

'DENISE'

12/9/08
16.

CONTINUED:

NICK

Sorry.

Nick gives her a real kiss.

NICK (CONT'D)

When's the last time I took you out?

KELLY

When was the last time you were home before ten P.M?

Nick returns to his brief. The music stops and Denise enters with a backpack and a violin case.

DENISE

Dad?

NICK

Mmm.

DENISE

You know what's tonight?

NICK

Mmm-mmm.

DENISE

My recital. You going?

KELLY

Daddy can't make it.

NICK

Your mom's ordering a video of the recital for me. Right, mom?

Kelly nods. Nick packing his briefcase.

DENISE

It's not the same. What's so important, you can't see me play?

NICK

Nothing, sweetheart. But I made a promise and I have to see it through. I love you. Gotta run.

Nick SNAPS his case shut and runs out...

3 Scenes

5 pages

"LAW ABIDING CITIZEN"

START
- SC.

END
SC.
1

1/5

"LAW ABIDING CITIZEN"

START SC. 2

CLYDE (CONT'D)

When I said I was your angel, I didn't mean your guardian angel. I'm your angel of death.

Clyde flips down the dark visor. His face now hidden, he reaches over and turns on the camera...

INSERT CAMERA LCD -- Clyde, now faceless, approaches the squirming figure on the table. He picks up the circular and sinks the SHREKING sawblade into Darby's shin...

FADE TO BLACK:

36 EXT. DIRT ROAD - DAY

36 *

THE SCREEN STILL BLACK -- Then blinding sunlight as the lid of the car trunk we're in is opened. Clyde looms over us, faceless and scary in his white coat and mask. CLACK! -- Clyde opens a wicked knife...

In the trunk is OFFICER HILTS, hand-cuffed and duct-taped. He recoils from the glare. Clyde cuts his arms free. Drops the keys in trunk.

CLYDE
Appreciate the loan.

Clyde crosses to an older Honda. Hilts can hear him remove his coat and rubber gloves. Clyde drops them on the road, douses them with gas and sets them on fire. Clyde gets in his car and drives away.

In the trunk, Hilts struggles to uncuff himself as Clyde's Honda recedes in the distance.

37 INT. NICK'S HOUSE - HOME OFFICE - DAY

37

Nick, exhausted and still in yesterday's suit, sorts through the papers in a large box marked SHELTON. Sarah works at her laptop.

NICK
I spent days interviewing Darby before trial. Might be something in my notes.

A KNOCK. They turn and see Denise. She enters with a tray of coffee.

DENISE
I made coffee.

2/5

SARAH

Why thank you.

NICK

Hey, sweetheart. How'd you do yesterday?

DENISE

I was so nervous. But I only made a couple mistakes. The video's coming today. Wanna watch it with me later?

Nick finds his notes, flips through them...

NICK

(distracted)
...not now...

Sarah sees Denise's disappointment, gives her a smile as she exits. Nick lost in thought.

SARAH

What?

NICK

Darby's streetsmart. As in rock-up-coke-with-baking-soda smart. He's not replace-potassium chloride-with-sulfuric-acid smart.

SARAH

I'm glad someone said it. And why would he even go after Ames? All that effort. What's the upside? There's no motive.

Something clicks, Nick tosses his notes aside.

NICK

Darby didn't do it.

SARAH

I don't disagree. But who did?

Nick taps the name on the box -- Shelton.

38 EXT. DIRT ROAD/SHED - DAY

38 *

COPS interview Officer Hilts. Dunnigan and Garza pull up in their car and get out. Then...

COP AT SHED

You better come see this.

(CONTINUED)

3/5

"LAW ABIDING CITIZEN"

AMES

JENNIFER STRUNK (6 yrs old)

INT. SANTA MONICA NATIONAL BANK. DAY -- MINUTES LATER

BANK TELLER

Yes, Mr. Falconer... Is there something else we can help you with today?

George is looking through his briefcase.

GEORGE

I can't find my check book and I need some cash. Not my day I'm afraid. Excuse me a minute.

Scene
1 of 1

George sits down on a trim upholstered sofa and starts to look carefully through his briefcase.

Into our frame come two perfect, tiny blue patent leather shoes.

START →

JENNIFER (O.S.)

You have really bushy eyebrows. Mommy says bushy eyebrows are pedestrian, but I think yours are pretty.

George looks up to see Jennifer Strunk. Her beauty is almost alarming. Her blue eyes match the color of her tiny shoes. She stares at George intently.

