the time: 9:10 a.m.

Among the buzz of everyone around, we finally glide in through the contestants at the car, starting with...

ZINNIA - 38 - native American/Caucasian, new-age healer, happy - meditates with a smile. That takes us to...

BLANCA - 33 - Mexican, soft-faced, timid - curiously explores the surroundings. Then we glide to...

MR. KIM - 46 - Asian, proud, professional, stout-faced - looks around confidently. Next is...

FRANK - 42 - African American, skeptical but kind looking - looks in one direction, thoughtful. Then...

JESUS - 45 - Mexican, kind, but burdened face, defensive - observes his fellow contestants. Next we fly to...

RANDY - 46 - Caucasian, tattered garb, heavily bearded, funky and non-chalant, avoiding any eye contact. Then we move to...

JANE - 31 - caucasian, confident, calculating, cold beauty - who subtly glances left and right. Next up...

MATT - 38 - Caucasian, stout, poised - looks ahead confidently, calm and composed. We move to...

LIONEL - 52 - Caucasian, glasses, mousey behavior, scrawny face - is intently examining the car. We glide towards...

KYLE - 16 - African American, shy, a bit scared - who looks around apprehensively, a bit of a stage fright. Moving on to...

ASHER - 21, Caucasian, hip - who chews gum, yawns and looks bored. And finally...

LIZA KOSHY - 21 - Indian-Hispanic, funny, vivacious and gabby - who is recording herself on a hand-held vlog camera.

LIZA KOSHY

Hey this is Liza, coming at ya!  
Whoa, I still can't believe I'm in  
this contest...

EXT. COUNTY FAIR - CONTEST GROUNDS - SIDELINES - DAY

On the sidelines, one of the EVENT CREWMEMBERS watches on, swooning over SHANNON.

CREWMEMBER #1

Look at this one. You think she'd give me her number?

CREWMEMBER #2

Dude. Not in a million years would you get a slice like her.

CREWMEMBER #1

Watch me.

CREWMEMBER #2

Remember what we talked about - this is your healing time. Samantha messed you up pretty bad, man, this is no time for rebounds. Don't bring your baggage with you.

Their conversation fades out.

EXT. COUNTY FAIR - CONTEST GROUNDS - CAR - DAY

Despite the buzzing sounds around, an intense silence hovers over the contestants.

They all study each other inconspicuously.

We get a shot of each one of them and we end on KYLE.

INT. KYLES HOME. DINING ROOM - NIGHT

A family of four - two Asian parents, one Asian boy - 12 years old and KYLE sit around a neatly organized dinner table. They eat properly and quietly.

The father - CHEN HO - 52, Chinese, diligent, honest - handles the daily newspaper in his free hand. On the cover of it is a big article and photo of the contest. KYLE sees it and swallows nervously, looking at his dad. CHEN catches his eyes.

CHEN

How was your day at school, son?

KYLE

It was good. (pause - gets giddy)  
My friend Joe just got his first  
car so he gave me a ride! It's a  
four wheel drive AND he even has  
Bluetooth --

CHEN

I received your grade report. If  
Princeton was a car, that would be  
a different question. Seeing as  
it's not - you'll have to put the  
pedal to the metal on your studies.

KYLE

I have been.

CHEN

You don't seem to take this  
seriously enough. You go out with  
your friends, come home at 11 p.m.  
When I was your age do you know  
what I did at 11 p.m. at night?

KYLE looks at his little brother at the table who is wolfing  
down his food without even looking at his plate, but instead  
writing vigorously in a notebook.

CHEN (CONT'D)

Homework. Study. You don't get  
ahead in life by falling behind.

KYLE

Dad, it's only one B--

His father raises his hand to say "enough". KYLE, deflated,  
looks at his MOTHER for support. She just keeps staring down  
at her plate, while eating. KYLE goes in his jacket pocket,  
and pulls out a badge with his picture on it, and above it:  
"The Contest of the Century". He clutches it with hope.

EXT. COUNTRY FAIR-CONTEST GROUNDS-CAR - DAY

KYLE looks to the side. We pan over to BLANCA, who's looking  
at him and turns away as soon as he looks at her.

EXT. BLANCA'S HOUSE - NIGHT

Truck pulls up with 8 guys in the back. CARLOS - late 50s -  
Mexican, weathered, honest and kind hearted - is dropped off  
after a hard day of labor.

INT. BLANCA'S HOUSE - LIVING ROOM - NIGHT

CARLOS walks through the front door and leaves an empty bucket by it. He neatly puts everything in a corner by the door and sits down on the couch, rubbing his face tiredly.

On the table nearby there are immigration lawyer documents.

He turns on the TV and starts to flip through the channels.

A channel with the Biggest Contest of the Century comes on and his attention is piqued by it. He leaves it on and watches.

At that moment BLANCA comes through the front door, sees her father and what he watches and smiles endearingly.

CARLOS greets her wholeheartedly and they both hug.

BLANCA

Papi, I'm going to be working a few overnight shifts the next 2-3 nights.

CARLOS

Over-night?

BLANCA sighs.

BLANCA

Durante la noche. (Spanish) Papi, have you been reading your textbooks? You know you have to be ready for when the tests come.

CARLOS melancholically looks towards the immigration documents and bills on the table.

EXT. COUNTRY FAIR-CONTEST GROUNDS-CAR - DAY.

BLANCA's attention is drawn by MR. KIM's fancy suit. She tries not to stare, but can't help it.

INT. MR KIM'S PENTHOUSE - NIGHT

The steel doors of a private elevator open up to reveal MR. KIM, a cigar in his mouth.

He exits the elevator and enters right into his living room. He is calm, confident and pleased with himself. He lights his cigar and walks around the space, taking it in.



Around the room on the walls and mantles, hang and stand various trophies of achievements from business ventures and partnerships. But no photos of family, just him shaking hands with CEOs and such.

He looks at his grand collection while smoking his cigar. Then he stops and picks up a picture frame and gives it a long look - it's a picture of him and Elon Musk, shaking hands in front of a big TESLA logo.

MR. KIM looks at it thoughtfully. The memories there are not so good. He then walks up to the giant windows of his home, overlooking a beautifully lit metropolitan area. Then...

His phone rings. He picks it up.

EVAN (O.S.)

If you would have told me, I  
wouldn't have believed it until I  
saw it... And then I did.

Pregnant pause.

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

You seriously couldn't wait until  
we all got our models together,  
Jay?

MR. KIM

I have my reasons.

EVAN (O.S.)

Like always trying to get on top?

MR. KIM

Make sure to tune in to the  
channel.

MR. KIM hangs up. He looks down at the photo again and back out of the window.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

MR. KIM looks at the only person at the car who is speaking - LIZA. She talks to her camera.

MR. KIM raises his eyebrow.

INT. LIZA'S GARAGE - NIGHT

A garage space, decked out with the latest state of the art video and computer technology.

A clock on the wall shows the time: 12:13 AM. Two more clocks from two different time zones.

As we move through, we see a screen, playing a recap of the contest announcement, we reach a lit backdrop area where our LIZA KOSHY is streaming a LIVE video for her followers. She is in front of a green screen.

LIZA KOSHY

...And this is why your girl here  
is doing this contest! Tune in with  
me LIVE starting tomorrow at 9 a.m.  
sharp! BYEEEEEEE!

The camera pivots into a monitor while she speaks to see that she actually has the contest announcement streaming behind her. We see a plethora of hearts and likes as the live video streams.

She shuts the camera off, yawns, opens the door to exit the garage and shuts all light off.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

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We see LIZA look over to FRANK.

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INT. FRANK'S BASEMENT - NIGHT

Darkness. A click. An overhead low light turns on. FRANK going through papers on a desk. Among them, we see elaborate blueprints of car designs, at the corner of one the name: GENERAL MOTORS.

As FRANK frustratedly rummages through the stacks of numerous papers, he accidentally knocks a few bunches on the ground, but keeps looking. He finds what he wanted.

A discharge letter from GENERAL MOTORS, addressed to him. He looks at it with inner frustration and resolve, then goes to a mirror nearby.

FRANK

Come on, Frank, you can do it.  
You're better than this. You. Are.  
Better.

He takes the letter and tears it with deadpan resolve, staring at himself in the mirror.

Then he clicks the overhead light off.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

FRANK has the same resolve on his face, studying his opponents.

RANDY draws his attention - someone FRANK might be on his way to becoming.

EXT. COUNTY FAIR-CONTEST-BLEACHERS - NIGHT

RANDY is unrolling his sleeping bag under a set of bleachers, surrounding the arena where the competition will take place tomorrow.

Suddenly, a flashlight shines at him and the stern voice of a guard echoes in the open space.

GUARD

Hey! Get outta there! You can't sleep on these premises! You can go to the encampment 8 blocks away.

RANDY

Sorry, man.

RANDY obediently gathers everything up and leaves, waving politely to the guard. He is pulling a tattered carry-on suitcase.

EXT. STREET-HOMELESS CAMP - NIGHT

RANDY finds the homeless camp, with a fire looming out of a barrel, greets them and settles among them.

HOMELESS #1

Where are you coming from?

RANDY

The county fair.

HOMELESS #1

What, did they just kick ya outta there?

RANDY

They're just protecting their property.

HOMELESS #2

Yeah right, this whole city is their property for all I care. And we are the unwanted guests.

RANDY pulls something out of his pocket and looks at it.

HOMELESS #2 (CONT'D)

Can you believe this circus they're setting up? Some of us are starving, and they're giving away free cars! Talk about the 1 percent!

RANDY smiles neutrally and keeps looking at the item he's holding - a creased, old photograph of him and his wife and daughter.

Suddenly, HOMELESS #1 tries to steal his suitcase.

RANDY immediately springs up and disables the man with karate-like precision. He hold him in a choke-hold.

HOMELESS #1 has managed to grab his photo.

RANDY

Give it back. Now.

HOMELESS #1

Ok. Ok! I'm sorry. Geez.

He hands him the photo. RANDY takes it and lets go of him.

HOMELESS #1 and HOMELESS #2 are now cautious of RANDY who calmly takes out a scratched up pot and a bag of rice, and starts to cook it.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

RANDY looks right back at Frank, but then his eyes dart in the opposite direction - towards MATT.

He looks at him and his physique and visibly nods at him in approval.

MATT apprehensively nods.

INT. MATT'S-BEDROOM - NIGHT

The walls of the room are decorated with frames with certificates of honor and shadowboxes with medals.

One frame contains the photograph of a young, proud soldier, another photo shows a whole platoon of soldiers in Afghanistan, and pictures of his parents.

Then we move towards a nightstand with a few papers and the same badge KYLE had.

We glide over to the bed, a military duffel bag next to it. The BED is covered in MREs, neatly organized.

A figure walks into frame. It's MATT.

He quickly packs up all the food bags into the duffel bag.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

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MATT looks over to JESUS.

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AUDIO: SLIDING OF IRON BARS.

INT. LOCAL POLICE STATION-HOLDING CELL - NIGHT

JESUS sits at the edge of his bed, playing with his badge. A WARDEN walks past his cell.

JESUS

Can I ask for a piece of paper and  
a pen?

The WARDEN waits for a beat and nods.

Moments later he brings him the pen and paper. JESUS starts to write an entire column of names: JIMMY, ROBERT, DEMETRIUS, TREVON...

When he is done, the sheet is full of two columns of names. He gives the pen back to the WARDEN.

JESUS then folds the piece of paper, puts it in his pocket and lays down in bed, looking at the ceiling.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

MATT studies JESUS and he feels his gaze. He looks at MATT and nods.

Then his eyes move slightly to the side of MATT - to LIONEL. JESUS' eyebrows gather.

INT. LIONEL'S BASEMENT - NIGHT

LIONEL is at his desk, making elaborate charts and writing essays, with books open and his computer screen on. The website he has open is titled: THE ISSUE WITH GOVERNMENT.

There's a book by the name of: CRACKING THE CODE. He also has drawn an entire precise blueprint of the contest area and all the contestants and contest runners profiles in a legend to the side.

We hear the loud sounds of a TV program, coming from above.

INT. LIVING ROOM - NIGHT

LIONEL's overweight mother binges on junk food and watches the Contest Announcement on TV.

INT. LIONEL'S' BASEMENT - NIGHT

LIONEL looks at the ceiling, annoyed, and sighs. He adjusts his glasses and keeps researching online.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

LIONEL adjusts his glasses and then looks around at the contestants.

He stops on JANE, clearly enjoying the view. LIONEL raises his hand to shake his glasses, since JANE is also wearing hers.

JANE is disgusted. She rolls her eyes and takes her glasses off.

INT. INDUSTRIAL BUILDING - JANE'S OFFICE - NIGHT

MELISSA - mid 20s - cute, pushover, but smart - pops her head through the door.

MELISSA

Ok, Jane, I'm leaving. I've got all  
the food, water and necessities  
ready for 80 hours.

JANE paces around, looking at a notebook so deep in thought, that she just shoos MELISSA away with a hand gesture.

MELISSA (CONT'D)

Make sure you get some rest. I'll  
see you tomorrow bright and early!

JANE start writing something in the notebook. She stops. A few ideas go through her head, she discredits them and then...

Aha! She writes down the winning one, then throws the notebook on the desk, and we read: "The Modern Woman in a Man's World: Fair Contest or A Rigged Scheme"

She picks up her laptop, bag, coat and the notebook. Then walks away in her high heels and turns the lights in the office off.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

JANE glances to the side to MATT, but he catches her eyes so she immediately changes to ZINNIA, who is already smiling at JANE widely.

JANE's a bit shocked.

INT. ZINNIA'S HOME - BEDROOM - NIGHT

Indian music is playing. There is a huge suitcase is packed by a bed.

ZINNIA is doing aerial yoga on a swing. She's at peace.

EXT. COUNTY FAIR - CONTEST GROUNDS - CAR - DAY

ZINNIA looks towards ASHER and smiles at him, making him a bit uncomfortable.

ZINNIA  
Green.

ASHER  
What?

ZINNIA  
That's your aura. A big change is about to happen to you.

ASHER is taken aback by the impromptu prophecy.

EXT. HOUSE PARTY - POOLSIDE - NIGHT

ASHER and 15 more people dance around to a music beat, drinking and taking selfies.

A PREPPY GIRL comes up to him.

PREPPY GIRL

Asher, you win that car and I'm  
game for that date you asked for  
last year...

FRIENDS

(together) Yeahhhh, Asherrr!!

ASHER's eyes light up when...

... his friend pushes him into the pool. ASHER's hand sticks  
out of the water, holding the phone, then ASHER emerges. He  
looks at his completely dry phone, laughs and yells like a  
barbarian.

EXT. COUNTY FAIR - CONTEST GROUNDS - CAR - DAY

ASHER still tries to avoid ZINNIA's uncomfortable smiling  
stare. He looks down to his phone. The wallpaper is a photo  
of the PREPPY GIRL.

A BUZZER goes off.

EXT. CONTEST GROUNDS - STAGE - DAY

ANDY

Congratulate yourselves on your  
first hour, dear contestants!  
You've earned your first five-  
minute break!

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

The contestants walk away from the car, RANDY is the only one  
who stays, both hands on the vehicle.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

The contestants simultaneously position themselves on the car  
after another break.

The voice of ANDY echoes through a loud microphone.

Close-up of the clock. 12:25 pm.

ANDY

Three, two, one. The beginning of  
hour number 4. Good luck!



NEWS CAMERA POV:

MICHAEL SANDERS (O.S.)

We are now three hours and twenty-five minutes in and everyone is still standing tall! Stay tuned in folks, it seems like our contestants are developing interesting relationships with each other.

EXT. COUNTRY FAIR-CONTEST GROUNDS-CAR - DAY

We take a slow circle around the car, observing the contestants, hearing all sorts of voices from everywhere.

The MILLENNIAL is fidgeting around, visibly already bored. His ADHD is catching up with him. He sees people in the audience drinking water and is already parched.

EXT. CONTEST GROUNDS - KARZ 13 NEWS SETUP - DAY

MICHAEL SANDERS double-checks his ear piece, last touches on his suit. He motions the camera towards him.

JEN gives him the silent countdown: 3, 2, 1.

THROUGH THE LENS OF THE NEWS CAMERA:

MICHAEL SANDERS

Ladies and gentleman, welcome back to The Contest of the Century with KARZ 13, I am your host - MICHAEL SANDERS. We have a great array of personalities and we want to introduce you to some of them!

He begins to walk towards the car. Camera zooms in past MICHAEL SANDERS on the first contestant.

EXT. COUNTRY FAIR-CONTEST GROUNDS-CAR - DAY

MICHAEL SANDERS

It seems like exposure is already taking its toll on some of our contestants. This is the biggest challenge of this contest - the slow and steady way that nature preys on its victims.

RANDY stands with his back to the car, looking around, not conversing.

MICHAEL SANDERS (CONT'D)  
 However, some of our contestants  
 have gained a natural immunity to  
 nature's afflictions.

MICHAEL SANDERS turns off his broadcast mic and turns on his earpiece.

MICHAEL SANDERS (CONT'D)  
 Jen, you got anything for me on  
 this one?

INT. NEWS PRODUCER'S VAN - DAY

JEN, equipped with an earpiece, fervently looking through files and articles on the internet, turns on her mic.

JEN  
 There's nothing on this guy yet.  
 Maybe engage him a little bit?

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

MICHAEL SANDERS approaches RANDY with the crew.

MICHAEL SANDERS  
 Good day, sir!

RANDY  
 Hey, how's it goin'?

MICHAEL SANDERS  
 We are great, but how are YOU?  
 Happy to be in the contest, Mr.  
 Randy ...?

RANDY  
 Coleman.

MICHAEL SANDERS  
 Mr. Randy Coleman. What brought you  
 here?

RANDY  
 Well, when you're on a self-  
 reflective journey, you have a ton  
 of time to figure out ways to turn  
 your life around. So here I am.

MICHAEL SANDERS

Oh so you are on a journey! What's the destination?

RANDY

I find that out every single day.

MICHAEL SANDERS

But you're not homeless?

RANDY

I don't think we should limit ourselves to something preconceived to call home. The monks in the East live in caves and they call those home.

MICHAEL SANDERS

I see. That is true, you can't beat that logic. Well, good luck to you, Mr. Coleman!

MICHAEL SANDERS begins to walk away. Some of the contestants look at each other after RANDY's interview.

