

Never Can Say Good-bye

By

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original work

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INT. HALLWAY: DAY

Using a crowbar, MICHAEL SCOTT (A man in is his late 40's, who looks more like a lumberman than a college professor) pries the panel from the wall and exposes a door. He turns the door knob. The door creaks open. The room is dark.

INT.HIDDEN ROOM: DAY

Michael stands in the doorway, framed in the hallway light. He takes the flashlight from his back pocket and shines it around the room. The beam hits the cracked mirror on a vanity dressing table, reflecting on a rocking chair. He continues to scan the room until he finds the window. He tries to open it. It has been nailed shut on the outside. It overlooks the gardens behind the house. He turns to survey the room. Angrily, SHANE SCOTT (A woman in her mid 20's who believes the world is her toy and everyone in it were created to bow to her every whim.) STANDS in the doorway.

MICHAEL
(excited)
I told you it was here!

SHANE
(stepping back)
Mike, this isn't our house.

MICHAEL
Amanda was happy I found it.

Seeing the rocker's image in the mirror, Shane panics and runs out.

INT. HALLWAY: DAY

He catches up with Shane at the top of the stairs.

MICHAEL
What's the matter?

SHANE
I'm scared. I told you what it did
to my family.

MICHAEL
It's just an old house. No ghosts
or curses. Just people who made
bad decisions a long time ago.

(CONTINUED)

SHANE

It gives me the creeps!

MICHAEL

(kissing her neck)

That'll change.

SHANE

(pouting)

Is that suppose to make me feel better?

MICHAEL

No. this is.

Michael passionately kisses her, gently pulling her back down the hall.

SHANE

Not that bed.

MICHAEL

Our bed.

He scoops her up into his arms.

EXT. COLLEGE CAMPUS: DAY

JUDY OLSON (Domineering and over the top proper, she is woman in her early 50's) SHOWING ELIZABETH DOWNING (A woman in her mid 40's, she is ambivalent and emotionally cut off.) around Bellow's University. Elizabeth is clearly disinterested in anything Judy has to say.

JUDY

There general staff meeting is nine a.m. tomorrow. Mitchell Hall. Room one-o-two.

They walk passed an elaborate fountain of a woman holding a child in the center. Elizabeth stops and stares at it.

JUDY

(continuing down the sidewalk)

I'll introduce you then.

ELIZABETH

(genuine interest)

It's beautiful. I've never seen a fountain running so late in the season.

(CONTINUED)

JUDY

(irritated)

It's a memorial to my father's first wife. When he created the university, he not only made sure no one could remove it, but that was always running.

ELIZABETH

Why would anyone want to? It's beautiful. He must have loved her very much.

JUDY

Obsessed more like it. It costs us a fortune to heat the stupid thing in the winter.

(continues down the sidewalk)

Saturday is the annual Bellow's Ball. It's our primary fundraiser.

Elizabeth lingers at the fountain. She finds a dedication plate that reads, "Love that is not forgotten never dies."

ELIZABETH

(sadly to herself)

Too bad the forever love doesn't really exist.

JUDY

(impatiently)

Ms. Downing! Your office is in here.

INT. RAMSDALL OFFICE BUILDING HALLWAY: DAY

Judy followed by Elizabeth enters.

JUDY

The Bellow's Ball is Saturday. This year we are doing a period theme. The logging era during the late eighteen hundreds to be exact.

ELIZABETH

I'll try to be there.

JUDY

It's a requirement for the staff. I made sure it was in your contract. The Theater Department has costumes that are suitable.

(CONTINUED)

(unlocking the first door)
Here is your office.

ELIZABETH
You're very through.

JUDY
(opening the door)
I do my best.

ELIZABETH
Bit much for someone who is only
here for three weeks.

Judy pushes her into the office.

INT. OFFICE. DAY

The office is overly furnished with the top of the line equipment. Poster size covers of Elizabeth's novels have been hung on the walls.

JUDY
(smugly)
I'll convince you to stay.

ELIZABETH
That won't happen

JUDY
Your teaching schedule is on your
desk. We had to add a few classes
and one more workshop.

ELIZABETH
(annoyed)
I agreed to teach three classes and
two workshops. With a limit of
fifteen students in the workshops.

JUDY
We just assumed you wouldn't mind.

ELIZABETH
Why would you assume that?

JUDY
You'll be financially compensated
for the extra work. Besides you
wouldn't want to disappoint your
fans.

(CONTINUED)

ELIZABETH

I'm here to teach writing. I sign autographs at bookstores.

JUDY

What is your problem?

ELIZABETH

I only agreed to teach a few classes because your brother asked.

JUDY

He deserted us.

ELIZABETH

He has put his reputation and mine on the line to help save the college.

JUDY

You don't understand.

ELIZABETH

I don't want to either. Your brother is a very good man and a better friend.

JEFFERSON THOMAS STUART (JT) WALKS (A man in his late 20's, who believes love can heal even the deepest wound.) into the doorway.

JEFFERSON

(nervously)

Mrs. Olson, I need to know what you decided.

JUDY

(angrily)

It can wait.

JEFFERSON

No. It can't.

JUDY

(to Elizabeth)

Don't forget the staff meeting tomorrow morning. It's in your contract.