OUR CAMERA MOVES SLOWLY OVER THE TINY GIRL, LITERALLY DRINKING IN HER FRESH BEAUTY. WE SEE THE TINY BLONDE HAIRS ON HER LEGS AND ARMS. WE STOP ON HER EYES AND OUR CAMERA ZOOMS INTO THE DEEP BLUE OF HER EYES. WE HEAR HER LIGHT BREATH. HER GOLDEN LASHES BAT IN SLOW MOTION AND THE SOUND OF THE BREEZE CREATED BY THEM IS AMPLIFIED. GEORGE IS DUMBSTRUCK. SHE LOOKS UP AT HIM WITH ABSOLUTE INNOCENCE. SHE IS HOLDING A SMALL GLASS TERRARIUM.

GEORGE

Well I think yours are pretty too.

JENNIFER

Why do you look so sad? Would you like to meet Charlton Heston?

George has a look of disbelief on his face and a subtle smirk.

GEORGE

What?

Jennifer holds out her terrarium. It has paper columns glued around the outside and inside is a large flesh toned scorpion and a black spider clinging to a stick.



Joseph Middleton - 7.22.08

1/2

~A Single Man~



JENNIFER

Ben Hur. Every night we throw in something new to him and watch him kill it. Daddy says it's like the colosseum so my brother Tom glued on all the columns. He wants to be a set designer. He hasn't eaten the spider yet cause he's still full from the moth we gave him last night. Daddy said he'd like to throw you in the colosseum.

GEORGE

No kidding. Why?

JENNIFER

He says you're light in your loafers but you aren't even wearing loafers. I think my brother Tom is light in his loafers too but he wears Keds. Last week he made me do a conditioning treatment on my hair with eggs. Does it look shiny?

END.

Mrs. Strunk appears suddenly. She looks lovely with her blonde hair swept up in a french twist.

MRS. STRUNK

Sweetheart, what are you doing bothering Mr. Falconer?

GEORGE

She's not bothering me at all Susan. How are you?

MRS. STRUNK

I'm glad to see you George... George, we're having a few people over tonight for drinks and would love to have you join us if you could.

She reaches out and touches George's hand and smiles warmly at him.

GEORGE

Thank you, it's very kind of you but I'm afraid that I have plans tonight.

MRS. STRUNK

Well, another night then. Come on Jennifer.

(MORE)

~ MARIA ~
(7-10yr)

18.

Scene 1 of 2

TONY
Papa! Nonna!

Hugs are exchanged.

EXT. OLEAN STREET - DAY

Al Ritchie and Claudia walk down the road away from the train station with suitcases in hand. They stop as a beautiful 7 year-old girl, MARIA, and her MOTHER, walk up to them pulling a toy red wagon of roses.

START →

MARIA
Would you like to buy some roses?

Al pauses, then looks to a smiling Claudia.

AL RITCHIE
Of course I would. How much for a red one?

MARIA
A penny.

AL RITCHIE
(Smiling)
A penny? That's it? How you gonna get rich only charging a penny?

Al reaches into his pocket and gives Maria a nickel.

AL RITCHIE
Here's five cents.

Maria is thrilled. She happily gives Al a red rose.

MARIA
Thank you.

END

Maria and her Mom giddily walk away as Al hands the rose to Claudia who tucks it safely in her suitcase.

Claudia and Al share a sweet kiss and continue down the street.

AL RITCHIE
Doesn't this place, and I mean everything about it, feel just...so...I dunno. GREAT?! We're gonna love it here. It's a new life. A new start.

Claudia is not quite as enamored as Al is.

- little Chicago -

1/3

~ MARIA ~
(7-104)

Scene 2 of 2

AL RITCHIE

Madonn! You're gonna put us in the poorhouse if I don't keep an eye on you!

He picks her up and swings her around. She wraps her legs around him and they giggle and laugh as the MOVERS bring in furniture behind them.

INT. SCOTTO'S BASEMENT - NIGHT

Al and Joe sit at the table finishing up counting a pile of money. Joe has a big pile of money. Al has a small pile of money.

JOE

This is the life, eh Al?

AL RITCHIE

It will be when I'm counting the big pile, Joe.

JOE

Patience, Al, patience. Your time will come when I see fit, and not a minute sooner.

AL RITCHIE

Yeah, and when that happens will I still be counting the small pile?

JOE

Of course, but at least it'll be a bigger pile than what you're counting now.