EXT. COUNTY FAIR-CONTEST GROUNDS - CAR - DAY

The news crew keeps moving about the car to the next contestant. As they pass RANDY, one of the camera men takes note of him.

CAM MAN

(to a crew member)

I just hope he doesn't flip the switch on us all and murder us.

The MILLENNIAL looks around ever so bored, looking at his phone screen with the girl's photo on it, but also keeps a shy eye on LIZA. He switches his phone screen off, gathers the guts he needs and...

MILLENNIAL

Hey... huge fan.

LIZA turns to him from her camera setup.

LIZA KOSHY

Oh. Thanks, dude!

She turns back. MILLENNIAL, filled with adrenaline, takes a deep breath.

We then move over to MR. KIM who looks cool, calm and collected, as if he has no rival.

MICHAEL SANDERS

Here we have Mr. Kim, who is the proud owner of ...

INT. NEWS PRODUCER'S VAN - DAY

JEN

KIM Imports.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

MICHAEL SANDERS

KIM Imports. He is the first American businessman to strike a deal with the Japanese car manufacturers to bring their production plans onto US soil and secure more jobs for US citizens. Did you just see that? Did he just wave at Mr. Musk?

On the news monitor feed we see a quick panning shot from MR. KIM waving to ELON MUSK, who stands behind the glass window of his quarters.

INT. ELON MUSK QUARTERS - DAY

ELON MUSK sees the gesture and his face stills. He doesn't reciprocate.

INT. NEWS PRODUCER'S VAN - DAY.

JEN is scrolling through information at light speed.

EXT. COUNTRY FAIR-CONTEST GROUNDS - CAR - DAY

MICHAEL SANDERS

It seems like we have some undisclosed relations going on here. MR. KIM seems to be on a familiar level with the head of Tesla - Mr. Musk, as they had business dealings...

INT. ELON MUSK QUARTERS - DAY.

Upon hearing the last words, ELON shoots a warning look to his assistant, who promptly picks up a phone.

INT. NEWS PRODUCER'S VAN - DAY

JEN is on the phone.

JEN  
Got it. I apologize, sir.

She then quickly tunes into the earpiece.

JEN (CONT'D)  
MICHAEL! Zip it! Don't say another thing about Musk!

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

MICHAEL SANDERS's speech abruptly halts, like a record scratch. He looks around, caught off guard, trying to stay composed for the cameras. Then smiles nervously.

MICHAEL SANDERS  
He's a man of high status and we look forward to seeing what he's got to bring to the "turntable".

MICHAEL SANDERS chuckles at his own joke. He approaches MR. KIM.

MICHAEL SANDERS (CONT'D)  
MR. KIM, how are you holding up in the first 30 minutes of the contest?

MR. KIM  
Never better, Mike. Hope you can keep up with me here.

MICHAEL SANDERS turns to camera.

MICHAEL SANDERS  
(humor)  
That sounded like a threat.

INT. ELON MUSK QUARTERS - DAY.

ELON MUSK shows a subtle sign of relief, still looking on reserved.

ELON MUSK'S ASSISTANT  
 Want me to do anything about him,  
 sir?

ELON just shakes his head.

ELON  
 He's in it fairly, just like the  
 rest of them.

He keeps looking out towards the scene, where MR. KIM calmly  
 cracks his neck, ever so confident.

EXT. COUNTY FAIR-CONTEST GROUNDS - CAR - DAY

MICHAEL SANDERS makes his way to the next contestant. Cameras  
 follow from a distance.

MICHAEL SANDERS  
 Put passwords on your computers and  
 delete your browser history,  
 because this guy here can break  
 even the highest tech-defense at  
 the CIA.

MICHAEL SANDERS approaches LIONEL with pretend caution.

MICHAEL SANDERS (CONT'D)  
 A Harvard graduate and a two-time  
 winner of the Black T-Shirt annual  
 forensics challenge, as well as the  
 proud host of his very famous  
 YouTube channel, here is Mr. Lionel  
 Lebron.

LIONEL looks around like deer in headlights.

MICHAEL SANDERS (CONT'D)  
 Mr. Lebron, what made you join this  
 contest?

LIONEL  
 Because I know this stuff, Mr.  
 Sanders. I've seen and heard it  
 all. Our culture has always been  
 controlled by puppeteers behind the  
 scenes, and everywhere I go, I try  
 to cut the strings.

MICHAEL SANDERS  
 Take out your notepads, kids. We'll  
 test you on this later.

The bystanders and on-lookers continue to populate the area.

SCREEN VIEW OF A VLOG CAMERA. LIZA is limbering up, one hand on the car, one hand holding the camera. She ignores the camera as a part of her act. Then she glances at us.

LIZA KOSHY

Oh, hi! Didn't see ya there. I've had my hands, well... Hand (points the camera at it) busy for a little bit here. If ya like how much your girl is already suffering, please like and subscribe. Started from the bottom, now we're here.

We now see MICHAEL SANDERS reporting nearby. NEWS CAMERA POV:

MICHAEL SANDERS

She's from Houston, Texas and was a business major, which may have actually served her well, as she has set a record as one of the fastest growing social media personalities today! I'd go and talk to her, but she's already covered.

The camera then focuses on LIZA who's keeping the show going with a smile, but also seeing the first glimpses of sweat on her forehead.

CUT TO:

EXT. LIZA'S YOUTUBE CAMERA SCREEN:

LIZA KOSHY

It's only been 30 minutes of the Biggest Contest of the Century and I'm already sweating like a pig! But I'm not alone in this stye!

She pans her camera around to some of the other contestants.

KYLE is right in front of her. He turns to her camera when he hears her speak.

LIZA KOSHY (CONT'D)

Hey, man! What's crackin'?

KYLE

Not much, just hanging.

LIZA KOSHY  
Aren't you guys still in school?

KYLE is kind of embarrassed.

KYLE  
Yeah...

LIZA KOSHY  
Dude, totally cool that you're here, though! (turns the camera to herself) But stay in school, kids, seriously.

Then she stops on LIONEL.

LIZA KOSHY (O.S. (CONT'D))  
Alright, I'm sorry guys. I know I look bad, but this dude is not super happy right now.

Camera zooms in on LIONEL, who wipes his sweat off, and writes notes on a pad, strapped to his arm.

He then takes off his glasses to try to clean them, but drops them on the ground.

He clumsily crouches to pick them up, then comes back into view and puts the glasses back on. Then he looks straight at the camera.

LIZA pans away.

LIZA KOSHY (O.S.) (CONT'D)  
Oh shoot! Alright. Let's see, who do we have here...

She moves on to Matt.

LIZA KOSHY (O.S.) (CONT'D)  
Woah, Mr. Incredible, over here. It'll be hard to beat that guy. He essentially spent his life training for this. (turns camera towards self) Real respect for the troops!

She salutes the camera.

Then to JANE, who stares in one direction intently.

LIZA KOSHY (CONT'D)  
CIA agent over here... If looks could kill. Who's she looking at?



LIZA pans the camera in the direction of JANE's stare and...  
 ...straight to MR. KIM, who has a smug look on his face.

LIZA KOSHY (CONT'D)  
 What's the deal here?

Then back to JANE. Then back to KIM.

LIZA KOSHY (CONT'D)  
 Dang, is it because he's playing  
 Candy Crush??

LIZA zooms in on his phone, where he plays the game. Then  
 back to JANE.

LIZA KOSHY (CONT'D)  
 If she stays this focused, she  
 might have a pretty good chance.

Next: RANDY, whose eyes are closed, as if meditating.

LIZA KOSHY (CONT'D)  
 Man, this guy is one with nature. I  
 don't know if he's gonna win, but  
 he's definitely at peace.

Next: JESUS. She sees his tattoos.

LIZA KOSHY (CONT'D)  
 So, that's the guy, escorted by the  
 po-po's. (turns her camera to self)  
 Can you win your freedom back in a  
 contest? (turns it back to him)  
 Really digging those tattoos,  
 though.

She goes back and forth between RANDY and JESUS.

LIZA KOSHY (CONT'D)  
 Those two look like they'd get  
 along!

Next: FRANK. He looks a bit flustered.

LIZA KOSHY (CONT'D)  
 Why you mad, bro?

Then, MR. KIM.

LIZA KOSHY (CONT'D)  
 Candy Crush man!

MR. KIM hears her and turns. She waves him off.

LIZA KOSHY (CONT'D)  
 Keep playing and you might just win  
 this contest!

NEXT: Blanca.

LIZA KOSHY (CONT'D)  
 I'd be her friend. This lady makes  
 me wanna trust her. Also, looks  
 like she makes really good  
 burritos.

NEXT: ZINNIA. Before she could say anything, ZINNIA is  
 already looking right at her.

LIZA KOSHY (CONT'D)  
 Oh hi!

ZINNIA  
 Honey, do you know your aura has  
 orange in it?

LIZA KOSHY (CAMERA TO SELF)  
 I did have orange juice this  
 morning.

LIZA whips the camera to SHANNON.

EXT. CONTEST STAGE - DAY

SHANNON paces around the grounds, calculating and observant,  
 looking out for the smallest detail or mess-up.

EXT. COUNTRY FAIR-CONTEST GROUNDS-CAR - DAY

KARZ NEW CAMERA POV:

Standing stoic and composed is MATT. He takes a glance at the  
 camera and keeps looking ahead.

MICHAEL SANDERS begins to talk, as different photos and  
 videos pop up on the screen, illustrating his speech.

MICHAEL SANDERS  
 And of course, our hero of valor on  
 the premises - Col. MATT, who has  
 served our Army loyally for 20  
 years and has a pretty remarkable  
 military service.

His voice muffles out.

Focus in on MATT's face. The background around him changes, as well as his clothing.

EXT. AFGHANISTAN DESERT - DAY (FLASHBACK)

Now with a helmet on. He is transported to a desert village.

MATT scouts the area around a building, rifle primed. He's the leader of a group of soldiers, who follow him.

They cautiously prowl around, looking for an entrance.

They find a door, set an explosive and quickly blow it up.

They enter into darkness, looking around through night vision viewfinders, when...

...hostiles notice them and raise their voices.

MATT

Silence them! Silence them!

His soldiers obey. MATT advances up a staircase, looking through his viewfinder. He pauses, listening intently.

A quiet click. MATT turns to the right super fast into...

The barrel of a handgun.

MICHAEL SANDERS (O.S.)

So what gets you through the long months abroad and constant danger?

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

MATT opens his eyes. He's back to present.

His fingers snap a rubber band, wrapped around his wrist.

MATT

We fight for a free country, don't we? If we didn't have it, then where would my family be today? Or any of us?

MICHAEL SANDERS

Very true. (turns to camera)  
Speaking of his daughter, little Coraline is among the spectators, with her mother and Col. Maverick's wife, MEDINA Maverick.

(MORE)

MICHAEL SANDERS (CONT'D)  
They've supported him through thick  
and thin and this is no exception.

The giant screen, showcasing the news broadcast, shows an extreme close-up of MEDINA and specifically CORALINE. MATT sees that and...

MATT  
Hey, move the camera away from  
them, please.

The camera operators don't hear him.

MATT (CONT'D)  
Hey!

That draws their attention like lightning.

MATT (CONT'D)  
Move the camera away from my  
daughter's face. Please!

The camera operator sheepishly jerks the camera away. Security gets involved to cool the flames.

MATT looks to the CAMERA MAN.

MATT (CONT'D)  
...Sorry, man.

SHANNON runs into the scene with her guards.

The contestants look in the direction of the commotion, curious. MICHAEL SANDERS reacts to the situation with a cynical expression.

INT. PRODUCER'S VAN. DAY.

JEN  
Hey, Mike. Take the steam off of  
this guy. Move on.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

As the contestants peer on to see the conflict, LIZA passes her vlog camera to ASHER.

LIZA KOSHY  
Hey, bud! Do you mind taking a  
little video of this for me, I  
can't get a good angle from here.

ASHER is awe-stricken. He takes the camera without hesitation and he's on the task.

He pokes his head and body further than everyone and tries to take a video...

... but a cameraman moves in front of his view. He tries harder.

As he inches past the cameraman's body, he leans a little too far when...

...his hand separates from the surface of the car and...

ANDY  
Disqualified!

\*  
\*

...ASHER trips and falls onto the cameraman, knocking him to the side.

In turn, the cameraman falls onto SHANNON, and knocks her, as well as her coffee onto her suit. She spills it and gets knocked into CREWMEMBER #1.

LIZA's camera smashes into the ground.

A signal goes off.

SHANNON shares an uncomfortable look with CREWMEMBER #1. He reacts like a shy high school kid, puppy eyes.

She then rolls her eyes and signals to ANDY.

SHANNON  
Announce him!

ANDY  
Ladies and gentlemen, it looks like we have our first disqualified contestant.

The signal for a break sounds.

ANDY (CONT'D)  
And that's FIVE MINUTES, everyone!  
Hydrate and recharge!

Everyone walks away from the car. 1:25 pm.

ASHER sits on the ground, trying to make LIZA's camera work.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

ASHER gets up and sheepishly catches up to LIZA, who is walking to her resting station, and hands her the crushed camera.

ASHER

I'm so sorry, Liza. I really tried. Sorry I messed it up. The SD card should still have all of your videos, though...

LIZA gives him a big smile.

LIZA KOSHY

Dude! Don't worry! I'm sorry for asking you to do it, anyway! I'm so sorry you got disqualified! I'll give you a shoutout in my next video, I promise.

ASHER

Nah, it's ok.

LIZA KOSHY

For real.

She opens her arms for a hug. The MILLENNIAL shyly hugs her.

ASHER

Thanks.

The MILLENNIAL starts to walk away.

LIZA KOSHY

Wait! Since you're off-duty, would you mind grabbing my other camera and doing extra coverage for me?

She gives him a wink.

ASHER

For real?

LIZA KOSHY

Fo' real.

EXT. LIZAS RESTING STATION - DAY

\*

NEWS CAMERA FOOTAGE. ASHER talking straight to camera.

MICHAEL SANDERS

You're the first contestant out.  
What happened?

ASHER

Well, honestly, I tried too hard to impress Liza. Really wanted to get that shot. (addresses everyone around) I'm sorry to anyone who got hurt.

MICHAEL SANDERS

So how do you feel?

ASHER

Well, this started as a sucky loss and turned into me working with LIZA Freakin' KOSHY! Karma, man.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

The contestants freshen up.

The clock shows 2 MINUTES LEFT.

5-10 SECOND B-ROLL ON EACH CONTESTANT:

MATT drinks some water and calmly sits with his wife and daughter. He darts his eyes to the camera lightning fast. With a shake, the camera pans away from him.

BLANCA is cooking away.

\*

ZINNIA is sound healing with her crystal bowls.

\*

FRANK is stressed out and a bit negative but feels some vibrations from the crystal bowls and looks in ZINNIA's direction curious, slightly smiling.

\*

\*

\*

JANE is ticked off and does not smile from the surrounding sound.

\*

\*

ANDY stands on the stage. SHANNON standing behind him, poised.

ANDY

One minute, dear contestants! ONE MINUTE!

SHANNON delegates her referees to their places around the car.

JESUS starts to promptly arrange his possessions and walk towards the car.

QUICK PAN ON LIZA, frantically plugging in cables and making last set ups.

RANDY drinking water, while heading to the car.

LIONEL is pulling folders out of a file box, recording himself for his YouTube channel. Seconds left.

MR. KIM is already walking back, with a proud smile on his face, texting EVAN: "Hope you're watching."

We finish on KYLE, who takes a sip of his drink, as his phone buzzes. He takes it out of his pocket and looks at it.

It's a text from DAD: "Staying @ work late 2day. Take bus 2 Korean lesson."

Kyle is relieved.

ANDY (O.S.) (CONT'D)  
Five... four...

KYLE frantically darts to the car. As he runs, he hears papers shuffling.

LIONEL passes him, with papers flying all around.

ANDY (CONT'D)  
Three. Two.

The last two hands touch the car - KYLE's and LIONEL's. The REFEREE, who stands right past their plane, drops a red flag.

ANDY (O.S.) (CONT'D)  
One! Wait a second, one of the Refs  
dropped her flag.

REFEREE (SPEAKING INTO EARPIECE)  
Ok, Shannon, this was too close of  
a call. We need a replay.

SHANNON signals the media crew.

A slow motion replay appears on the large billboard. KYLE's and LIONEL's hands on a split screen. A stopwatch countdown running underneath each.

KYLE's hand lands on the car at 0:0:23.

LIONEL's hand lands at 0:0:1.



KYLE takes a deep breath of relief. He's got time.

LIONEL is pouring sweat profusely. He looks around at the group, checking their reactions.

LIONEL

The benefits of the video camera  
and the clock. Even though the data  
can be manipulated, our generous  
hosts didn't choose to do it.  
However, in other cases, like the  
Moon-landing...

FRANK just looks at the countdown on the screen. LIONEL's voice muffles out.

INT. AUTOMOBILE FACTORY - DAY

FRANK looks at the countdown of the machine press he's operating. The timer is at 00:00. He opens the press to reveal a beautifully shaped car hood.

As FRANK handles it, his SUPERVISOR walks by.

SUPERVISOR

Amazing job, Frank! Hands down our  
best performer in the facility. You  
keep that progress up and I can  
smell a promotion.

He walks away and FRANK can't hide his smile.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

FRANK looks defeated.

RANDY and JESUS stand not too far away from the two late comers. RANDY leans in towards JESUS.

RANDY

You know... When you've got nowhere  
else to go, it's easy to be on  
time.

JESUS cracks a smile, reserved. MR. KIM overhears, as he's playing on his phone...

MR. KIM

Yeah, I bet.

RANDY looks at him with a smile.

FRANK turns towards MR. KIM.

FRANK

What about you, Mr. Corporate?  
Where do you have to go?

That snaps MR. KIM away from the phone.

MR. KIM

Well, if you must ask, I've  
recently started a new venture  
overseas, involving large  
cryptocurrency investments. Far  
more profitable than what I had  
going on before.

He throws a quick glance at Elon Musk's quarters.

FRANK

Great. Taking all the work away  
from us, Americans. Hope it's  
working out for you.

MR. KIM

Well, if you knew what  
cryptocurrencies are, this  
conversation would be far more  
productive.

FRANK

You calling me stupid?

MR. KIM

You just did. As you also initiated  
the talk.

FRANK

Listen up. I've been screwed over  
by people like you all my life.  
With your fancy mansions, suits and  
cars. And if that's how people  
respect you, then I'm winning this  
one here.

