

# *10*

by

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(Based on an idea by Fernando Medina)

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1 INT. RUNDOWN HOTEL ROOM - NIGHT - PRESENT 1

The MUFFLED SOUND of a HELICOPTER can be heard outside. The light from the helicopter shines periodically through the window, briefly illuminating CHASE FREEPORT, a man in his late 30's, rugged, worn down by years of dangerous work and heavy stress.

He sits dejectedly on the edge of the bed, staring at his trembling hands.

He peaks through the curtains on the window. The bright helicopter light causes him to jump back. He looks over at his raggedy backpack on the bed.

He runs the sink water and looks at himself in the mirror.

CHASE  
Okay. Think think think think  
think...

Splashes water on his face. Runs his wet fingers through his hair.

2 INT. BEDROOM - DAY - 3 WEEKS EARLIER 2

Chase quickly closes a suspicious-looking BRIEFCASE and shoves it into a shabby BACKPACK on the bed.

SUBTITLE: 3 WEEKS EARLIER

SARAH FREEPORT, Chase's sick and frail wife, forces herself out of the bed and goes to her husband, who is buttoning his shirt in a hurry. His mind is elsewhere.

She grabs his wrist to get his attention. This slightly works as she connects with his eyes.

SARAH  
Chase, please...

3 INT. RUNDOWN HOTEL ROOM - NIGHT - PRESENT 3

Still at the sink, Chase turns off the water.

A KNOCK at the door. He turns.

4 INT. BEDROOM - DAY - 3 WEEKS EARLIER 4

Sarah, with a firm grip on his wrist, pleads with him.

SARAH

You don't have to go. Chase, honey,  
you don't have to do this anymore.

CHASE

And if I don't? What'll happen to  
you?

Low transition: BANG BANG BANG on a door.

5

INT. RUNDOWN HOTEL ROOM - NIGHT - PRESENT

5

BANG BANG BANG on the door. Chase moves from the sink.

In the dark bathroom A MAN is bound, gagged and lying on the floor, struggling against the binding. Chase forcefully grabs the man's collar and pulls his bruised and bloodied face violently close to his own. He puts his finger close his own mouth in a "shhhh" gesture.

CHASE

Nothing.

Chase presses his ear lightly the hotel room door. Through the door a man's voice can be heard.

VOICE (O.S.)

*Chase Freeport. I know you're  
there. It's over, friend. I'm  
giving you the chance to come out  
peacefully. Please. You have ten  
seconds. After that...*

CHASE

It's not that easy. You know it  
isn't.

VOICE (O.S.)

*Ten...*

This prompts Chase to go to his backpack. He reaches in and pulls out the briefcase that he had previously placed in it. Along with the case a FOLDED PIECE OF PAPER falls out of the bag. He hasn't noticed this before.

He picks it up.

SARAH (V.O.)

*You're leaving me...*

6 INT. BEDROOM - NIGHT - 3 WEEKS, 1 DAY EARLIER

6

Sarah sits at a desk, writing a note. The light from the lamp brightens half her face.

VOICE (V.O.)

*Nine...*

SARAH (V.O.)

(writing)

*I'm writing this because something  
tells me I'll never see you again.  
It's your job. It's my sickness.*

7 INT. BEDROOM - DAY - 3 WEEKS EARLIER

7

Chase pulls his arm free of her grasp.

VOICE (V.O.)

*Eight...*

CHASE

I wish you wouldn't do that.

SARAH

Do what?

CHASE

Accuse me.

SARAH

What are you talking about?

CHASE

With your eyes. I wish you wouldn't  
look at me like I was betraying  
you.

SARAH

Aren't you? Isn't that what you're  
doing every time you walk out that  
door?

VOICE (V.O.)

*Seven...*

CHASE

You're talking nonsense.

SARAH

No.

CHASE  
I'm doing this for the money,  
Sarah. I'm doing it for you!

SARAH  
I don't want it!

Chase finishes dressing himself and grabs his bag off the bed.

SARAH (CONT'D)  
It's over for me, Chase.

He stops.

SARAH (CONT'D)  
The doctor told me it's spread too far.

CHASE  
What?

VOICE (V.O.)  
*Six...*

SARAH  
There's nothing else he can do for me.

She is now crying. He consoles her, clearly thinking through his options.

CHASE  
I'll be back soon. Then we'll have the money to find someone that can... fix you.

VOICE (V.O.)  
*Five..*

Sarah shakes her head.

SARAH  
No. Not anymore. I'm tired. I want to spend the rest of the time I have with you.

Chase is reading the note. The sounds of the helicopter become louder.

VOICE (O.S.)

*Four...*

9 INT. BEDROOM - NIGHT - 3 WEEKS, 1 DAY EARLIER 9

Sarah continues to write.

SARAH (V.O.)

*You'll leave and that'll be it. As  
I write, you are sleeping in our  
bed.*

She looks back. In the dark room, Chase is sleeping, curled under a blanket.

10 INT. RUNDOWN HOTEL ROOM - NIGHT - PRESENT 10

Chase is still reading.

SARAH (V.O.)

*I hope you read this before you  
take another life.*

The man in the bathroom struggles, trying to scream through the gag. This catches Chase's attention.

VOICE (O.S.)

*Three...*

SARAH (V.O.)

*I really hope you see what you've  
done to me. To us.*

11 INT. BEDROOM - DAY - 3 WEEKS EARLIER 11

Trying to convince her that he should go is a task.

CHASE

Sarah, I have to do this last one  
and we'll be okay. Everything will  
be--

SARAH

Stop it...

CHASE

-- okay and we can--

SARAH

(yells)

STOP!

He is frozen.

SARAH (CONT'D)  
No more, Chase. I won't let you.  
It's not right. Not for me. It has  
to end.

She grabs hold of him, latching herself to him.

SARAH (CONT'D)  
Where's the man I fell in love  
with?

CHASE  
I'll be back soon.

She slips a FOLDED NOTE into his bag without him noticing. He caresses her hair.

VOICE (V.O.)  
*Two...*

12 INT. RUNDOWN HOTEL ROOM - NIGHT - PRESENT

12

He lowers the note, trying to comprehend what he's read.

SARAH (V.O.)  
*I can't wait on you anymore. I  
can't allow this disease to eat me  
alive. No more. Goodbye, Chase. I  
love you.*

He crumples the note and throws it across the room. On the verge of breaking down. Full of regret. Anguish. He looks to the struggling man.

VOICE (O.S.)  
*Alright, Mr. Freeport! Last chance!*

Chase goes to the man, who flinches back, expecting to be hurt, but is surprised when Chase pulls out the gag and unbinds him.

In a daze, Chase moves to stand near the door, waiting for it to burst open.

VOICE (O.S.) (CONT'D)  
*ONE!*

CHASE  
Sarah. I'm so sorry.

He lifts his hands in surrender.

BANG! The door flies open. A BLINDING WHITE LIGHT FILLS THE SCREEN.

END.