EXT. SINO GROCERY STORE - DAY

Al hides outside the front doors of the grocery store. Maria, the little rose peddling girl, and her Mother approach Al.

START → MARIA

Hiya mister. You want to buy a flower today?

Al is distracted watching the front doors of the market, but he can't resist the little girl. He produces a couple of dollars and hands them to her.

2/3

AL RITCHIE
How could anyone ever say 'no' to
that face?

Maria and her mother are in shock at how much money Al has just given them. Maria's Mother cuts the stem and puts it in Al's lapel.

MARIA
Thanks again, mister!

MOTHER
Thank you. God bless you.

AL RITCHIE
Have a nice day ladies.

As Mother and daughter giddily walk towards the store. Al gets nervous.

AL RITCHIE
Eh, ladies...I wouldn't shop there.
They got rats the size of gorillas.
I seen 'em with my own two eyes.

Both Mother and Daughter look horrified.

MARIA
Momma, I don't want to go in there.

MOTHER
Come on, Maria, we'll go down the
street to Harper's Market.

END

The girls continue on down the street. Al watches them go.

Finally, Al sees the moment he's been looking for.

Anthony Sino is taking a load of trash outside. Al follows him into the alley.

EXT. ALLEY - DAY

As the old man tosses away the day's garbage, Al sneaks up on him, and grabs him from behind.

AL RITCHIE
I've given you every chance in the
world to do business with me.

The old man is startled but tries to hold his own.

SAMANTHA

54.

Dina takes his hand and the two of them walk off. Jack and Samantha sit at a table.

START →

JACK (CONT'D)

Are you having fun, Samantha?

SAM

Yup.

JACK

Good. How come you don't talk to your father?

SAM

I don't know.

JACK

Are you mad at him about something?

SAM

Are you?

JACK

Accusation/counter-accusation. That's a great instinct.

SAM

Thank you. I thought you might be mad 'cause he said you were ~~was~~ crazy.

JACK

He did, huh?

(off her nod)

I'll have to discuss that with him. What about Mommy and Daddy? Is everything okay with the two of them.

SAM

I mean, I guess they fight sometimes.

JACK

What do they fight about?

SAM

Just like, stuff.

JACK

What kind of stuff?

1/2

SAM

Like, Mommy was mad 'cause Daddy was going to the hotel with Andi.

JACK

Who is Andi, sweetheart?

SAM

I can't say 'cause Mommy got mad that I was eavesdropping.

JACK

Like I told you, there's nothing wrong with eavesdropping if you suspect foul play. Now tell me about this Andi.

SAM

Andi gives Daddy his ~~medicine~~ *medicine*.

Jack's face tightens.

END

INT. GREG AND PAM'S APARTMENT - NIGHT

Greg enters the apartment where Jack is futilely teaching Henry self-defense moves. He puts his cell phone down on a small table by the door.

GREG

Hey, guys! Did you have a good day?

JACK

We sure did. We took the kids to the sculpture garden. It was very fun... and informative as well.

Jack holds Greg's gaze for an extra beat. Greg, uncomfortable, tries to figure out what he means.

GREG

Seeing things through the eyes of children... can teach us so much.
(then, changing subjects)
Well, unfortunately, we have a minor crisis at the hospital, so, I have to work an extra shift tonight.

DINA

Oh, no.

2/2

SUSANNA / DUNCAN 8.

PAM (CONT'D)

I was hoping we'd just do the family thing our first night, but I guess Trent ran into Joan today and made these plans.
We shouldn't be too late.

TRENT

We've got to go, Pam.

Trent leaves.

PAM

Okay, okay.

(then)

I love you.

She leaves. Duncan stands in the middle of kitchen. Looks around the place. It's quiet. Again, it's just him.

CUT TO:

EXT. BEACH HOUSE - DECK - LATER THAT NIGHT

Duncan walks out, looks out over the dunes.

BETTY (O.S.)

Susanna, close the screen door! I'm getting eaten alive by mosquitos!

Duncan looks over at the adjacent deck, notices Susanna, sitting in a lounge chair.

SUSANNA

Well, get off your ass and close it!

BETTY (O.S.)

I don't like the way you're speaking to me, young lady! If your father was here, you'd close it for him!

SUSANNA

Fine!

Susanna gets up, shuts the screen door, walks back out to the edge of her deck. Feeling Duncan's stare, she looks over at him. Caught, Duncan looks away quickly. Beat. He looks back to see if...Yep. Susanna's still looking at him.

START →

Hey.

SUSANNA (CONT'D)

1/5

DUNCAN

Hey.