FRANK gestures to the car. MR. KIM smirks.

MR. KIM

Do you know where they make them?

FRANK moves closer to Mr. Kim.

FRANK

Right here. In the US of freaking  
A.

MR. KIM

They assemble them here. But the parts come from all over the world.

FRANK

If you wanna give me an economy lesson--

ZINNIA (O.S.)

How about we all take a deep breath...

She is making her way around the car, by sliding her hand on the surface and crouching to get under other people's arms, just to reach the two in argument.

ZINNIA (CONT'D)

...and cast our differences into the oneness of the Universe.

FRANK rolls his eyes.

ZINNIA (CONT'D)

Here. Put your hand on the other person's heart. We are going to create brothers out of strangers.

FRANK

Lady, this is none of your business--

-

ZINNIA

Why so angry?

She moves her hand around the air near the WORKER's body - feeling his aura.

ZINNIA (CONT'D)

Your negative energy is eating you up inward... and outward.

She places her fingers on a barely noticeable bald spot on the side of his head. He jerks his head to the side consciously.

ZINNIA (CONT'D)

Shhh. Let your mind relax. I'm not here to hurt you...

MR. KIM watches on entertained.

ZINNIA (CONT'D)

And you.

She turns to MR. KIM, he stills like a puppy.

ZINNIA (CONT'D)  
You have the aura of a lion.

MR. KIM gets puffed up.

ZINNIA (CONT'D)  
But a lion without a pride.

He deflates, confused.

The other contestants watch, amused.

EXT. LIZA'S CAMERA SCREEN - DAY

LIZA turns her vlogging camera towards herself.

LIZA KOSHY  
I wanna be like her when I grow up.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

ZINNIA  
The Universe has prepared beautiful  
gifts for you both...

She takes FRANK's free hand and extends it towards MR. KIM.

ZINNIA (CONT'D)  
You just have to reach out and--

FRANK  
Enough, lady!

He jerks his hand away.

ZINNIA  
Now, harsh movements will disturb  
the chakras...

She tries to grab his hand again.

FRANK  
I'm seriously not in the mood--

A referee approaches the scene.

REFEREE  
Is there a problem here?

FRANK stares at him dumbfounded...

FRANK

No problem.

...and just lets ZINNIA guide his hand onto the MR. KIM's chest.

MR. KIM jerks a little.

ZINNIA

Hold right there, leo. Just trust me.

He obeys with developing affinity for her. She grabs his hand as well and places it on the FRANK's chest.

She then closes her eyes and begins to make vocal vibrations.

EXT. COUNTY FAIR-CONTEST GROUNDS-STAGE - DAY

ANDY

Folks, we've got something interesting going on here. This usually doesn't happen until the 10th hour of sleep deprivation.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

The media cameras are now focusing on the meditating trio, the footage also up on the billboard screen.

FRANK looks up and sees it.

FRANK

This is bull. Just let me be, please.

He starts to pull his hand away, but ZINNIA holds it tightly.

ZINNIA

Hey, some positive media attention won't do you bad. Just have fun for once.

She winks at him then closes her eyes again.

Zinnia's last words might be true. FRANK rests his hand on MR. KIM's chest.

ZINNIA (CONT'D)

Now project to the Universe with me.

She hums again and the two men unsurely join.

This causes a wave of positive smiles and laughter over the contestants, audience and even on Elon Musk's face.

RANDY turns away from the scene and rolls his eyes/shakes his head.

The humming intensifies over a shot of the CLOCK: 10:30 a.m. gradually changes to 3:30 p.m.

DURING THIS TIME: MONTAGE of CONTESTANTS hanging by the car, ANDY announcing breaks, CONTESTANTS drinking water, freshening up; HANDS landing on CAR surface - repeat this a few times.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

The clock shows 3:30 p.m.

The heat of the day intensifies, as the audience has now brought out parasols or hand-held fans.

Our contestants are also feeling the heat and stiffness.

LIZA rotates her head, MATT alternates picking his knees up, LIONEL is just sweating profusely.

RANDY stands calmly, with a jacket on, not being bothered. JESUS throws him a curious look, RANDY catches it and JESUS nods approvingly. RANDY just shrugs with a smile.

ZINNIA makes sun salutations with one arm and leg extended outward, soaking it in.

JANE is getting aggravated by the heat and is waving a paper fan, neurotically. She sees what ZINNIA is doing and rolls her eyes.

JANE

There seriously is nothing that can  
be done about this heat?

She looks around, seeking someone to solve the problem.

MATT

Afghanistan's desert heats up to  
140 degrees within a few hours. I  
think we can count our blessings.

JANE glares at him, a little humbled.

JANE

Thank you for your service, really.  
It's just hard to preach to those  
of us who haven't been in your  
boots.

MATT

My pleasure. That's why I'm here,  
and glad to tell the story.

She gives a fake smile and turns her head. Then a thought strikes and she turns back.

JANE

So how did the female soldiers deal  
with the heat?

MATT

Actually, they took it better than  
we did.

JANE can't respond to this. The heat is still bothering her.

She keeps looking at him inconspicuously, and her eyes land on a PROSTHETIC LEG, attached below his left knee.

She then looks up and sees a tattoo of a Bible verse on his forearm: "They will lift you up in their hands, so that you will not strike your foot against a stone"

JANE

What's the story behind that?

She points at the tattoo.

MATT

It's a reminder.

She looks down at his prosthetic leg.

JANE

It's ironic, huh.

MATT

Actually, I got it after it  
happened. It's a reminder for me to  
anchor my identity not in the  
physical, but spiritual.

JANE

But shouldn't that spiritual being  
help you not go through this in the  
first place?

MATT

Oh, I actually think I was spared.  
I should have been dead if it  
didn't happen the way it did.

JANE

And that makes it okay?

She is more aggravated by the heat.

MATT

Makes me alive. This physical world  
is a classroom. We're all here to  
experience the things we need in  
order to grow. This was one of my  
lessons. Maybe that's why I'm still  
here and we're having this  
conversation.

Across the car, JESUS looks down at his arm where there's  
another Psalm tattooed.

JANE

Or maybe we're having this  
conversation, because I asked you a  
question. Not everything is always  
caused by a magical being,  
sometimes shit just happens, and  
there is no Santa Claus.

MATT wants to react on instinct, but snaps the rubber band on  
his wrist. ZINNIA sees this reaction. MATT composes himself  
and smiles.

MATT

I don't think Santa Klaus ever did  
anyone any harm.

ZINNIA

Great work, you two! I think you're  
both right! Whatever you truly  
believe is the truth.

ANDY (O.S.)

And here's your FIFTEEN MINUTE  
break! Hope you enjoy it!

EXT. COUNTY FAIR-CONTEST GROUNDS-REST STATIONS - DAY

The contestants go to their respective rest areas.

RANDY meanders a little bit. He walks up to SHANNON.



RANDY

Hey, are you guys supplying the food here?

SHANNON

Pardon? You didn't read or hear the rules? You provide for yourself.

RANDY

Oh. I must have missed that. Should have made it more clear.

RANDY walks off.

SHANNON

Should have paid attention.

EXT. CONTEST GROUNDS-KYLE'S RESTING STATION - DAY

KYLE plugs his phone into a charging station.

Then he goes into a neatly organized cooler, and takes out a wrapped sandwich. The cooler has waters, a few sodas, sandwiches, vegetables and chips enough to feed him for 5 days.

Then he opens his bag pack and takes out a book on game art and design and begins to read, while eating.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

RANDY walks around and observes the audience.

He sees MATT having a good time with his wife and daughter. Image fades to...

INT. LUXURIOUS HOUSE - DAY [FLASHBACK]

RANDY, his WIFE and DAUGHTER - 8 - both beautiful, dressed up, are looking at a house to buy.

His DAUGHTER jumps around, enjoying the space, then hops up to her dad and hugs him tightly.

DAUGHTER

Can we get it dad? Please, please, please...

RANDY

You like this one, huh?

DAUGHTER

Yes!

RANDY looks to his WIFE, who smiles widely. Then...

...his phone RINGS.

RANDY

Hello?

DONALD

Sorry, Randy. The deal is off.

RANDY

What do you mean it's off?

DONALD

Geez, man, should I translate for you? Over, done, finito.

RANDY looks at his family, then walks off to the side.

RANDY

Donald, what did you do?

DONALD

You said it yourself, a business can't serve two masters.

RANDY

You son of a...

RANDY turns to his family - they're so happy.

RANDY (CONT'D)

I didn't agree to this, Donald!

DONALD

You signed the papers, man. I might have changed the fine print. Non-negotiable.

RANDY is very upset.

RANDY

What do you mean non-negotiable? I demand an explanation right now!

DONALD

No can't do. Already in New York, my friend.

RANDY

Donald, we've been friends for years. Why would you do this? What about Linda and Cora, man...?

DONALD

They're your family, not mine. Your problem.

Phone call drops.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

AUDIENCE MEMBER

Hey!

RANDY looks up in his direction. The man throws a tin foil wrapped object. RANDY catches it.

It's a hotdog.

RANDY

Thanks, man!

RANDY starts to eat and walks off, past LIONEL.

EXT. CONTEST GROUNDS-LIONEL'S RESTING STATION - DAY

We stay on LIONEL. He is being interviewed by MICHAEL SANDERS.

LIONEL

Earlier today our president refused to comment on the issue of the families at the border, only saying "The law is the law" and walking away from the podium. Anchor babies have been an issue in this country for a while and I have a feeling this man is solving the issue under wraps, without sharing with the media.

BLANCA walks by. LIONEL's last words draw her attention.

We stay on her face.

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

What we need to focus on is: are these immigrants actually bringing valuable assets and skills to our country, legal or illegal?

INT. MARIA'S HOUSE - NIGHT (FLASHBACK)

POV: A knock on the door.

Blanca's mother - MARIA, goes to open it. Upon seeing who's on the other side, she tries to close it, but...

... a YOUNGER CARLOS holds it open.

CARLOS  
What happened to you?

We get a closer look of MARIA's bruised face.

CARLOS (CONT'D)  
Did he do this to you?

MARIA  
It was my fault, you don't understand. You have to go, he'll be back soon.

CARLOS  
I'm not leaving until I have my family back! I didn't cross this border for nothing, Maria!

MARIA  
Your son hates you, you don't even have a place to live, how are we going to be a family? Just leave, Carlos. Please. It's better that way.

CARLOS turns to little BLANCA.

CARLOS  
Is she yours?

MARIA nods. CARLOS moves closer and crouches in the POV, stroking her cheek.

CARLOS (CONT'D)  
Hey there, little princess. (turns to Maria) She looks just like you.

MARIA is moved to tears, but her worry gets to her.

MARIA  
Carlos, you really have to leave, please!

JUMP CUT TO:

INT. MARIA'S HOUSE - NIGHT.

The living room is a mess, MARIA sits on the floor, back against the wall, face bloodied.

Little BLANCA cries.

Someone tries to open the door.

CARLOS (O.S.)  
 Maria? MARIA !?

He busts the door open, sees the sight.

He picks up MARIA by the arm and then picks up little BLANCA.

She cries more.

CARLOS (CONT'D)  
 It's alright, little one. I'm going  
 to get you out of here.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

BLANCA keeps looking at LIONEL.

LIONEL  
 So we have to figure out if the  
 issue really is in our system, or  
 is it in the fact that people can't  
 stay away from this country? And  
 even so, they bring their problems  
 here with them.

Bothered, BLANCA walks back to her spot.

As she walks, JESUS looks at her thoughtfully.

He opens up his little notepad. He writes: "Phillipa -  
 Mentorship, twice a week."

\*\*CLOCK HANDS ROTATE FAST. B-ROLL OF SUNSET.\*\*

EXT. COUNTY FAIR-CONTEST GROUNDS - NIGHT

The crowds of people have become more dispersed. A loud  
 speaker voice fills the grounds.

ANDY ( O.S.)  
 Dear audience, please make you way  
 to the exits within 15 minutes.  
 (MORE)

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

The county fair will be closing for the night. Of course those affiliated with the contestants are welcome to stay. Admission will resume right back at 9 a.m. tomorrow morning. Thank you.

EXT. COUNTY FAIR-CONTEST GROUNDS - NIGHT

SHOT OF CLOCK: 10:35 p.m.

The next 15-minute break is on-going.

KYLE walks up to his resting station to pick up his charging phone. He checks it.

30 missed calls. 10 messages. "Where are you?", "It's 9 p.m.! You're past your curfew!" "KYLE! You have 15 minutes and then ur grounded for a month!" "Don't come back here tonight!", and on, and on.

KYLE reads the messages in horror. He is on the verge of a panic attack.

LIZA passes by him, chipper, and slaps him on the shoulder.

LIZA KOSHY

Doing great, buddy!

Kyle smiles nervously.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

CLOCK: 10:50 p.m.

The contestants are fighting off sleepiness.

LIONEL is examining the seam of the car he stands by and tries to get a glimpse of the dashboard inside.

He then writes on his strap-on notepad, and cautiously looks back at ELON's quarters.

LIZA has a jacket on, as the temperatures have dropped a bit, so does JANE. She is clearly bothered by the conditions yet again.

RANDY calmly watches everyone.

FRANK is dozing on and off. He looks at the clock: 10:55 p.m. Closes his eyes. Opens them. Clock: 11:00 p.m. Closes eyes and opens. Clock: 11:10 p.m. Closes eyes.

A hand grabs his arm. FRANK's eyes snap open.

REFEREE

Try to stay awake, buddy. You don't want to collapse here.

FRANK looks around sleepily and then at the clock.

CLOCK: 11:20 p.m.

ZINNIA is making a yoga pose, braving the conditions, perfectly straight, with her eyes closed.

KYLE is roasting under a slow fire. He keeps rechecking his messages and biting his lip.

His eyes slowly start to close.

INT. KYLE'S BEDROOM - NIGHT [FLASHBACK]

KYLE is buried under a pile of textbooks and papers. Test papers with A's laying on the side.

He rubs his eyes tiredly and gets up. He goes to his game console and turns it on.

As soon as the images show up, he pauses, takes out a notebook and begins to sketch out the figures on the screen, dividing them into polygons and making elaborate schemes when...

...CHEN busts into the room, unplugging the game.

CHEN

I'm tired of you wasting your time with these mindless games!

KYLE

Dad! No!

CHEN

Your brother is downstairs, a few lessons ahead even, and he's 6 years younger than you! Where did we go wrong !? What did we not provide for you !?

KYLE

That's not what I'm doing! I wanted to show you - I'm learning to 3D model!

He shows him the notebook. CHEN grabs it, tears it and throws it to the side. KYLE becomes very upset.

CHEN

You pick up one thing, you drop it.  
You can't follow through, you're  
lazy and indecisive. Show me how  
hard you can work towards something  
that MATTERS and THEN you can spoil  
yourself rotten!

CHEN storms out of the room.

KYLE sits on the ground, crying.

POLICE SIRENS.

EXT. COUNTY FAIR-CONTEST GROUNDS - NIGHT

POLICE SIRENS continue.

A POLICE CAR swiftly parks on the lot nearby. Everyone looks in that direction.

The news crew focus their attention on the scene.

The very worried and furious PARENTS of KYLE hop out.

Taken aback by the ridiculous situation, a POLICE OFFICER points in KYLE's direction.

POLICE OFFICER

I believe your son is over there--

CHEN brushes past him and storms onto the grounds. The Police trying to catch up behind him.

KYLE is petrified and embarrassed. As the distance between them shortens...

SHANNON and two security guards come between CHEN and KYLE.

SHANNON

Excuse me, sir! Only persons with a  
special pass or contestants can  
enter the contest area!

CHEN

I don't care! I'm trying to get to  
my son, who has entered this  
contest WITHOUT permission!



SHANNON

Sir. Sir.

CHEN

Release him from the contest, NOW!

SHANNON

SIR! This is a nationally broadcast event and you are under the jurisdiction of Tesla Motors, as well as the municipality of Atlanta and trust me, you DO NOT want to wreak havoc on these premises.

CHEN calms down a bit. RANDY and the rest watch on curiously.

CHEN

I just need to talk to my son.

SHANNON

And you will. After the designated break begins in 3 minutes. Now please, join the rest of the relatives and spectators outside of the ring.

SHANNON walks away victoriously with her guards. CHEN goes back to his wife.

He keeps staring at his son and KYLE tries to avoid his gaze for a very uncomfortable 3 minutes.

The signal sounds a 5 MINUTE BREAK.

ANDY

That's 5 minutes, everyone, 5 minutes!

KYLE walks back to his parents very slowly and fearfully.

As soon as he gets within reach of his father, CHEN pulls him harshly.

SHANNON observes all of this. So does RANDY.

CHEN

What were you thinking!? Leaving home without even telling us, even more - getting on some contest on NATIONAL TV!? What's gotten into you!? You come back home right now and respect your family.

RANDY observes this and it doesn't sit well with him.

INT. KARATE DOJO - DAY [FLASHBACK]

Little RANDY, 9, dressed in a GI, waves a wooden sword around like a stick, hitting the edge of a wall, making warrior-like sounds when...

...a door opens abruptly. RANDY jumps, startled.

RANDY  
Dad!...I mean, Sensei.

RANDY respectfully bows.

RANDY'S FATHER approaches him.

RANDY'S FATHER  
What are you doing waving this sword around?

He picks up the sword and examines the dented wooden blade.

RANDY'S FATHER (CONT'D)  
You know better than to disrespect the weapon! Show me your Bushido Goshin. Now.

RANDY prepares, unsure, scared. The kata begins and he is completely outdone and scared by his father's rigid sword movements. One of them even hits him across the hand and makes him drop his sword.

RANDY'S FATHER shakes his head and walks away.

EXT. COUNTY FAIR-CONTEST GROUNDS - NIGHT

RANDY recovers from the memory with a bad taste in his mouth.

EXT. CONTEST GROUNDS-KYLE'S RESTING STATION - NIGHT

KYLE takes a pause, collecting himself.

KYLE  
You, dad. You got to me.

CHEN is bewildered.

KYLE (CONT'D)  
For years I've been trying to share with you what I'm interested in, who I am.