Judy angrily turns to leave.

(CONTINUED)

JEFFERSON
(to Elizabeth)
Jefferson Stuart. JT.

ELIZABETH
Elizabeth Downing.

JUDY
Well?

Jefferson meekly follows. Elizabeth tries to close the door. LYNNE MASON SLIPS (A strong, independent woman in her 40's) into the doorway. Elizabeth backs away from the door. Lynne opens it all the way.

LYNNE
Lynne Mason. Psychologist.
Parapsychologist. Neighbor
extraordinaire.

ELIZABETH
How nice.

LYNNE
My office and lab are in rooms
one-o-four and one-o-five. Need
anything, just ask.

Lynne turns to leave.

ELIZABETH
That's it?

LYNNE
(leaving)
Darlin', you just spent most of the
day with Madam Judy. You can't
handle anything else.

Elizabeth walks to the window and stares at the fountain.

INT. BEDROOM: DAY

The sun shines through the curtains, making a pattern on the bed. Both Michael and Shane are asleep.

INT. BEDROOM: DREAM TIME

Michael hears a young boy giggling and a woman laughing. He gets out of bed and follows the sound.

INT. HALLWAY: DAY

Michael follows the sound of child's laughter to the hidden room. He stops at the door. The hidden room is filled with sunshine. SARA JANE (A independent, sensitive woman in her late teens) IS ROCKING RANDY (A three year old child).

RANDY
(seeing Michael)
Papa!

SARA JANE
(lovingly)
Randolph.

MICHAEL
Baby, why didn't you wait for
me? I looked everywhere for you.

SHANE (OS)
Michael? Michael, where are you?

Michael looks in the direction of Shane's voice. Instead of Shane, AUDREY (A woman in her mid 20's, who reinvented her self into a grand lady. There are none so self righteous as the reformed sinner.) angrily STANDS in the hallway.

AUDREY
I knew you'd be here. You never
could stay away from her!

Behind Audrey, Shane walks out of their bedroom and down the hallway.

SHANE
(confused)
Michael?

Shane walks through Audrey.

INT. BEDROOM:DAY

Michael snaps awake. Shane is facing the opposite direction. The clock on the night table on her side of the bed reads 4:30 pm.

MICHAEL
(jumping out of bed)
Oh shit! The schedules!

Michael gets dressed.

SHANE
(seductively)
Come back to bed. You can pick them up tomorrow.

MICHAEL
And break one of Madam Judy's rules?

SHANE
I don't call her that. She's my aunt.

MICHAEL
Maybe so. But with the new star in town, I'm old news.

SHANE
If we lived in town, it'd only be a five minute drive instead of twenty.

MICHAEL
I'll be back.

Michael quickly kisses her and runs out. Shane angrily stares at the doorway.

INT. RAMSDELL BUILDING HALLWAY: DAY

Elizabeth walks into the doorway and knocks on the door. Lynne looks up from her computer screen.

LYNNE
I thought you left.

ELIZABETH
I went for a walk. I'm sorry.

(CONTINUED)

LYNNE

For what.

ELIZABETH

I'm not usually such a bitch.

LYNNE

You have nothing to apologize for. I know Madam Judy.

INT.LYNNE'S OFFICE: DAY

Elizabeth walks in.

ELIZABETH

Interesting woman.

LYNNE

To say the least. She has made grown men cry.

ELIZABETH

She can hit me with her best shot. I don't cry.

LYNNE

Everybody cries.

ELIZABETH

Not me.

LYNNE

Have you had a chance to see much of our little hamlet?

ELIZABETH

Some. It reminds me of a town I created for my first novel. A woman came back to kill the people who hurt her son.

LYNNE

Did she get away with it.

ELIZABETH

Legally yes. But when all was said and done, none of their deaths took away any of her pain. What do you do?

(CONTINUED)

LYNNE
Investigate hauntings.

ELIZABETH
Seriously?

LYNNE
Don't you believe in ghosts?

ELIZABETH
No. They're nothing but plot
devices and bad reality TV
shows. How many ghost have you
found?

LYNNE
Not all hauntings have
ghosts. More often than not its
residual energy.

ELIZABETH
What's the difference?

LYNNE
Come to dinner tonight?

ELIZABETH
(surprised)
I have to work.

LYNNE
Please.

ELIZABETH
Why is this so important to you?

LYNNE
I can give you the 411 on Coyote
Springs.

Elizabeth walks toward the door
Okay. The truth. I don't know. My
intuition told me to.

Elizabeth hesitates.
(writing down the address)
Seven o'clock?

Reluctantly, Elizabeth takes the piece of paper.

INT. HIDDEN ROOM:DAY

Shane nervously takes a few steps in. Looking around, she walks to the closet and opens it. She touches the clothing inside. Taking one out, she holds it up to the mirror. The crack distorts the image. Tossing the dress on the bed, she pulls out the others, looks at them and carelessly tosses them. The rocker slowly starts moving. She turns to look at it. In the mirror, Randy is seen going from the rocker to the window. He opens the window. Seeing the window open seemingly by itself, Shane screams. The bedroom door slams shut. Shane screams and runs to the door. It won't open.