Beat.

DUNCAN (CONT'D)

Sorry about...I didn't mean to...

SUSANNA

Oh, I don't care. It's not like we were using our inside voices.

DUNCAN

That's cool. That's cool.

Beat. An eternity.

SUSANNA

So, you're a big fan of Avril Lavigne?

DUNCAN

What?

(then, realizing)

Oh, no. That was my step-sister's iPod. I didn't realize it was her's until that song came on.

SUSANNA

(nodding head)

Oh, but you thought, "Well, I'll just sing out loud to it, anyway?"

DUNCAN

(trying to play it off)

Yeah.

Beat.

SUSANNA

So, is this your first time here?

DUNCAN

No, I've been coming for two years.

SUSANNA

Oh. Well, you fly under the radar, don't you?

Duncan just shrugs. Beat. Another eternity.

SUSANNA (CONT'D)

Alright,...well...

45

She starts back inside.

DUNCAN
(blurring)
Feels like it's going to be a hot
summer.

SUSANNA
Oh. I thought we were done.

DUNCAN
Oh,...I was thinking about that
earlier...and it just came to me
again.

SUSANNA
(smiling)
Okay. Well, if something else comes
to you,...again. I'll be inside.

Susanna goes inside. Duncan collapses into a lounge chair,
making himself as small as he can.

CUT TO:

INT. BEACH HOUSE - DUNCAN'S BEDROOM

He's in bed. We hear LOUD VOICES and LAUGHING. A door
OPENING. People KNOCKING into furniture. Duncan looks over at
his bedside table.

CLOSE ON ALARM CLOCK. It says "3:30 AM."

CUT TO:

INT. BEACH HOUSE - HALLWAY - THE NEXT MORNING

Duncan passes by his mom's room. The door is closed. Silence.

CUT TO:

INT. BEACH HOUSE - KITCHEN - CONTINUOUS

Duncan finds a note on the counter.

CLOSE ON NOTE. It reads, "We're going to sleep in. Got home
later than we thought. Plan on family dinner tonight. Love
you, Mom."

CUT TO:

cont'd →

3/5

OWEN

Damn, she's playing hard to get,
man.

Owen smiles, continuing on his way. Duncan finds an empty lounge chair near the front entrance. He sits on the edge. Dressed in jeans and a T-shirt, Duncan should stand-out among the scantily clad patrons, but somehow he disappears. As he watches life in the waterpark continue around him, we...

DISSOLVE TO:

EXT. WATERPARK - PARKING LOT - LATER

Duncan is getting on his bike. An employee locks the front gate. The last remaining guests are walking to their cars. Duncan watches as Owen's convertible screeches out of the parking lot.

CUT TO:

EXT. BEACH HOUSE - LATER

Duncan rides up.

GIRL'S VOICE (O.S.)

Nice bike.

Duncan looks up. It's Susanna. She's on her deck. She has a cellphone with her.

DUNCAN

Oh, it's not mine. It came with the
place.

SUSANNA

Yeah, I figured.

Beat.

DUNCAN

So,...what are you doing?

SUSANNA

(holding up phone)

I'm waiting for my Dad to call me
back. I don't want to be inside
because my mom will just stare at
me while I'm on the phone.

(then)

(MORE)

cont'd
→

4/5

SUSANNA (CONT'D)

She's all freaked out that I'm gonna, like, want to live with him, or whatever.

DUNCAN

(covering)

Yeah, my Mom's always in my business, so...I try to keep my distance.

Duncan goes to put his bike away.

SUSANNA

You were right, by the way. It was very hot today.

Duncan smiles.

DUNCAN

Yeah, I just call it like I see it.

END.

Susanna smiles.

From the stairs, Duncan can see his mom and Trent cooking dinner. Pam checks her watch. She looks out the window. Duncan ducks under the stairs. She doesn't see him.

Duncan looks over at Susanna, to see if she noticed that. She didn't. Her back is to him.

He sneaks off, toward the ocean.

CUT TO:

EXT. BEACH - LATER THAT NIGHT

Duncan sits at the end of the wooden path, looking out into the ocean. He turns, looks back at the beach house. The lights in the windows go off.

CUT TO:

INT. BEACH HOUSE - KITCHEN - LATE THAT NIGHT

Duncan enters from outside. The kitchen is lit only by the dim light above the oven. Trent is there, making a sandwich. Trent doesn't even look up. A beat.

TRENT

You worried your mom. Let's not make a habit of that.

5/5