(MORE)

KYLE (CONT'D)

And you never listened, never cared enough to see something different than what YOU wanted me to become. Eventually, I stopped trying, I got scared of how you would react, how you would misunderstand. All you saw is everything Choi was doing right and I was doing wrong. You told me: "Show me how hard you can work towards something that matters." Well, this matters, dad. It matters a lot. And not because of the car. You've taught me well enough to know that's an unnecessary luxury. But because I wanted to prove to YOU that I'm a hard worker, that I'm driven and that maybe one day I won't become a bioscientist, but I will design a car like this in a video game I create. So I'm doing this. You can ground me for the rest of my life if you want.

ANDY (O.S.)

1 minute!

KYLE walks towards the car without looking back. His parents are completely baffled. SHANNON looks at KYLE and smiles.

RANDY has clearly been moved by what just happened and looks at KYLE with an approving nod. KYLE smiles shyly.

Everyone around him smiles and cheers him on. His confidence starts to show.

KYLE'S PARENTS observe what's happening and how accepted and loved their son is. CHEN'S pride and anger begin to melt away.

CHEN

What are we going to do... I have to be at work at 7...

His wife lovingly puts her hand on his shoulder.

MOTHER

Slow down for once, Chen and listen to what he's is saying. We didn't adopt this boy 15 years ago for you to leave at 7 every morning.

CHEN gets out of his head and realizes what's happening before him. KYLE is now talking to the people around him, smiling.

RANDY is on his way back to the car, when he passes by CHEN.

RANDY

You know, there's only a handful of important memories you'll be able to make with your son. This was one of them.

RANDY walks away, and CHEN is a bit disgruntled. Who is this bum to talk to HIM? He turns towards his wife for support, but it seems she agrees with RANDY.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

Time is passing, the clock now shows 1:40 a.m., the contestants are yawning, trying to keep energized.

MATT is lightly jumping in his spot, LIONEL is making detailed drawings of the car parts on his notepad. KYLE glances back at his parents every so often.

RANDY is still thoughtful. JESUS looks at him carefully.

EXT. CONTEST GROUNDS-MATT'S RESTING STATION - NIGHT

MEDINA is sits, gently rocking their daughter's covered bassinet.

SHANNON approaches her.

SHANNON

Are you doing alright here? We can set up a cot inside...

MEDINA

Oh we're fine here, thank you.

She continues to rock the bassinet.

MEDINA (CONT'D)

Besides, I wouldn't want to miss any of this. It's been a big year for us. We've supported Matt overseas, we'll support him here. And at this point we're used to staying up all night, aren't we?

She looks down at the bassinet.

SHANNON

Well in that case, would you care  
for some tea?

MEDINA smiles.

MEDINA

That would be nice, thank you.

MEDINA continues looking on towards MATT.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

MATT looks back at her and smiles.

JANE

How long have you two been married?

MATT

Three years.

JANE

Nice. How'd you meet?

MATT

She was our platoon's interpreter  
in Afghanistan. We met 15 years ago  
during my first deployment. And the  
rest is history.

JANE

Oh wow, pardon my curiosity, how  
did that happen? Were you two on  
the same page from the get-go?

MATT

We had enough time to get to know  
each other over the years, but what  
we had could never be real because  
of our religious and cultural  
differences. Her people would have  
condemned her. But...

He looks towards MEDINA.

MATT (CONT'D)

Without telling me, one day she ran  
up to me and asked me to marry her.  
She had just been baptized.

JANE

Was that your main criteria for a  
wife?

MATT laughs.

MATT

No. But if you have been out to that part of the world, it definitely is theirs.

JANE

Well she made the right decision, because given that there's no "High God", religion is a state of mind anyway and she has no one's judgement to fear.

MATT twitches. His fingers reach for the rubber band.

MATT

What do you mean?

JANE

Well, you've heard of the word "dogma", right? All these religions have the same key points and concepts, which means they are all copying each other anyway. It started with the Greeks and Islam and it's been established that it is the human desire to continue existing after they die that leads them to think there is a magical "Savior" up there. Just like Santa Claus - something always has to justify our flawed nature.

The sounds of the snapping rubber band stop.

MATT

If you think about it, all of these "dogmas" overlap, because all of these people, wherever and whenever they were in the world, experienced the same thing and they all had ONE prophet, ONE Messiah, ONE entity they obeyed. I don't think that is flawed human nature. We're not so smart to come up with such intricacies.

JANE

So severe on our own species.

MATT

It's severe saying we don't deserve to live any more than we do.

JANE

If that's severe, then why all the wars and killing of those who are not of your faith? Look at the Crusades, the persecutions, killing for game....

Her voice fades out, as we push in on MATT.

INT. AFGHANISTAN-TALIBAN COMPOUND - DAY. FLASHBACK.

MATT hears the click by his right ear and turns lightning fast to seize the man, pointing the gun.

A poorly aimed gunshot whistles by MATT's ear.

MATT pins the TALIBAN to the ground, disarms the man and points his own firearm at him, almost ready to shoot in a rush of adrenaline, when...

...the man's wife and children emerge from a dark corner and begin to plead for the man's life.

MATT's comrades come up the steps, stomping. MATT turns his head slightly.

At that moment, the TALIBAN takes out another gun from underneath his body and aims at MATT.

With a swift move, MATT kicks it out of his hand and back to his soldiers. He steps on the TALIBAN's arm.

SOLDIER #1

Maverick! (pause) Requesting back-up!

MAVERICK

Slauson, stand back!

Breathing heavily, MATT keeps pointing the gun at the Taliban, who wiggles around and yells something.

MAVERICK (CONT'D)

Quiet! (talking to his family) Tell him to be quiet!

The family wails. A few soldiers are on stand-by behind Maverick.

SOLDIER #1

Maverick, you got him, that's it. Let's move out.

MATT's breathing slows down. He lowers the gun, then quickly turns the man around and zip-ties him.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

JANE

You okay? Am I having a monologue here or what?

The rubber band snapping stops.

RANDY curiously listens.

MATT

Killing for game? Tell that to all of the European countries, who were raided for centuries. We don't do it because we hate. We do it because WE are hated. And sometimes, the only way to stop it is to play by their rules. You know what they say about evil thriving.

JANE

I understand that. But have you ever thought about THEIR point? What was taken from THEM and how THEY were attacked?

MATT takes a deep breath.

MATT

There is a big difference between radicals and peacekeepers. My wife was a peacekeeper, but for centuries radical Islam has plagued all of Europe AND the Middle East, killing all 'infidels' in sight. Hence the Crusades, which you deem so mindless. Without them the beautiful sightseeing you might have done in college, might not have been so pretty.

JANE

How do you know?

MATT

JANE, I'm a history major. And I've travelled. A lot. Maybe give me the benefit of the doubt.

LIONEL listens in like a mouse.



LIONEL

If I may interject, the lady here might have a point.

He looks around cautiously to make sure he's not being listened to.

EXT. COUNTY FAIR-CONTEST GROUNDS - NIGHT

From far away, the news crew is zooming in on the THREE debaters.

EXT. CONTEST GROUNDS-MATT'S RESTING STATION - NIGHT

Inside the resting station MEDINA watches the three on a small monitor, footage from KARZ. She sees something in her husband's face change.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

LIONEL

The American government has always needed a reason to invade any land that's rich in oil. They had what we wanted and we had the perfect alibi for it. No offense, sir, but it's never personal or religious, it's all business.

MATT

Sir, with all due respect, these issues lie far deeper than the oil wells we've drilled. The war between the East and West started way before America was created and as conscious citizens of the world, we have the right to stand up in this 14-century-long fight. That's all I'm doing.

LIONEL

(under his breath) That's what you do as a pawn.

MATT

Pardon?

LIONEL

I said, it's gone.

He starts to look around.

LIONEL (CONT'D)  
My pen. It's gone.

On the ground: We see LIONEL'S FOOT push a pen underneath the car.

MATT looks to the floor. He knows. Then just looks away.

CLOCK: 1:50 a.m.

ANDY (O.S.)  
Aaaaand that's 15 minutes everyone!

As soon as his voice sounds, MATT impatiently runs to his resting station. JANE and LIONEL look at each other.

EXT. CONTEST GROUNDS-MATT'S RESTING STATION - NIGHT

MATT walks up MEDINA sits there calmly. She looks out to JANE and LIONEL.

MEDINA  
Why don't you have the tonic juice  
I made you, honey?

MATT doesn't say anything and takes the bottle. MEDINA gets up and starts to give him a massage.

MEDINA (CONT'D)  
16 hours and counting, good job,  
dear. I'm making your favorite  
Afghan for breakfast. That's what  
we had on our first date, remember?

She kisses him on the cheek and tries to keep a positive attitude as he calms down. MEDINA glances at JANE.

EXT. CONTEST GROUNDS - JANE'S RESTING STATION - DAY

In her resting station, JANE keeps an eye on MATT, contemplating what she just saw.

EXT. CONTEST GROUNDS-BLANCA'S REST STATION - NIGHT

Blanca prepares food and notices something. She walks up to RANDY'S station and drops off a tin foil-wrapped item.

EXT. CONTEST GROUNDS-JESUS' REST STATION - NIGHT

JESUS is unwrapping an unappetizing prison-food plain white bread and bologna sandwich. He gets ready to eat it when...

A hand extends towards him, holding a tin foil wrap. He looks a bit distrustfully, then looks up to see BLANCA.

BLANCA

Please take it, I brought it all  
the way here.

She smiles charmingly. JESUS takes the wrap and nods at her in gratitude.

BLANCA walks away, slightly glancing back at JESUS.

JESUS unwraps the item to see a giant stuffed burrito. He gets giddy and begins to wolf it down, smiling as if remembering his childhood. Then he looks around a bit and...

...sees RANDY nearby at his station eating the same burrito. He raises his food as a "CHEERS!" To RANDY. RANDY does the same.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

Clock: 4:35 a.m.

RANDY looks around at the contestants and looks at each of them individually.

Suddenly he picks up the song "99 Bottles of Beer on the Wall". Everyone looks at him like he's crazy but gradually join into the game.

Soon almost everyone plays, JESUS, MATT and FRANK a bit reluctant - LIONEL even jumps in for one line.

As ZINNIA sings, she cheerfully signals to FRANK to join. He does.

SONG FADES to CLOCK: 5:15 a.m.

ANDY (O.S.)

15 minutes!

EXT. CONTEST GROUNDS-ZINNIA'S REST STATION - SUNRISE

ZINNIA is burning incense and breathing deeply.

EXT. INDIAN RESERVATION - NIGHT [FLASHBACK]

Thunder.

The muffled screams of a girl come from the inside of a steel barn, as we get closer to a van, parked outside of it.

TWO MEN carry out a girl, young ZINNIA - 14, petite, long hair. She's carrying a doll.

It's raining. They throw her into the van. Her doll falls into the mud. The tire screeches, sprays the mud around and drives off.

EXT. CONTEST GROUNDS-ZINNIA'S REST STATION - NIGHT

FRANK looks at the budding sunrise, takes a deep breath and approaches her, unsure.

FRANK

Excuse me. Can I talk to you for a second?

ZINNIA opens her eyes and smiles.

ZINNIA

Well of course, honey.

FRANK

I just wanted to thank you for what you did yesterday. You see, I've been out of a job for a very long time. After a while it starts to really bug you and ever since I got laid off, my life has been a mess. But I gotta say, what you did there today, as whacky as it was, actually helped me, if even for a bit.

ZINNIA smiles.

FRANK (CONT'D)

I haven't been able to let go like this in a very long time, left alone to do it on TV.

He laughs.

ZINNIA

Well, my pleasure, honey. This is honestly the main reason why I am here - I was curious as to what kinds of people would show up for a chance to win a material possession of great value and I have to say, I'm pleasantly surprised. Everyone here is so lovely, with their own individuality. And that's the beauty of humanity - we're an intricate tapestry with different colors. And I like to come in and help clean the extra threads off the tapestry once in a while.

FRANK finds that strange but still amusing.

ZINNIA (CONT'D)

And like I told you, your energy has been suppressed by all the fear and self-loathing you've accumulated, while focusing on what you don't have. Instead I simply hoped to help you to see what you do have and how rich you are. Maybe you weren't even in the right career.

She goes into a corner and picks up an item.

ZINNIA (CONT'D)

This is a calendar that I make for all of my mentees. As you can see, it's empty. You fill it up with these items on the list - your rest, health, nutrition and recreation. And I guarantee you, within a week your life will get lighter and brighter. AND if you need any hints on how and what to do, I'd be happy to help.

FRANK is mesmerized by her aura, and takes the items. ZINNIA grins widely, feeling fulfilled.

FRANK

You know... I think I might.

He smiles and gives her one last look.

EXT. COUNTY FAIR-CONTEST GROUNDS-STAGE - NIGHT

ANDY

Three minutes, dear contestants.

EXT. COUNTY FAIR-CONTEST GROUNDS - NIGHT

MR. KIM walks right past FRANK.

FRANK

Hey, Mr. Kim!

FRANK catches up as they walk.

FRANK (CONT'D)

I wanted to apologize for being so hostile earlier. I'm really starting to take a look at my behavior and I feel like I've been given fresher eyes.

He looks towards ZINNIA.

MR. KIM

(amused) You've been given something.

FRANK

I just wanted to make amends. Life can be stressful and we're not here to take it out on each other.

MR. KIM

I understand, Frank. Thank you for saying that. Believe it or not, I myself have been dealing with some stresses lately.

FRANK

What kind of stress do men of your status deal with? Genuinely want to know.

MR. KIM

Well, for starters, I recently severed relations with a major company I had great chances with. And it was... messy. My entire revenue hangs by a thread and I have no roof over my head.

FRANK

Really?

MR. KIM laughs out loud.

MR. KIM  
Nah. I'm joking.

FRANK doesn't appreciate it much. KIM sees that.

MR. KIM (CONT'D)  
I'm sorry. I'm being a jerk.

FRANK looks at the clock. 5:29 a.m.

FRANK  
It's ok. We're all starting to feel  
a bit off.

MR. KIM  
I did lose a huge contract and lots  
of money, which could have  
skyrocketed me and my company. But  
I'm doing great now.

He puffs up and takes a moment to glance up at Elon's  
quarters. FRANK notices that.

FRANK  
Well, in a roundabout way, I know  
how you feel. But I'm starting to  
learn how to accept it and move on.

As they're walking, contestants are running to the car - some  
calm, some rushed.

FRANK and MR. KIM reach the car, calmly put their hands on  
it.

ANDY (O.S.)  
Three... Two... One.

A HAND bangs heavily on the car. It's LIONEL.

A REFEREE's whistle blows.

REFEREE  
Replay!

The footage replays - slow motion of LIONEL's hand hitting  
the car: 0:00:00:30.

LIONEL grins and looks around at everyone victoriously.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - MORNING

CLOCK: 6:15 a.m.

JESUS cracks his neck, as he writes in his now attached to his arm notepad. RANDY is curious.

RANDY

You've been scribbling in there a bit, mind if I ask what it is?

JESUS

It's my TO DO list.

RANDY

You do that in jail?

JESUS smirks.

JESUS

Working on myself.

RANDY

You do it alone or with a group?

JESUS

I've been wrestling the Big Man (he looks up) but I never do it alone. I've got enough demons to fight.

RANDY raises his eyebrows.

RANDY

I've been on the streets for five years, and the only thing I've learned is how to cook my rice. Hats off to you, man.

JESUS laughs quietly.

JESUS

That knowledge didn't come to me easy. And I have a feeling you can do a lot more than cook rice.

RANDY doesn't say anything to that.

RANDY

So here you are.

JESUS

... Here I am.



INT. PRISON CELL - DAY [FLASHBACK]

A PRISON GUARD walks around a corridor of prison cells, filled with rowdy convicts. They yell to the guard as he passes by.

On the lower floor is the common dining area, where a few convicts sit at the tables. One of them is JESUS. He quietly writes in his notepad: "Miguel, Sascha, Nora"

One CONVICT reads a newspaper.

CONVICT #1

Hey! Who hasn't read the paper yet?

JESUS raises his hand.

CONVICT #1 (CONT'D)

Oh... you.

CONVICT #2

How do you have time to read the paper between your weird obsessions with kids!?

The INMATES laugh.

CONVICT #1 gets up and walks towards JESUS, with the newspaper in his outstretched hand. As JESUS reaches to grab the paper...

...CONVICT #1 rips it up in front of him with a malicious look and throws it all over the floor.

Ignoring the rude gesture, JESUS begins to gather the torn pieces off the ground.

The PRISON BELL rings. The same GUARD starts to walk downstairs.

GUARD

Back to the cells!

The convicts begin to disperse, taking their time. The GUARD approaches JESUS, so he stops gathering the pieces and starts to walk away, glancing back at them.

GUARD (CONT'D)

Hey. Clean that up.

The GUARD gives him an affirming, friendly nod. JESUS understands he's giving him a chance.

He immediately shoots to the ground, where he begins to assemble the torn pages.

INT. PRISON CELL - DAY

JESUS now reads an assembled page and keeps adding more pieces.

A few of them come together in a formation, which makes him think. Then his hand goes to his pocket.

He takes out an old photograph of a man with a young boy. The taped pieces have the same shape as the section of the newspaper JESUS just put together.

The section reads: "NEW TESLA - NEW LIFE. ENTER THE CONTEST OF THE CENTURY TODAY! Turn page to Enter."

He looks at the ad and then at the photograph, something sparking in his mind.

JESUS gets up and begins to rip pieces of tape off the wall, holding other newspaper pages in place. Some of the pages read: "When Will GANG ACTIVITY Stop Taking Our Children?" "The Toll of the Streets" "It's Not Too Late To Stop" "Adolescent Boy Sentenced to Life After Gang Initiation".

He uses the pieces of tape to put the ad together, then takes his pencil and fills it out.

Then he takes a long look at it, at the photograph, at the wall, plastered in articles.

Finally he goes to the mirror and looks at himself. Then shaking his head, crumples up the ad and throws it across the floor.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - MORNING

RANDY

So if you shot it down, then how'd  
they get your entry?

JESUS smiles.

INT. PRISON CELL - NIGHT

JESUS (O.S.)

I really don't know.

JESUS sleeps.

The GUARD walks by his cell and notices the piece of paper in the trash can. He reaches in and examines it.

JESUS (V.O.) (CONT'D)  
Next thing I know they received the acceptance letter, addressed to me.

INT. PRISON GROUP THERAPY ROOM - DAY [FLASHBACK]

JESUS stands in the middle of a circle of adolescent children, sitting around him, while he talks.

Two GUARDS enter, holding an envelope and signaling to JESUS.

JESUS (V.O.)  
And talked about how it would boost the prison's reputation, but also wanted to help out with my program for the kids.

EXT. COUNTY FAIR-CONTEST GROUNDS - MORNING

The contestants are freshening up - LIZA is sitting in one of the massage chairs, enjoying it. RANDY is next to her, doing the same.

EXT. CONTEST GROUNDS-ZINNIA'S REST STATION - DAY

ZINNIA has an air purifier going, sound healing bowls and has soaked her feet into bubbly water.

Her friend, BARBARA, walks into frame, carrying a big bag.

ZINNIA springs up with joy and hugs her.

ZINNIA  
You're here!

BARBARA  
I wouldn't miss it for the world!  
And of course I want to share my remedy with everyone!

She puts the big bag down and opens it to reveal multiple canisters of medicinal salve. ZINNIA grins.

EXT. CONTEST GROUNDS-BLANCA'S REST STATION - DAY

BLANCA is doing a morning devotional with 5-6 women from her church.

EXT. CONTEST GROUNDS-MR. KIM'S RESTING STATION - DAY

MR. KIM approaches a man, waiting for him at his station.

MR. KIM

Evan! Glad you could make it.

EVAN - late 30s, sharply dressed, shakes MR. KIM's HAND.  
MR. KIM stands next to EVAN, crosses his arms and looks at the car.

MR. KIM (CONT'D)

Isn't she a beauty?

EVAN

I still can't believe you played unfair for a chance to get it earlier, but yes... yes, she is a beauty.

Dramatic shot of car.

MR. KIM

Didn't think you'd show. I thought you were throwing a tantrum.

EVAN

I'm here to protect you from the one you'll throw when you lose.

Both laugh.

EXT. CONTEST GROUNDS-KYLE'S RESTING STATION - DAY

KYLE walks up to his mom.

KYLE

Dad had to go to work, didn't he...?

MOTHER

Actually he went to get us all some breakfast. Oh... There he is!

KYLE's face lights up. CHEN arrives, carrying bags of food. He smiles at KYLE.

CHEN

Ready to eat?

CHEN takes out boxes of pancakes and hash browns. KYLE looks at them longingly, but then gathers himself.

KYLE

I want to make it to the 24th hour  
and then I'll eat. It's a personal  
challenge.

He walks back towards the car, leaving his parents puzzled  
and impressed.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

An outdoor thermometer shows 97 degrees. The spectators and  
contestants are bugged by the heat and try to cool off with  
fans, water and shade.

MICHAEL SANDERS

It is only 10:30 a.m. and it is  
already 97 degrees. I have reasons  
to believe we are on our way to  
reaching the record temperatures of  
105 degrees, recorded in the  
distant 1970. So stay cool, folks!

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

Dragging shots of contestants standing, pain slowly setting  
in, anguished faces in the morning heat.

Fingers tapping on the surface of the car, impatiently. Necks  
cracking. Hands rubbing face, massaging head.

Among the stillness, LIONEL is fidgeting around, looking at  
the car, now wearing complex glasses, equipped with multiple  
lenses.

LIONEL POV zoomed in through tinted windows of the car to the  
dashboard. He keeps looking around and his eyes meet MATT's,  
who gives him a calm but stout look.

LIONEL looks away to his notepad immediately, just writing  
something down and takes off his glasses.

MATT

Let me guess - one of your  
conspiracies?

LIONEL looks down like a kid, who has gotten caught red  
handed.

MATT (CONT'D)

Come on, there isn't anything I  
haven't heard yet.

LIONEL looks round, mousey, then sighs and gets closer to MATT.

LIONEL

My calculations lead me to believe that this is a living and breathing mind control machine.

MATT is entertained.

LIONEL (CONT'D)

You out of anyone here should know best - you worked for the very belly of the beast!

MATT is more entertained. He refrains from speaking.

LIONEL (CONT'D)

This car has a built-in magnetic wave device, which taps into the frequency of the brain when activated, altering the neuronal current of the human mind. Therefore making the human into a rigged puppet. Those vehicles you ride in all the time - the humvees, they have the same devices in them!

MATT is holding in his laughter.

MATT

You mean the Ground Based Common-Sensor? That is meant for our intelligence and protection.

LIONEL

That's what you think!

MATT

Ok, what would they need to do that for?

LIONEL

Are you kidding? Mind-controllable soldiers on-call!

MATT can't keep a straight face.

JANE keeps giving MATT a side eye.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

CLOCK: 8:39 a.m. changes to 8:40 a.m.

POV: ASHER'S CAMERA SCREEN:

ANDY

And that's your next 15 minute break, everyone and congratulations on your 24th hour and only one disqualified! (jokingly under his breath) But you better speed it up.

A loud round of applause from the contestants, their families and the entire audience, who is cheering them on. Contestants disperse.

EXT. CONTEST GROUNDS-JANE'S RESTING STATION - DAY

JANE arrives at her station, looking ticked, shaking her head. MELISSA offers her a drink, but she ignores her.

JANE

I can see all through this guy's patronizing. I don't care who he is or what he's done.

She looks in MATT'S direction, sits back in her chair, puts her feet up and snaps her fingers at MELISSA, who runs in and begins to massage her feet.

MELISSA

Calm down, Jane. You know you get high hypertonic when you're flustered.

JANE

I want you to write this down. "The men who snip our wings..."

MELISSA tries to still massage her foot, while grabbing pen and paper with one hand.

JANE (CONT'D)

Point No. 1: "Why do conservative men, with a certain power in society, feel like they have a knowledge of everything under the sun and that it is the absolute truth?" Point number two: "How can women be taken more seriously in such posts?" Point No. 3: "Does religion come in conflict with who women really are?"

MELISSA thinks for a second, then cracks a smile.

MELISSA

You like this guy, don't you?

JANE raises an eyebrow and harshly pulls her feet away.

JANE

Did you not write down anything I just said? How does such a thought even happen in that head? It's actually offensive.

JANE storms away, as MELISSA chuckles under her breath and takes out a small notepad. She opens it up and draws the first of a second set of tallies under the text: "I KNEW IT". On the right is the line: "JANE'S RIGHT :(" with only three tally marks underneath.

EXT. CONTEST GROUNDS-MATT'S RESTING STATION - DAY

MEDINA's mother and father have arrived and they are all making breakfast together.

MEDINA is cracking jokes with three stout military guys, sitting on the side, when MATT approaches. Everyone cheers him on.

MEDINA springs up to him and jumps into his arms.

MEDINA

Congratulations, baby! First 24 down!

SOLDIER #1

Man, I'm proud your weak ass can handle 12!

MATT jokingly picks up a tomato and throws it at him.

MEDINA

Oh, you should have seen him when he stayed awake for 58 hours during Saya's birth and me whining the whole time. No army could have prepared him for that!

They all laugh. MATT goes to hug MEDINA's parents.

INT. LINDA'S HOUSE - KITCHEN - DAY

A newspaper and a hand-made Father's Day card lie on the table, next to a cup of coffee. A young girl walks past it, sits in a chair and picks up the newspaper.



It's CORA, now 12, smart and put together. Her mother, LINDA, moving about the kitchen.

LINDA  
Morning, sweety.

CORA  
Morning, mom.

LINDA  
What are we reading about today?  
Futuristic machines or solving  
world hunger?

They both laugh at the inside joke. CORA scours the pages of the newspaper, reading with interest.

CORA  
Speaking of machines of the  
future...

The image of the CONTEST AD.

CORA (CONT'D)  
...they're holding a contest to win  
the newest unreleased Tesla. The  
contestants have to keep their  
hands on it for as long as they can  
and the last man standing wins it.

LINDA  
Sounds like torture...

CORA  
...Sounds like something dad would  
have done...

LINDA gives a pondering look.

EXT. COUNTY FAIR-CONTEST GROUNDS - DAY

RANDY walks to his station and walks past Matt's tent. He sees the stark contrast between the liveliness and love there and the completely empty tent he walks into.

EXT. CONTEST GROUNDS-RANDY'S RESTING STATION - DAY

RANDY sits down, unwraps the remainder of Blanca's burrito and begins to eat.

Right next to his resting station is KYLE's, who looks at RANDY.

RANDY takes out the same photo of his family and looks at it.

INT. RANDY'S HOUSE-BEDROOM - DAY [FLASHBACK]

RANDY is frantically stuffing his suitcase with clothes, as his wife tries to get his attention.

LINDA

Randy! Could you please stop and tell me what's happening!?

RANDY doesn't respond and keeps stuffing clothes and papers into the suitcase.

LINDA (CONT'D)

Randy!

RANDY

I wish I could. You and Cora have to go to your mom's house. Please, Linda.

LINDA

What? Why?

RANDY

Just... trust me, honey. There's something that depends solely on me and if I don't fix it, everything could crumble.

LINDA

Then let me help you! My parents can--

RANDY

There's nothing you can do to help! It's all on me. My responsibility. And I can't let you or Cora suffer from it. Please, trust me.

LINDA deflates into his arms, somber. She senses something.

LINDA

When will you be back?

RANDY just caresses her head and doesn't respond. CORA watches from behind a corner, coy. RANDY motions her to come to him and he hugs her tightly.

EXT. CONTEST GROUNDS-RANDY'S RESTING STATION - DAY

RANDY looks up from the picture and to KYLE, who snaps his head away awkwardly.

EXT. KYLE'S RESTING STATION. DAY.

CHEN looks in KYLE's and RANDY's direction.

CHEN

Not hungry anymore, son? You haven't eaten much.

KYLE is a bit lost in thought.

CHEN (CONT'D)

You know, Kyle, I understand why you did what you did. And I am not mad at you.

KYLE looks up.

CHEN (CONT'D)

I know I can be really hard on you sometimes--

KYLE raises his eyebrows.

CHEN (CONT'D)

All the time. But I want you to know I am not doing this because I don't love you or see who you are. And you're such a smart boy, smarter than I ever was... I just... didn't know HOW to love you. I wasn't taught that by my dad. So please forgive me and bear with me as I learn. But I promise you, I will do my homework (he smirks) and study overtime. You deserve ---

KYLE cracks a half smile. He hops up and hugs his dad with child-like vigor. CHEN embraces him back ardently.

KYLE

I think we can go home now.

CHEN

Are... are you sure? This is your thing, son. I don't want to stop you from doing it.

KYLE

All I wanted to do is get your approval, dad. And now I know it's been there all along. That's worth way more to me than a car.

He turns towards the Tesla.

KYLE (CONT'D)

Even if its beautiful and futuristic...

He stares at it longingly.

KYLE (CONT'D)

But I can design a better one.

He winks at his dad. CHEN takes out his car keys.

CHEN

Wanna take us for a ride? Let's swing by a Game Stop on the way.

KYLE's eyes light up. He looks down to his LITTLE BROTHER and strokes his head. The family begins to leave the grounds.

KYLE

Wait!

He runs to his cooler and rolls it up to RANDY.

EXT. CONTEST GROUNDS-RANDY'S RESTING STATION - DAY.

KYLE

Hey. I won't be needing this anymore. I want you to have it.

RANDY looks at the cooler, touched. KYLE leans in.

KYLE (CONT'D)

I think it should be you.

He smiles and walks away.

EXT. CONTEST GROUNDS-JESUS' RESTING STATION - DAY

JESUS has a serious talk with the WARDEN.

JESUS

I just don't want to expose their privacy.

WARDEN

Jesus, the only condition under which you're here was that you would come out to the public about it. This is important both for you and our institution.

JESUS just sits and thinks.

Off to the side, MICHAEL SANDERS and KARZ prepare for an interview.

WARDEN (CONT'D)

You don't speak, you're out of the contest.

The WARDEN walks away.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

JESUS nervously stands at the car, looking around at the contestants.

MICHAEL SANDERS approaches and JESUS gets mic-ed up.

MICHAEL SANDERS

You ready, sir?

JESUS nervously nods. The KARZ cameras are rolling. JESUS' image is on the large billboard screens.

MICHAEL SANDERS (CONT'D)

(to camera) Welcome back to The Contest Of the Century, broadcasting live here on KARZ 13. Thank you for joining us. We have a special interview to bring you by a very unlikely, as you might think, participant in this event. I present to you, Mr. Jesus Gonzales.

JESUS nods at the cameras.

MICHAEL SANDERS (CONT'D)

Mr. Gonzales, tell us a little more about what you actually do and why you are here, despite your current inmate status.

JESUS swallows anxiously.

## JESUS

25 percent of all serious crimes have a juvenile involved. The rate at which young children are incarcerated runs rampant but it doesn't end there. Inside the prison, these kids are not given the proper care a developing adult needs in order to learn from a mistake they committed due to a traumatizing childhood or circumstance out of their hands. Many of them have been a part of gangs - the family they never had. The prison just houses them as tenants, who don't want to be there and cost money to the country and the taxpayers.

## EXT. BARN CURBSIDE - DAY

A group of Mexican workers and CARLOS eat their lunch, while watching the live broadcast on a small TV, brought outside.

His eyes freeze on the screen. He gets up and walks up to the TV, covering the screen from the rest, who yell at him to move.

But he can't. He stares at the TV, jaw dropped, at JESUS talking.

## EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

JESUS looks at the WARDEN, unsure. The WARDEN nods affirmingly.

## JESUS

I am here because ten years ago I developed a program for these kids, mentoring them through the issues and the guilt. They are all juveniles caught for minor crimes, living in ghettos with very minimal or zero parental guidance. These kids have never had the families they needed so they go to the next best thing - gangs. The only group in those places that gives them a remote feeling of belonging.

JESUS takes a moment to himself.

JESUS (CONT'D)

Fast forward to juvenile prison, they are already so misunderstood that no one can give them the individual psychological attention they need. All they hear is "You're wrong." "You're an embarrassment." (beat) And that's where I come in. These kids need to know they are loved and that the world hasn't given up on them.

EXT. BARN CURBSIDE - DAY

CARLOS sheds a tear.

EXT. COUNTY FAR-CONTEST GROUNDS-CAR - DAY

JESUS looks at the WARDEN and she gives him an smiling nod.

MICHAEL SANDERS

Beautifully said and a great reminder that no life is indeed forfeit. If you want to donate to Mr. Gonzales' program, dial 1-800-  
...

MICHAEL SANDERS's voice fades out. JESUS looks around at the other contestants, who are all looking at him touched and in awe, especially RANDY.

JESUS bows his head down humbly.

We focus on his eyes. They begin to chance into...

EXT. PROJECTS STREET - NIGHT [FLASHBACK]

The eyes of a young 15-year old boy. Zoom out to a young JESUS, looking around, alert.

A BOY taps him on the shoulder as he dashes by him. JESUS is startled and runs as well.

BOTH BOYS run down a street, as a car skids around a corner.

BOY #1

Go, go, go!

They jump into the moving car, as it drives by them. Inside are two more BOYS - 18 and 19.

One of them casually cocks a gun and hands it to JESUS. He is reluctant.

BOY #2  
 (Spanish) You pussy out and you're  
 a dead man.

JESUS still hesitates.

BOY #2 (CONT'D)  
 You hear!?

He presses the gun against JESUS' head. JESUS immediately points it away from his head and takes it.

BOY #2 (CONT'D)  
 (to driver) Turn here.

The car turns around another corner, slows down, lights turn off.

The BOYS giddily look at JESUS, who reluctantly positions himself at the back tinted window. They keep driving slow, when...

... a car rounds the nearby corner. The BOYS prepare. JESUS starts to breathe heavily. The car drives by them and they keep driving when...

...another car appears. Everyone holds their breath. The car keeps driving, almost evening out with their plain. Then...

...the headlights flash.

The driver swings the car around immediately and the BOYS nudge JESUS, who rolls down the window, looking timid.

INT. INNOCENT DRIVER'S CAR - NIGHT

The INNOCENT DRIVER realizes what is happening and speeds up, afraid.

INT. GANG CAR - NIGHT

The car evens out with the target car and the GANG DRIVER keeps the speed so JESUS can shoot.

JESUS hesitates.

BOY #1  
 Do it! COME ON!!



JESUS breathes heavily. BOY #1 takes out a gun and puts it to JESUS' head.

BOY #1 (CONT'D)  
Do it or you die!

JESUS closes his eyes and shoots through the INNOCENT DRIVER'S passenger side window. The car begins to swerve.

The assailants follow it until it staggers to a stop. The man inside rolls out of the vehicle- he has been shot in the shoulder. He begins to stumble away.

BOY #2  
Shoot him! Kill him!

JESUS is so scared and trembling. As he tries to gather the courage, when...

...out of the corner of his eye he sees a man walking by on the side. JESUS is distracted by him.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

JESUS quietly gains his composure back from the memory and looks around again, reserved.

BLANCA keeps her eyes on him a bit puzzled. He looks back at her, she turns away, sneaking a glance back in.

LIZA scrolls through her phone when she sees something, which makes her gasp. She looks at MATT, jaw dropped.

She slowly glides her hand on the car surface, making her way to MATT, looking past LIONEL.

LIZA KOSHY  
Ugh, Mr. Maverick, sorry to be so upfront, but dang man, you're a beast! Thank you for your service.

LIONEL barely glances at Matt.

MATT  
(smiles) Don't mention it.

LIZA KOSHY  
I kind of wanted to join when I was in high school.

MATT  
Why didn't you?

LIZA gives him a smirk.

LIZA KOSHY

My YouTube channel kinda took off and I decided to be a clown for a living instead. But I'll forever respect what you all do for this country.

MATT

Hey, whether you're helping someone physically or emotionally, you're of service, so thank you for yours.

He nods his head at her in appreciation. She is as excited as a fan girl.

JANE listens and rolls her eyes.

EXT. CONTEST GROUNDS-SHANNON'S STATION - DAY

An assistant - STELLA, 20s - brings a box of food to SHANNON. She opens it.

SHANNON

Stella! I ordered sweet potato fries, not regular! You know how strict this diet is!

STELLA attends to Shannon right away.

STELLA

I am so sorry, Ms. Specter! I'll fix it right away.

SHANNON sighs.

SHANNON

Just... Have this for yourself and order me a Chef's salad.

Everyone around is walking on eggshells and trying to not get in the crossfire.

INT. ELON MUSK QUARTERS - DAY

ELON looks at SHANNON's little commotion, curious.

ELON

(to his assistant) What's the deal there?

ASSISSTANT

Oh, I think Shannon is keeping up with that diet... keto?

ELON let's out a silent "Oh!", entertained.

EXT. CONTEST GROUNDS - SHANNON'S STATION - DAY

LIZA cautiously approaches SHANNON. ASHER follows suit.

LIZA KOSHY

Excuse me, Ms. Specter, may I trouble you for a quick interview for my channel?

SHANNON looks a bit bothered, but composes herself.

SHANNON

Yes, sure thing.

LIZA giddily sits down and takes out a notebook, while ASHER records.

CAMERA POV:

LIZA KOSHY

So, Ms. Specter, you've been a pioneer in your field for a long time now, starting with producing for small networks and now working for one of the biggest networks on the planet! What were some of the challenges of your gender in the workplace?

SHANNON

That's a good question, Liza. I think what really did it for me was the inclusivity of everyone around me, the creative minds I work with and how much freedom they allowed me to have in terms of my own ideas and identity.

LIZA KOSHY

So you would say the rules are changing in terms of having a more sensitive position in any work place?

SHANNON

Yes, definitely. It's a new era where no matter who you are or what you stand for, as long as you bring a good message to the world, everyone is welcome.

LIZA KOSHY

With that being said, what advice would you give young people who are trying to battle insecurities and being boxed in by society?

SHANNON turns to camera.

CAMERA POV:

SHANNON

Just look ahead, do what you are called to do and only pay attention to what the others say when it changes the world for the better.

LIZA thanks SHANNON.

EXT. CONTEST GROUNDS-JESUS' REST STATION - DAY

JESUS sits in his chair, writing in his notepad, wiping sweat off and taking sips of already warm bottled water, when BLANCA approaches.

She reaches out her hand with a cup of ice lemonade.

BLANCA

Thought this would be more refreshing.

He smiles in appreciation and takes the drink.

BLANCA (CONT'D)

Mind if I sit?

JESUS gestures for her to do so.

BLANCA (CONT'D)

I grew up in an area abundant in gangs and crime. (pause) I even saw it first hand. I think what you're doing for those kids is incredible. God knows they need it.

JESUS

If it wasn't for God, I really  
wouldn't be here. I'm just trying  
to do what any child deserves.

BLANCA studies his face for a moment. JESUS feels the pause.

BLANCA

Whatever you have been through  
happened so you can be here today  
and change far more lives than you  
ever could have.

She gets up and begins to leave, when...

JESUS

Thank you for the food and your  
words, you have been too kind to  
me. You and your small group trying  
to fill a quota of good deeds or  
something?

He gestures to BLANCA's friends at her station. BLANCA  
laughs.

BLANCA

So you think I feel obligated. No.  
My father lost a dear person  
because of it, so I am happy to see  
anyone who has come on the other  
end of it.

She smiles kindly and walks away. JESUS is left in thought.

INT. MARIA'S HOUSE - LIVING ROOM - NIGHT [FLASHBACK]

Teenage JESUS puts his hood on, ready to leave the house. A  
knock on the door.

Annoyed, he goes to open it. It's CARLOS. JESUS doesn't say a  
word, just motions him in.

CARLOS

Is your mother here?

JESUS

No, why?

CARLOS

I wanted to give her some money,  
but I can just give it to you,  
mijo.

JESUS

Oh so you care now? All these years, not a single trace from you, not even a phone call--

CARLOS

I had no way--

JESUS

I don't care! You should've tried harder! All this mess is happening because of you!

CARLOS

I am trying to fix it, mijo!

JESUS

Just leave me alone!

CARLOS extends his hand towards JESUS. He's holding a black and white picture of himself with a 5-year-old JESUS.

JESUS takes it, looks at it for a moment, a hopeful moment on CARLOS' face. Then JESUS rips it in half, throws it on the ground and walks out of the house, leaving CARLOS there.

EXT. CONTEST GROUNDS-JESUS'S RESTING STATION - DAY

JESUS looks upset by his memory. He takes out his notepad and writes something in it.

EXT. COUNTRY FAIR-CONTEST GROUNDS-CAR - AFTERNOON

The heat index has reached 105°. Everyone feels it, especially FRANK who is sweating bullets.

FRANK

(to himself) What am I doing here...?

He looks back at ZINNIA and she gives him a smile. Then he turns back into his state of mind. He wipes his face with his arm.

POV: Arm blocks our view to black.

INT. AUTOMOBILE FACTORY - DAY [FLASHBACK]

POV: ARM wipes frame.

FRANK finishes wiping his face, while diligently working on assembling a car. He looks at it proudly, when...

... a silhouette stands in the foreground. FRANK turns.

The man hands him a piece of paper and pats him on the shoulder. FRANK opens up the paper and reads. It's the same discharge letter from his basement.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

FRANK tries to shake off the unpleasant memory.

Behind him, ZINNIA makes her way through BLANCA and MR. KIM, gliding her glove along the car surface.

ZINNIA

Excuse me, excuse me.

INT. CONFERENCE ROOM - DAY [FLASHBACK]

A MONTAGE of FRANK shaking multiple hands, offering up his resume, then door after door shuts in his face. FRANK walks along a sidewalk on a hot day, head down.

INT. FRANK'S BATHROOM - NIGHT [FLASHBACK]

FRANK stands in front of a mirror, angry at himself.

FRANK

You're not worth it, Frank! What  
are you doing? Where are you going?  
You're not worth it!

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

FRANK looks down with a somber look. The tiredness has really gotten to him. Then he looks at his hand, and plays with the idea of lifting it.

ZINNIA (O.S.)

Hey. Hey! I see you're taking a  
stroll down memory lane...

FRANK turns to face a smiling ZINNIA.

ZINNIA (CONT'D)

... but lets not go there right  
now. Just close your eyes and  
embrace the now, this moment.

(MORE)

ZINNIA (CONT'D)  
 Feel the vibrations of the hot air  
 and breathe it in.

FRANK struggles with getting into the state of mind, but finally surrenders to it.

ZINNIA (CONT'D)  
 You are the air, you are the Sun.

We stay on FRANK's face, who is really starting to get into it.

EXT. TOP OF MOUNTAIN - DAY

The strong sun illuminates an entire city, looking much like Detroit. Suddenly a human silhouette casts a shadow on the cityscape.

It's FRANK, dressed in golden armor and cape, heroically standing in front of a Mt. Olympus-like temple structure, looking confident.

ZINNIA approaches on his right, dressed like a Greek goddess and joins his side. They look at each other with proud smiles and look over the city.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

FRANK's face has a wide smile on it, eyes closed. ZINNIA just looks at him and then at MR. KIM. She playfully raises her eyebrow at him.

LIZA zooms in on FRANK with her camera.

LIZA KOSHY (O.S.)  
 Oh yeah, he's on it now. Not a  
 single ounce of substance.

Turns the camera to self, makes a silly face.

LIZA KOSHY (CONT'D)  
 But good ol' sleep deprivation.

MR. KIM looks a bit glum. FRANK wakes up from his day dream and sees that.

FRANK  
 (jokingly) What are you so sad  
 about, you hot shot? You probably  
 have a pond with golden Koi at  
 home.



MR. KIM doesn't find it funny and shakes his head.

MR. KIM  
I wasn't honest with you, Frank.

FRANK  
(out of it) What?

MR. KIM  
I lied to you.

FRANK  
Big surprise! (genuinely curious)  
About what?

MR. KIM  
I don't have a big cryptocurrency  
deal overseas, or millions of  
dollars. I barely have \$100k left  
in my bank account...

FRANK  
That must be horrible.

MR. KIM  
If it makes you feel better ...  
ever since the partnership break  
last year I've been going downhill  
as a businessman, a person,  
everything. (smirks) I told  
everyone I pre-ordered this Tesla  
model to keep covering a crumbling  
lie. So I thought maybe if I get to  
win this car I can reinstate a bit  
of my status. (sighs) So stupid.

INT. ELON MUSK QUARTERS - DAY

ELON MUSK has honed into the audio of the conversation  
between MR. KIM and FRANK and listens thoughtfully.

EXT. COUNTRY FAIR-CONTEST GROUNDS-CAR - DAY

FRANK  
That does make me feel better.  
(beat) But I think you can still  
turn it around. If you don't win  
it, with the remaining money you  
have, you can buy this car from the  
winner, then rent it out to high  
rollers, visiting town or  
something...

MR. KIM eyes widen.

MR. KIM  
How did a genius like you get laid  
off?

FRANK shrugs.

FRANK  
I have 100 more of those ideas  
lying around but who cares, right?

MR. KIM gives him a promising look.

CLOCK: 3:10 p.m.

NEWS CAM POV:

MICHAEL SANDERS  
I believe we have broken the  
hottest temperature record here in  
[Atlanta]! It is currently 107° -  
two degrees hotter than the 105°,  
recorded almost fifty years ago!

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

JANE is getting really annoyed with the heat and tiredness.  
Something else also bugs her.

JANE  
(to Matt) Col. Maverick, can I ask  
you something?

MATT nods.

JANE (CONT'D)  
I don't know if you know this but I  
am the chief editor of "New  
Society" magazine and for this  
month's issue, we'd like to explore  
the life of the modern woman,  
surviving in a man's world. If, of  
course, that's something that  
doesn't piss you off.

EXT. CONTEST GROUNDS-JANE'S RESTING STATION - DAY

MELISSA holds her breath, while observing with a hidden  
smile.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

MATT

Hope you're not counting on  
"pissing me off". Not much I can  
offer on the female part.

JANE

No, but your wife could. Especially  
her being so culturally diverse,  
having faced the stigma of her own  
religion AND being the wife of an  
army man, which the majority of are  
essentially... (pause) more  
traditional.

MATT sees where this is going.

MATT

My wife has a brain of her own. You  
can ask her yourself. But be warned  
- she is even more honest than I  
am.

Not quite the answer JANE expected.

Meanwhile, LIONEL is fidgeting with something in his pocket,  
looking around and up at ELON's area.

INT. ELON MUSK QUARTERS - DAY

ELON looks back at LIONEL, as he looks away.

ELON

(to assisstant) Keep a closer look  
on that guy, please.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

ZINNIA looks at LIONEL a bit funny.

ZINNIA

You're hiding something.

LIONEL acts surprised.

LIONEL

Do you want to check my pockets? I  
mean, aren't we all hiding  
something? Sigmund Freud suggest we  
all live in a dream and your own  
reality--

For the first time, ZINNIA becomes serious.

ZINNIA  
No, you're lying... to yourself.

That throws a wrench in LIONEL's logical mind.

ANDY (O.S.)  
That's 15 minutes, everyone!

CLOCK: 3:25 p.m.

EXT. CONTEST GROUNDS-MATT'S RESTING STATION - DAY

MEDINA is feeding her baby daughter under a cover, when JANE approaches.

JANE  
Excuse me, I'd like to...

MEDINA signals her to wait, without even looking at her. She continues to gently take care of her baby, while JANE waits a bit impatient.

MEDINA finishes.

MEDINA  
How can I help you?

JANE  
I'm the chief editor of "New Society", a booming magazine, focusing on the social issues and trends of today's world...

MEDINA  
I haven't heard of it, but go on.

A bit perplexed, JANE continues.

JANE  
... I was wondering if I could get a few words from you about a topic we're reviewing this month - the modern woman in a man's world.

MEDINA  
Okay. (she smirks) Why me?

JANE takes out a notepad and starts to read.

JANE

Well, your husband and I spoke - you are here, in America, instead of your home country. You've adopted Christianity, which is condemnable to death where you come from. You've overcome social prejudice and you had a very responsible government job, not given to every woman, and even, which I think is pretty awesome, proposed to your husband!

MEDINA

You've certainly done your homework, but would you mind elaborating the part about "surviving in a man's world".

JANE

Well it essentially means being given the chance to perform--

MEDINA

Yes, Im aware. However, I'm sorry, but I don't agree with it being a victorious feat.

JANE raises an eyebrow.

MEDINA (CONT'D)

If women worked as much, or as intensely as men, it's been proven that our mental and physical health drops, as well as our ability to perform well in the more essential areas of our lives like child-rearing and our marriages.

JANE is baffled.

JANE

... Ok, but I am talking about women who defy those odds and do both successfully.

MEDINA

On the same competitive level? If you want a recipe for a broken family and personal life, then you've got it.

JANE is a bit surprised by the statement.

JANE

Ok... Then let's rewind before the marriage and kids, let's talk about when you were not tied down to anything.

MEDINA holds in her laughter.

JANE (CONT'D)

... You worked as an interpreter in Afghanistan for the US Army. That involved working with men 24/7. Wouldn't you call that a rather prestigious and competitive job, equal to that of a man in your country?

MEDINA becomes serious.

MEDINA

I did not take that job out of pretense or desire for a trophy. Without proper communication in a war zone, good people die every day. I've watched friends who wanted to be wives and mothers, or doctors and teachers, die before my eyes. I took the job to try to protect those still alive, not to feel like I'm better than a man. And as a woman, it wrecked me. What can I say, even a "modern woman's" emotions run higher. Next question?

MEDINA's eyes have welled up. JANE doesn't have anything to say. She awkwardly gets up and walks away.

MATT walks into the resting station, looking back at JANE as she walks off, who's now a bit upset. He just looks at his wife and smiles.

EXT. CONTEST GROUNDS-JANE'S RESTING STATION - DAY

MELISSA

How'd it--

JANE storms in, throwing her notepad on her chair.

MELISSA draws another tally under "I KNEW IT!".

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

Hour 29 is ticking. The heat continues. Storm clouds have begun to form in the distance.

FRANK, whose shirt is now off and wrapped around his head like a turban, is repeating a meditational mantra, eyes closed.

MR. KIM keeps playing Candy Crush, and RANDY and JESUS quietly converse.

JANE is antsy in her spot.

MATT

How was the interview?

JANE glares at him for a second, then composes herself.

JANE

I got what I needed. (pause) And you're right. She is honest.

Suddenly, there's a buzzing hum. The contestants look down to their hands - the car is vibrating, the lights flash on and off. The vibrations create strange sound waves in the air.

SHANNON and a few GUARDS hastily run up.

SHANNON

What's going on here?

As the car vibrates, LIONEL's eyes are the size of pancakes - he has discovered what he needs.

BLANCA is petrified by what goes on. She squeals and jumps back from the car.

LIONEL

See! I told you it's mind control!  
They're making us drop out! You  
feel it?

FRANK's meditation is meshed with the vibration. He feels it and a petrified look appears on his face.

LIONEL (CONT'D)

Frank, it's playing with your mind,  
don't listen to it!

But it's too late - with a gasp FRANK separates his hands off the surface, holding up his arms, as if the vibration has transferred to them.

SHANNON signals the REFEREE.

REFEREE  
Disqualified!

SHANNON  
Get him out.

LIONEL erupts.

LIONEL  
You have to be kidding me! I didn't  
do this, you did!

INT. ELON MUSK QUARTERS - DAY

ELON looks at LIONEL, whose one hand is in his pocket, subtly moving.

EXT. COUNTRY FAIR-CONTEST GROUNDS-CAR - DAY

LIZA motions to ASHER to film. He hurries with the camera.

REFEREE  
We have reason to make this  
decision, sir.

LIONEL  
(deflated, sighs) I just need to  
pick something up.

He turns towards MATT, a bit embarrassed. He looks up at him and in a mousey way, crouches before him to look under the car.

He finds his pen and reaches to grab it. As he does so, he sees something on the bed of the car and remains kneeling to study it.

It's a device with moving pieces.

INT. ELON MUSK QUARTERS - DAY

ELON MUSK's attention is drawn. He becomes alert and walks up to a monitor , where in a fish-eye lens we see LIONEL's face, snooping around. Then his head disappears.

ELON exits the quarters.



EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

LIONEL is being restrained by two guards.

LIONEL

I demand you explain this at once!

SHANNON

Oh, that's a great idea, how about YOU start explaining?

LIONEL

I don't know what you're talking about!

The car turns off. ELON lowers his hand, holding a remote device.

He walks up to LIONEL. LIONEL looks at him like a scared mouse/fan-girl.

ELON

Please, empty your pockets.

LIONEL gets soft.

LIONEL

Mr. Musk, why would I have anything incriminating in my pockets?

ELON

I don't know, why would you? Why would you be worried, if you had nothing to hide?

LIONEL, reluctant, takes the device out of his pocket and hands it to ELON. ELON examines it.

ELON (CONT'D)

It's an electric resonance box. You were tampering with the car.

LIONEL

No, I wasn't. As a matter of fact, I found it on the bleachers - I was going to turn it in to you--

ELON signals him to stop talking.

ELON

One thing I'd like to know is how did you figure it out? How did you tap into the car's electric grid?

LIONEL looks flattered for a second, then wipes the expression off his face.

LIONEL

I meant it for good. That's what I do, Mr. Musk, I research the unlikely, and try to prove it. I had reasons to believe it was a brain-control--

ELON puts his hand on LIONEL's shoulder. He motions to his lawyers, who promptly arrive and hand an NDA to LIONEL. He signs. ELON whispers something to him, which we don't hear.

ELON

Not everything out there has to have a double meaning or malicious intent. There are still those of us that believe in a bright future.

ELON pats him on the shoulder and walks off. LIONEL is in thought.

SHANNON

Now, Mr. Lebron, if you would be so kind as to leave the premises of the vehicle...

LIONEL leaves.

FRANK is still in his zone, feeling the vibrations. SHANNON approaches him.

SHANNON (CONT'D)

Sir. (taps him) Sir! The vehicle is off, you're safe. We really apologize for the incident. You are not disqualified and you can return to the vehicle.

FRANK just looks at her, half there, then looks at ZINNIA.

FRANK

You know, that's very nice of you all, but I think this is my cue.

He raises his hand as a goodbye to his fellow contestants and stumbles away.

SHANNON goes over to BLANCA and points her back to the car.

EXT. CONTEST GROUNDS-LIONEL'S RESTING STATION - SUNRISE

MICHAEL SANDERS yawns and stretches his face, preparing for the cameras. Someone hands him a microphone and he walks up to LIONEL.

MICHAEL SANDERS

Mr. Lebron! How do you feel as the third contestant to go?

LIONEL wipes his face tiredly.

LIONEL

I'm a little perplexed, but I can say that for the first time I'm burying my tomahawk.

MICHAEL SANDERS

So what's your plan from now on?

LIONEL

I might just stay and... observe.

MICHAEL SANDERS just raises his eyebrows.

MICHAEL SANDERS

(to camera) I guess him and I are on the same page.

EXT. CONTEST GROUNDS-AUDIENCE BLEACHERS - LATE AFTERNOON

KYLE and his little BROTHER have come back to cheer the contestants on.

FRANK tries to stay awake but can't help falling asleep. ZINNIA looks at him endearingly.

TRANSITION: Sun sets. Day turns to night.

CLOCK: 8:15 p.m.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

We hear distant thunder. ZINNIA closes her eyes and enjoys the sound.

INT. RUN-DOWN MOTEL ROOM - NIGHT [FLASHBACK]

ZINNIA - now 17, skinny, numbed, sits on a bed.

TWO BIG MEN walk in. MAN #1 sternly extends his hand towards her. She puts a stack of bills in it.

MAN #1 signals MAN #2 to keep an eye on ZINNIA. MAN #1 exits.

MAN #2 fidgets for a bit, then pulls out a syringe. He creates a make-shift tourniquet and aims the needle at his arm, when ZINNIA's hand stops him. She crouches beside him.

ZINNIA

You don't have to do this. I can help you.

MAN #2

(Jane's voice) What do you mean?

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

ZINNIA opens her eyes and looks towards JANE and MATT worried.

MATT

I mean that you can't pretend to know everything there is to know about the world--

JANE

I don't pretend to know everything, but I at least look for the evidence and don't just trust some blind conviction!

MATT

You are so proud as to call some people's entire life mission a blind conviction? When they've done nothing but help others--

JANE

To gratify themselves! You guys just can't accept having flaws and being proud of them--

MATT

We're not proud of our flaws, we accept them but don't glorify them. Why would you feed something that does you no good?

JANE

You're not feeding it. You're just not pretending you're holier than thou and so afraid to make a wrong choice!

MATT

How is working hard to not make the same mistake you did before a wrong?

JANE

It's your puritan attitude that bothers me --

A LOUD HELICOPTER crosses above them. MATT's face cringes, his body retracts, his hand slides around the car.

EXT. AFGHANISTAN-DESERT - DAY (FLASHBACK)

MATT's HAND rests on a wall, as he looks around the corner.

MATT

Clear!

The SOLDIERS move swiftly towards a GROUNDED HELICOPTER, blades spinning, ready to take off.

MATT motions his soldiers towards it.

As they make their way, he notices something on the ground ahead of them.

At a nearby concrete structure, a TALIBAN watches the soldiers with intensity, as his hands hold two wires, ready to touch.

MATT yells out, then runs up in front of THREE SOLDIERS and extends his arms in front to them.

WIRES TOUCH. EXPLOSION.

MATT and the THREE MEN behind him fly backwards, as dust and soil are lifted tens of feet in the air.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

\*BOBBY, MY FORMER MILITARY SERGEANT FRIEND SUGGESTED THAT HE SHOULDN'T TALK AS MUCH, BUT DEFINITELY EXPLODE AND ACTUALLY GET PHYSICAL - TAKE HER DOWN OR GRAB HER ARM OR PUSH HER (SHE SUGGESTS A CHOKE HOLD), PUT HER TO THE GROUND - AS IF BEING ATTACKED BY AN ENEMY, HE IS A TRAINED SOLDIER AFTER ALL, AND ESPECIALLY AFTER HE COMES OUT OF SUCH AN INTENSE FLASHBACK, AND THEN REALIZE WHAT HE'S DONE AND PULL BACK.

THIS IS AN EXAMPLE OF HOW A PTSD ATTACK WOULD HAPPEN REALISTICALLY ACCORDING TO MY MILITARY VET FRIEND. \*

MATT snaps his eyes wide open and breathes heavily. His face sweaty.

JANE is bearing down on MATT, finger pointed in his face, aggressively getting closer and closer. MATT is breathing heavy and his eyes move to her. With a lightning fast move, he grabs her waving hand and within a second she is in a choke hold, on the ground.

Everyone around gasps. MEDINA's jaw drops. JANE is in shock and scared, as she's held by this former killing machine. The GUARDS are ready to rush to him, when SHANNON stops them. This is dangerous ground to tread.

MATT breathes intensely, half in soldier mode and half making sense of the situation, painful confusion on his face. JANE quietly whimpers.

MEDINA  
(Afghan) Come back to me.

MEDINA stands off to the side, emotional and laser focused on her husband. Suddenly he's back to reality. He looks around to see what he's done, and lets go of JANE in disbelief, crawling backwards. He buries his face in his palms. MEDINA cautiously moves in front of him, calmly speaking.

THIS IS HOW WE HAVE IT:

MATT snaps his eyes wide open and breathes heavily. His face sweaty.

JANE is rambling on. MATT keeps breathing and his eyes move to her. His wild look shuts her up.

MEDINA is a few feet away, apprehensive.

MATT

Listen! Enough is enough! I came here to do what I'm doing. This is just a game, it's a contest. And you can't quit bothering everyone around here, especially me.

JANE is shocked. As MATT talks he switches hands to follow the rules - one is waving at her, the other stays on the car.

MEDINA runs up to SHANNON, pointing to the scene, worried.

JANE

Bothering people, what do you--

MATT

There you go again, deflecting. What do you mean what do I mean? You're all up in everyone's business. You're trying to make me lose this contest and I take this as a personal attack. I've been able to deal with your pride, ignorance and arrogance up to this point, but I've had enough!

JANE

How do you think you "dealt" with me, smart guy? The buzzer saved you every single time I put you in a corner! You've got nowhere to go now!

MATT

You just don't know when to stop do you. You have no idea...

Everyone holds their breath.

EXT. COUNTY FAIR-CONTEST GROUNDS-STAGE - NIGHT

ANDY is ready to make an announcement, but SHANNON signals him to wait.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

MEDINA's jaw drops.

MATT is holding both of his hands up in front of his face. He slowly realizes what he has done.

MATT begins to hyperventilate and back up from the car, eventually sitting down, MEDINA coming to comfort him.

ANDY (O.S.)  
(very faintly) Col. Maverick is  
out.

JANE look at MATT, then looks away a bit ashamed.

Everyone looks at JANE, angry. BLANCA has gotten emotional. LIZA has been very moved by the event.

ANDY (O.S.) (CONT'D)  
Ladies and gentlemen, for safety  
reasons, the contestants can take  
an emergency break. Please, go  
directly to your resting stations  
and stay there. May we ask anyone  
in the audience to keep your  
distance from the scene, please.

MATT is still hyperventilating and shaking. Medics have arrived and are carefully attending to him.

The contestants walk away from the car. ZINNIA follows JANE.

EXT. CONTEST GROUNDS-LIZA'S RESTING STATION - NIGHT

LIZA is typing away on her laptop.

ON THE SCREEN: GOFUNDME.COM

EXT. CONTEST GROUNDS-JANE'S RESTING STATION - NIGHT

JANE is clearly upset.

ZINNIA  
Jane. Can I talk to you, sweetie?

JANE  
I'm fine.

ZINNIA  
What is going on? For two days now  
I've been trying to understand  
what's making you so angry... What  
have men done to you, honey?

These words hit JANE. She lets her guard down.



JANE

I was raised Catholic, my father was an Army vet. He went on numerous deployments, and every time everything was fine. His tests didn't show any issues.

INT. HOUSE - FOYER - NIGHT [FLASHBACK]

Young JANE walks into the house to look across the hallway towards the dining room, where, JANE'S FATHER has aggressively pinned her mother down to the table.

JANE (V.O.)

One day I came back from school to see... my mother, lying with her back to the table and my father's hands around her neck.

INT. JANE'S BEDROOM - NIGHT [FLASHBACK]

Young JANE stuffs her possessions into a suitcase, very upset and leaves the house, glancing down the hallway one last time.

JANE (V.O.)

His anger followed me too. And it didn't stop for a long time. Until I left.

EXT. CONTEST GROUNDS - JANE'S RESTING STATION - NIGHT

ZINNIA is on the verge of crying. She gives JANE an emotional hug.

ZINNIA

I'm sorry this happened to you.

JANE

It was obviously for nothing, look what I've done...

ZINNIA

It wasn't for nothing - we learn every day and I say you've become a very strong woman... But it's time to let go of some things.

JANE lightly nods.

SHANNON gently approaches ZINNIA.

SHANNON

I'm sorry, ma'am, would you mind going to your personal tent?

ZINNIA walks away. JANE remains in her tent, while audience members look and point at her.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

Dead silence around the car. JANE is hypersensitive to any sounds or look from RANDY, JESUS, MR. KIM, people from the crew and audience.

The tension slowly builds up in her, she begins to breathe quicker, the sound around her deafens.

INTERCUT: MATT on the ground, hyperventilating.

INTERCUT: FATHER strangling MOTHER.

JANE

That's it. I can't.

She takes her hands off the car. All looks are on her. KARZ cameras are on her.

SHANNON approaches.

SHANNON

Are you certain?

JANE nods. SHANNON looks at ANDY.

ANDY

Contestant No. 6 out!

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - MORNING

LIZA'S CAMERA POV: MATT and MEDINA make their way to the bleachers. LIZA pans the camera to a smiling ZINNIA. LIZA is startled.

LIZA KOSHY

Jesus. I'm sorry. You get me every time.

ZINNIA

Your aura is more green today. That's a great sign.

LIZA KOSHY

So tell me something more about  
your... powers - what drives you to  
keep helping all these people?

ZINNIA smiles.

INT. MOTEL ROOM - NIGHT [FLASHBACK]

MAN #2 lies on the bed, feverish, at the end of his strength.  
ZINNIA puts a towel on his forehead.

He lifts his hand to signal her to come close. She leans in  
and he whispers something in her ear.

ZINNIA gets up and brings a cigarette, puts it in his mouth  
and lights it.

True bliss for the man. Meanwhile, ZINNIA keeps taking care  
of him, when...

... the MAN takes something out of his pocket - it's a pair  
of KEYS to the VAN.

ZINNIA doesn't understand. The MAN puts the keys in her hand.

MAN #2

Go. Drive far away and never look  
back. (coughs) Go.

ZINNIA looks at him with immense gratitude, takes the keys  
and walks out of the hotel room.

INT. VAN - SUNRISE

ZINNIA in profile sits inside the van, taking in the first  
rays of the sun. Then she turns on the ignition.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - MORNING

ZINNIA in profile, smiles.

ZINNIA

Because it was done for me.

She breathes in, as if her first breath of fresh air and  
smiles.

ZINNIA (CONT'D)

You know what, I am done here.

LIZA KOSHY

What? Girl, you've made it so far--

ZINNIA

(smiles) Oh no, no, sweetie, it had nothing to do with the car this entire time.

She looks around to see JANE sitting on the bleachers, and FRANK all rested, smiling at her.

ZINNIA (CONT'D)

You take care of yourself, dear.

ZINNIA takes her hands off the car.

EXT. COUNTY FAIR-CONTEST GROUNDS-STAGE - MORNING

ANDY

That is our Contestant No. 7 out!  
Sorry to see you go!

EXT. COUNTY FAIR-CONTEST GROUNDS-BLEACHERS - DAY

MATT and MEDINA are talking, when JANE timidly approaches. She sits next to MATT, he doesn't see her at first.

Then he turns her way.

JANE

Hey. I wanted to apologize for what I said and how I acted. I had issues of my own and the only way I dealt with them was by putting up walls. I've been a complete idiot and I owe you a big apology. You too, ma'am.

She looks at MEDINA.

MATT

It's very honorable of you to admit to that. I accept your apology. And I am truly sorry--

JANE

No. You have nothing to apologize for. I provoked YOU. I was so foolish to not see what was going on... And I know you were in this for the veterans, and I screwed it up for you royally...

(MORE)

JANE (CONT'D)

You stand firm for what you believe in and that's inspiring. More people should be like you.

MATT

I don't think I was meant to make that happen through such publicity anyway.

JANE

Well...If you'd allow one more ounce of it, I'd love to write an article about your efforts.

MATT smiles.

MATT

You can do that.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

CLOCK: 1:15 p.m.

ANDY (O.S.)

15 minute break!

CREWMEMBER #1 and CREWMEMBER #2 stand on the side, when...

...they see SHANNON walk around, surveying the premises. CREWMEMBER #1 approaches her. CREWMEMBER #2 rolls his eyes.

CREWMEMBER #1

Anything you need help with, Ms. Specter?

SHANNON

No, but thank you for asking.

CREWMEMBER #1

No problem. See, I was wondering, especially since we don't work for the same company...

SHANNON stops. She knows where this is going.

CREWMEMBER #1 (CONT'D)

I was wondering if I could maybe... take you out sometimes soon?

CREWMEMBER #2 facepalms.

SHANNON smiles.

SHANNON

I don't think I'm your type, honey.

CREWMEMBER #1 looks at her up and down.

CREWMEMBER #1

I mean, I don't see why--

SHANNON gets close to his ear.

SHANNON

Let's just say they used to call me  
Shane.

SHANNON winks at him. CREWMEMBER #1 is baffled.

EXT. CONTEST GROUNDS - DAY

CREWMEMBER #2 laughs uncontrollably.

CREWMEMBER #1 comes back, tucked tail.

CREWMEMBER #1

Did you know about this the whole  
time?

CREWMEMBER #2

I just wanted to see how desperate  
you were.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - DAY

ANDY (O.S.)

And that's a break, everyone!

LIZA looks down at her phone and her jaw drops. She turns to  
CREWMEMBER #1, who stands nearby.

LIZA KOSHY

Dude! Please, get ANDY or Shannon  
in here!

CREWMEMBER #1

I'll get Rick.

EXT. COUNTY FAIR-CONTEST GROUNDS-STAGE - MORNING

ANDY picks up a microphone, the static pierces the air.

ANDY

Ladies and gentlemen, we have a very special announcement to make--

LIZA is reaching for the microphone like a kid.

ANDY (CONT'D)

... so here is Ms. Liza Koshy!

LIZA grabs the microphone, excited.

LIZA KOSHY

Hi, everyone! I can barely focus my eyes on any of you, 'cause I haven't slept in 40 hours, but I can sure see this guy!

She points in MATT's direction.

LIZA KOSHY (CONT'D)

And... I know Col. Maverick wouldn't want to talk about this stuff, but that's why you've got my big mouth up here... This man--

The cameras are on MATT and MEDINA, who is so proud to sit next to her husband.

LIZA KOSHY (CONT'D)

... saved three soldiers last year in Afghanistan, and as a consequence got this sick looking robo-leg. But for real, will the real Col. Maverick please stand up.

MEDINA and the crowd are urging MATT to stand up. He does.

LIZA KOSHY (CONT'D)

Colonel, you deserve this. Thank you for your service.

She claps. A major round of applause follows.

LIZA KOSHY (CONT'D)

Colonel, I know the only reason you're here is because you've been working hard to fund a new hospital for PTSD treatment, so us millennials decided to use our brains a little.

She looks up at the big billboard screen, where an INDIEGOGO page is up: "Support Col. MATT's Veterans with PTSD Fund".

The campaign has exceeded \$50,000. MATT can't believe it. MEDINA is beyond herself. They hug and kiss in happiness.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

Thunder. The wind begins to blow aggressively, knocking objects over.

The audience members are alarmed by it, as well as the contestants.

EXT. CONTEST GROUNDS-SHANNON'S STATION - NIGHT

As SHANNON watches a TV weather channel, she speaks in her earpiece.

SHANNON

This looks a doozie of a storm  
coming up. Worse than we expected.  
How would you like to troubleshoot?

INT. ELON MUSK QUARTERS - NIGHT

ELON MUSK looks out the window and sees the massive clouds, rolling in. Rain begins to cover the glass window.

ELON MUSK

Let's keep it going. I know our car  
can handle it, let's see if they  
can.

EXT. COUNTRY FAIR-CONTEST GROUNDS-CAR - NIGHT

The wind has really picked up to dangerous speeds.

The contestants are trying to shield themselves from it and most of the audience is chaotically leaving.

SHANNON, wearing a raincoat, runs up to the car with a guard, holding an umbrella over her head.

All contestants make their way around to the spot where SHANNON is.

SHANNON

Here's the situation - this has  
turned into a third degree tropical  
storm, the wind is at 40 miles per  
hour.

(MORE)



SHANNON (CONT'D)

Seeing as this can be dangerous for you all, we want to offer you an option - if you decide to leave now, we will compensate each of you with \$5000. However, you're either all in or all out. If you decide to stay, you can. But if you lose grip due to the weather conditions, you're out.

All five look at each other.

RANDY

I'm staying in.

JESUS

Staying.

LIZA KOSHY

Staying.

MR. KIM

Staying.

BLANCA hesitates for a moment.

INT. BLANCA'S HOUSE-LIVING ROOM - NIGHT [FLASHBACK]

BLANCA picks up a piece of paper: "Mason & Marks Immigration Law Firm", then her eyes travel down to: "TOTAL AMOUNT DUE: \$4893.70"

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

Everyone looks at BLANCA. She wants to pay her father's fees, but also doesn't want to ruin the other's chances to win.

BLANCA

Staying.

SHANNON nods. She walks away and makes a signal to ELON MUSK. LIZA looks around a bit worried.

LIZA KOSHY

Oh boy, we better all have a real good reason to win this baby now.

RANDY stands in the rain, looking thoughtful. The sound of rain intensifies.

EXT. ATLANTA-BUILDING CURBSIDE - NIGHT [FLASHBACK]

Heavy rain fall.

RANDY, all soaked, dressed in a suit and carrying a suitcase runs up to the building entrance.

He RINGS a bell. No answer.

He RINGS again. Time passage of RANDY waiting.

RANDY takes out his phone and dials a number.

DONALD (O.S.)

Randers! Oh man, you just missed us!

RANDY

What... What do you mean!? You said 8 p.m., Suite 102, 31st & 2nd! It's 7:50, Donald, I'm out here!

DONALD (O.S.)

Yeah, well, Randy, you see... The executive roster was becoming too cluttered, and I had to make an executive decision, and plain and simple - Craig was here, you were not. Plus Craig has really cutting edge ideas that will make the product soar--

RANDY

Donald, Donald, this whole product was MY development, what are you doing, man! Stop for a second, I beg of you, you're robbing me of everything I have! This is MY life's work, my idea! I am here!

DONALD (O.S.)

Not on the paper you signed, you're not.

RANDY

You fabricated the damn document!

DONALD

Randy, Randy... Sometimes we all serve as a springboard for someone else. I think you should take great pride in that. Don't make yourself into a victim just because some of us do the job better.

(MORE)

DONALD (CONT'D)

If the lamb became the lion, where  
would we be? Now if you'll excuse  
me, I have a flight to catch.

Phone hangs up.

RANDY is completely shattered. He walks up to the edge of the  
curb and sits down.

He opens his suitcase front pocket and pulls out a photograph  
- LINDA, CORA and him.

He smiles painfully and kisses the photo.

Then he gets up and starts dragging his suitcase deflated  
along the street.

EXT. ATLANTA-STREET- NIGHT - A BIT LATER

It's still raining severely. RANDY is shielding his face from  
it as he walks.

He sees something out of the corner of his eye and looks  
ahead - a fire. He walks towards it.

EXT. ATLANTA-HOMELESS CAMP - NIGHT

RANDY approaches a HOMELESS MAN, sitting under a tarp,  
keeping the fire going out of a barrel.

The HOMELESS MAN gestures for him to join him. RANDY sits  
down next to him under the tarp.

HOMELESS MAN

What happened - got kicked out of a  
business meeting?

He reads RANDY's face and realizes the ill timing. RANDY  
nods.

HOMELESS MAN (CONT'D)

Have you got nowhere to go?

RANDY

Not anymore.

HOMELESS MAN

Got no family or nothin'?

RANDY

They're better off without me.

The HOMELESS MAN takes out a flask and hands it to RANDY.  
RANDY refuses.

HOMELESS MAN  
Well I hope they prove you wrong.

The HOMELESS MAN takes a swig out of the flask.

The tarp above them waves loudly into the wind. The sound deafens everything else.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

A loud TEAR.

The canopy above the car detaches off of one of the poles holding it and flies in the air, whipping around the car.

LIGHTNING strikes a nearby TREE and breaks off a few branches.

BLANCA and LIZA are ducking down and screaming, scared.

RANDY moves about the car and catches the loose fabric piece. He pulls it towards the others.

RANDY  
Come on under here!

They all make their way under the canopy and help hold it up.  
MR. KIM, too.

EXT. CONTEST GROUNDS-UNDER CANOPY - NIGHT

They all tremble underneath the cover, looking at each other - from homeless, to convict, to Blanca, LIZA and to businessman.

More lightning and thunder.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

ANDY (O.S.)  
That's five minutes, dear contestants. Our technicians won't have enough time to fix the issue in five, so we will have to wait until the next 15-minute break. Raincoats will be given to you at the end of this break.

LIZA drags herself to her station, half asleep, and sits at her laptop.

ASHER sits there, worried about her. She fist bumps him.

LIZA KOSHY  
Staying strong, man.

ASHER  
Liza, you won't believe this! Your channel's subscribers grew from 500K to 2M in 2 days!

LIZA wakes up a bit.

LIZA KOSHY  
Say what!

She goes and checks for herself and bursts out in happiness. Impulsively, she grabs ASHER and kisses him on the cheek.

He's on cloud 9.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

LIZA looks miserable. She is extremely cold and not feeling well. She begins to sway around and closes her eyes. She begins to talk to herself.

LIZA KOSHY  
Two million. Heck yes. Man, I better get me an agent now... Gotta upgrade the cameras, get a studio--

Suddenly she almost loses conscience and balance. JESUS runs up and catches her by the arm, but it's too late.

Her hand is off the surface, as she opens her eyes. A whistle announces her disqualification.

LIZA KOSHY (CONT'D)  
Wait, what happened?

JESUS  
You fell asleep and let go of the car.

LIZA bursts into laughter.

LIZA KOSHY  
I literally put myself to sleep with my own talking?

She keeps laughing.

LIZA KOSHY (CONT'D)  
 Figures. Man... it's been so real  
 ya'll.

She gets emotional and goes around the car to hug everyone.

LIZA KOSHY (CONT'D)  
 Love you guys and I'm rooting for  
 each and every one of you! Follow  
 me on YouTube, you're all going up  
 on my channel!

She walks away, barely staying awake.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR-UNDER CANOPY - NIGHT

The four contestants now wear rain jackets.

On the outside they can hear the thrashing thunder and lightning.

BLANCA keeps looking at JESUS from time to time.

JESUS takes out his notepad, but with it comes out the photo and falls out of the pocket. He reacts.

The photo is picked up by the wind. BLANCA manages to catch it with her foot. She picks it up.

She looks at the tattered, wet image of the father and the son, seeing something familiar.

JESUS stretches his hand out.

JESUS  
 I'm sorry, can I have it back.

BLANCA, pondering, hands it back to him.

JESUS (CONT'D)  
 Thank you for saving it.

MR. KIM  
 (to Randy) So this is how you guys  
 feel...

MR. KIM looks around the canopy, listening to the storm outside. RANDY shrugs.

RANDY

I've always liked the rain. It makes everything more pure and fresh, it's a restart. (pause) I used to spend a lot of time in and around water.

EXT. ATLANTA-STREET - NIGHT [FLASHBACK]

RANDY, still dressed in a suit, stands in the rain, closes his eyes in peace and lets the rain fall.

MR. KIM (O.S.)

Were you a swimmer?

RANDY looks right at us.

RANDY

Water engineer.

\* DID YOU STILL WANT THAT IN? \*

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR-UNDER CANOPY - NIGHT

MR. KIM

Past tense? What happened?

Randy takes a beat.

RANDY

I stopped caring for others' water for a little bit to cleanse my own.

MR. KIM thinks about the words. BLANCA listens too.

RANDY (CONT'D)

(to Blanca) You think we may have triggered the wrath of God by staying?

BLANCA looks like she is trying to solve a difficult puzzle.

BLANCA

I know we all stayed for our own good reasons, but I don't want to tamper with this anymore.

She looks at RANDY and JESUS.

BLANCA (CONT'D)

I've never been more tired in my life... And something tells me you guys need this more than I do.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

From underneath the canopy, BLANCA's hand raises, signaling she is OUT.

EXT. CONTEST GROUNDS-SHANNON'S STATION - NIGHT

SHANNON sees this and ushers in the security GUARDS to go get BLANCA.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

The GUARDS run up to BLANCA, pull her and wrap her in a blanket, holding an umbrella over her head.

They escort her to her resting station.

EXT. CONTEST GROUNDS-BLANCA'S RESTING STATION - NIGHT

BLANCA rushes into the tent to see CARLOS, anxious.

She gasps and hugs her father.

BLANCA

Oh papi, I'm so sorry!

He hold her face in his hands.

CARLOS

What for, mija?

BLANCA

I was doing it so we can pay for your lawyers and your papers--

CARLOS

Mija, don't even worry about that! We will find a way! You're safe and that's all that matters to me!

They hug tightly again. CARLOS peeks curiously towards the car.



EXT. COUNTY FAIR-CONTEST GROUNDS-CAR-UNDER CANOPY - NIGHT

CLOCK:

Rain.

The three remaining contestants stand around the car.

MR. KIM looks around, to JESUS and then RANDY.

\* STILL NEED TO SEE HOW TO SPLIT THIS FLASHBACK AND WHERE TO PUT IT EARLIER \*

MAN(V.O.)

You think you'll amount to something?

INT. HOMELESS SHELTER - DAY [FLASHBACK]

A young MR. KIM - 12, reads a newspaper about economical issues.

The MAN - 40s, rough, crude, snatches the newspaper out of the kid's hands and chases him outside.

MAN

And don't come back with less than \$50!

MR. KIM walks off sullen.

He begs on a street. Someone drops some money in his cup.

He goes and buys a newspaper with it and keeps reading about a scientific innovation and business ventures.

As he reads, a put together BUSINESSMAN walks by, takes notice of him and drops some money in his cup.

He takes a peek at what Mr. Kim is reading and smiles at him promisingly.

INT. LIBRARY ROOM - DAY

Teenage Mr. KIM pouring through books, being taught by the BUSINESS MAN.

INT. COMMERCIAL BUILDING-OFFICE - DAY

MR. KIM is now an apprentice to the BUSINESS MAN, who is now old. MR.KIM is prompt and attentive. The BUSINESS MAN approves of that.

INT. COMMERCIAL BUILDING-BALL ROOM - NIGHT

MR. KIM is given a plaque, turning him into the owner of the BUSINESS MAN's company. The now very old BUSINESS MAN hands him the plaque, proud.

INT. OFFICE - DAY

MR. KIM and ELON MUSK shake hands, happy.

CUT TO:

MR. KIM talking to JAPANESE BUSINESS MEN, showing them car plans, winking and shaking hands.

CUT TO:

INT.

OFFICE - DAY

ELON MUSK is very unhappy with MR. KIM. They argue and MR. KIM storms out of the room.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

MR. KIM looks around. JESUS and RANDY are arguing.

JESUS

You think you know much about being behind bars for 30 years?

RANDY

I think I know a lot about being in a prison of the mind!

JESUS

Stay out of my case.

One pushes the other, then they both get into a serious fight, removing their hands from the car.

GUARDS come and forcefully remove RANDY and JESUS from the premises.

The moment hits MR. KIM, the crowd erupts, he raises his hands in victory.

ANDY (O.S.)  
Disqualified!

MR. KIM sees that RANDY and JESUS are still standing at the car, staring at him.

With jaw dropped, he realizes it was all a day dream.

ANDY (O.S.) (CONT'D)  
I'm sorry, Mr. Kim We're sad to see  
you go.

MR. KIM, still in shock, smiles, defeated. He looks up to ELON's booth as well and raises his hand in a friendly wave just to see ELON is not in the booth.

He says his goodbyes and walks to his rest station.

EXT. CONTEST GROUNDS - MR. KIM'S RESTING STATION - DUSK

MR. KIM approaches his station. ELON waits for him.

ELON MUSK  
Chang, it's been a while. Can I  
speak with you?

MR. KIM nods. Both sit.

ELON MUSK (CONT'D)  
First off, I'm sorry for the  
disqualification. Secondly, I've  
observed your perseverance  
throughout this contest and took a  
look at your recent portfolio after-

MR. KIM looks down, embarrassed.

MR. KIM  
Elon, it hasn't stopped haunting me  
to this day. I was a total prick  
and I know it. I think my heart was  
here for a different reason than my  
mind--

ELON MUSK has extended his hand towards MR. KIM.

ELON MUSK  
Tell me more about it at the  
office.

MR. KIM has a quizzical look.

ELON MUSK (CONT'D)

I'd like to reinstate you and give you a second chance. You're a very capable man, Chang and I don't want to allow squabbles prevent us from helping this world.

MR. KIM

On one condition (he points to FRANK) Let me bring this man in as my aide - I will be personally responsible for training him. And this time, you will not regret it.

ELON MUSK nods with a firm smile.

MR. KIM shakes ELON MUSK'S hand.

CLOCK: 5:30 a.m.

EXT. COUNTY FAIR - CONTEST GROUNDS - DUSK

Overview of the area, the almost empty bleachers, the storm subsiding, RANDY and JESUS standing at the car

EXT. COUNTY FAIR - CONTEST GROUNDS - CAR - NIGHT

RANDY

Did you ever think you'd get this far?

JESUS shrugs.

JESUS

I played with the idea, but... no.

RANDY

It's funny how these things turn out sometimes. When everything seems to be against you and you're always prepared for the worst, some things just come out of nowhere and turn the tables.

JESUS

So what made you do this?

RANDY

A desire to prove... to myself, that I still have it in me.

(MORE)

RANDY (CONT'D)  
The grit, the potential, if I ever  
choose to use it again.

JESUS  
Why don't you?

RANDY  
Shame. From myself. From my family.

JESUS  
Do they think so?

RANDY shrugs.

RANDY  
I never asked them. But now I wish  
I could have. (pause) I know why  
you're here, but what exactly got  
you in there? (he insinuates  
"jail")

JESUS takes a deep breath, ready for the answer.

Then, the flaps to BLANCA's tent open and CARLOS comes out.  
JESUS immediately locks eyes with him.

EXT. PROJECT STREET - NIGHT [FLASHBACK]

FROM THAT SAME POV: Young JESUS, still pointing the gun, is  
frozen. His eyes pan to the side, where he stops on CARLOS.

CARLOS stares in dismay.

BOY #2 (O.S.)  
Shoot him!

BOY #2 gets angry and within a split second, he appears  
behind JESUS, wraps his hand around JESUS' hand, holding the  
gun, and squeezes the trigger for him.

The bullet instantly brings the INNOCENT MAN down.

Police sirens wail in the background.

CARLOS is mortified, at a loss of words. JESUS can't react  
either. They look at each other with much unsaid pain.

JESUS is being cuffed by the police officers, when CARLOS  
runs up to him, trying to give him something.

POLICE OFFICERS hold them both back, but CARLOS manages to  
give him THE PHOTOGRAPH, now taped together.

JESUS takes it and looks at his father, crying.

JESUS  
I'm sorry, dad.

The POLICE OFFICERS lower him into the car's backseat.

EXT. COUNTY FAIR - CONTEST GROUNDS - CAR - NIGHT

Still looking at CARLOS.

JESUS  
My hand was used for a murder I  
didn't commit.

He says it as if finally realizing it. Then he goes into his pocket, takes out the photograph and looks at the man, standing next to him in the photo. CARLOS.

EXT. CONTEST GROUNDS - BLANCA'S RESTING STATION - NIGHT

CARLOS becomes emotional. BLANCA comes out of the tent.

CARLOS runs up to the car.

EXT. CONTEST GROUNDS - STAGE - NIGHT

ANDY  
Sir. Sir! No audience allowed on  
the contest premises! Sir!

Two GUARDS are about to make a step forward, when...

...SHANNON stops them and signals them to wait.

EXT. COUNTY FAIR - CONTEST GROUNDS - CAR - NIGHT

CARLOS doesn't hear anyone else. He runs to his son. JESUS is still touching the car, ready to receive his father.

They embrace.

CARLOS  
My boy... My boy...

CARLOS looks around and yells out at everyone.

CARLOS (CONT'D)  
It's my son!

CARLOS caresses JESUS' face.

RANDY watches, touched by what's happening.

EXT. CONTEST GROUNDS - BLANCA'S RESTING STATION - DUSK

BLANCA cups her mouth and starts crying.

EXT. COUNTY FAIR - CONTEST GROUNDS - MEDIA - DUSK

\* PUT IN JANE FROM THE VAN \*

MICHAEL SANDERS

Ladies and gentlemen, I think we are witnessing something truly extraordinary. The emotional reunion of father and son after years of separation. Jesus Gonzales was trialed for the murder of Peter Johnson 30 years ago and has been sentenced for life. Whatever a man's sins, I have to say, this is truly a redeeming moment.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - NIGHT

CARLOS and JESUS still embrace.

CARLOS

(Spanish) I saw you that night. I know it wasn't you who did it, son. I couldn't even get to you, I was afraid, I was an illegal... And I am sorry. I want to fix it all now I want to tell the truth, whatever it costs.

JESUS

(Spanish) Dad, it was not your fault. It was mine.

CARLOS

No, it was mine. I wasn't there for you and I am so sorry.

They hug again.

CARLOS walks away, obedient to the rules.

He gets to BLANCA and they hug.

BLANCA  
 (through tears) You have some  
 explaining to do.

They laugh.

EXT. COUNTY FAIR - CONTEST GROUNDS - GATES - SUNRISE

A group of young men and women talk to the guards and show them a picture of someone. The guards nod.

The gates screech open. The group walk in.

EXT. COUNTY FAIR - CONTEST GROUNDS - SUNRISE

The group arrive and look to the car.

MICHAEL SANDERS (O.S.)  
 Looks like we have some early  
 comers here today.

EXT. CONTEST GROUNDS - STAGE - SUNRISE

He listens into his earpiece. - JANE

MICHAEL SANDERS  
 I believe they are all here in  
 relation to Mr. Gonzales.

EXT. COUNTY FAIR - CONTEST GROUNDS - CAR - SUNRISE

JESUS looks at the group and endearment comes upon his face.

EXT. COUNTY FAIR - CONTEST GROUNDS - SUNRISE

MICHAEL SANDERS approaches the group to interview them.

MICHAEL SANDERS  
 I hear you are here to make a  
 statement about Mr. Gonzales.

A beautiful, energetic GIRL - 25, approaches the microphone.

GIRL  
 Yes, we are all here to support our  
 amazing mentor and savior - Jesus  
 Gonzales. If it wasn't for him I  
 don't know where any of us would be  
 today.

(MORE)



GIRL (CONT'D)

He has gives his life and soul for us and is so humble that he wouldn't even tell us he's a part of something like this. So I am sorry we are so late, Jesus. We love you.

They all clap.

JESUS emotionally appreciates the gesture.

EXT. COUNTY FAIR - CONTEST GROUNDS - CAR - SUNRISE

RANDY watches, invested. He takes a long, evaluating look at JESUS.

RANDY

Sometimes the cleansing isn't meant to lead you to the destination. It IS the destination. I think you've achieved it.

JESUS doesn't understand.

RANDY (CONT'D)

What you're doing for those kids has more honor than any of us here do--

RANDY's eyes are drawn to the side.

EXT. COUNTY FAIR - CONTEST GROUNDS - SUNRISE

LINDA and CORA stand by a resting station, looking at him, both emotional.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - SUNRISE

RANDY can't believe it and can barely contain his emotion as well.

JESUS sees that - he looks at RANDY's family and then at him.

RANDY takes a moment of thought, then puts his hand on JESUS' shoulder.

RANDY

You make sure you don't spoil yourself rotten with Rolex watches now.

JESUS  
What are you doing?

RANDY  
I've got everything I need right  
there.

RANDY looks at his family. JESUS is about to intervene  
when...

... RANDY takes his hand off the car. He makes a bee-line for  
his family.

They hug tightly.

EXT. COUNTY FAIR-CONTEST GROUNDS-CAR - MORNING

JESUS is perplexed. We stay on his face.

A final siren sounds.

ANDY (O.S.)  
Ladies and gentlemen, the winner of  
the legendary Contest of the  
CENTURY - Mr. JESUS GONZALES!

Everyone erupts in cheers.

CARLOS and BLANCA hug.

Confetti burst out from above.

\* ADD DETAIL ABOUT RANDY BEING ON A SELF-CLEANSING JOURNEY,  
HES NOT RANDY. HE ALSO SHOWS HIS NINJA SKILLS AND MOVES  
AROUND LIKE ONE. HE DOESNT BLEND IN WITH THE RANDY\*

\* Have randy do karate moves on the side and kyle notices, he  
tells kyle he has a black belt. \*

\*Elon musk sees the tally of the pre orders of the cars\*

\* JESUS has a budget for the kids programs \*

(CONT'D)

