

Justified Retribution

By

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2010 The NYCollective

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FADE IN

EXT. COLLEGE GROUNDS - DAY

FOUR COLLEGE GIRLS are walking across the school grounds, books in hand, animated in conversation.

BRIANNA NELSON

You guys have internships lined up yet?

CARLA TOBEY

Not yet, but I'm working on it.

ALICIA ROGERS

I interviewed with a firm in the city that specializes in wrongful death cases. Seems promising so far.

BRIANNA NELSON

That's cool Ali, good luck.

CARISSA DESANTIS

Hey, you guys have anything exciting planned for tonight?

CARLA TOBEY

Cute jock handing out flyers approaching two o'clock.

CARISSA DESANTIS

Looks like he aiming for us.

Approaching them is a GUY WEARING A COLLEGE FOOTBALL T-SHIRT AND SHORTS, passing out FLYERS.

MATT SELIGSON

Good afternoon ladies. Alpha Delta Theta is having a mixer tonight. We'd love to have you there.

He walks off and hits another group.

CARISSA DESANTIS

Looks like we have someplace to go tonight ladies.

ALICIA ROGERS

I could sure use a few drinks and some fun after the week I've had.

(CONTINUED)

BRIANNA NELSON
Yea, Me too.

INT. ALPHA DELTA THETA HOUSE - NIGHT

A popular frat party is well underway with music and booze flowing freely. Type A jocks ED FOX and ROCKY WHITE survey the crowd.

ROCKY WHITE
So Fox, which one you wanna grab tonight?

ED FOX
I kinda like the redhead over by the fireplace, but the blond next to her looks like our prize tonight.

ROCKY WHITE
Mmm, tastes good to me.

ED FOX
Glad you agree Rock. Tell the boys I'm going in for the kill. I'll see you upstairs shortly.

Fox makes his way through the crowd of people, most are drunk; the rest, well on the way there. He heads straight for Alicia Rogers, never taking his eyes off her.

ED FOX
Hi, my name's Fox, welcome to Alpha House.

ALICIA ROGERS
Hello Fox, pleasure to meet you.

ED FOX
Ah, the pleasure will be all mine.

ALICIA ROGERS
Oh really?

ED FOX
I guarantee it. Can I get you a drink?

ALICIA ROGERS
Rum and coke or a screwdriver. Your choice Fox.

(CONTINUED)

ED FOX

I choose, very interesting. Well,
wait right here and don't let
anyone take my place.

With a Cheshire cat smile on his face, Fox walks over to the bar, fixes her drink making sure to thoroughly mix the ingredients. Cutting through the crowd, he's back at the fireplace.

ED FOX

Here you go, my best rum and coke.

ALICIA ROGERS

Thank you Fox.

ED FOX

How bout someplace a little quieter
where we can talk?

ALICIA ROGERS

I should tell my friends we're
leaving.

ED FOX

They all look a little busy right
now, plus we're not going
far. Come with me.

Fox takes Alicia by the hand and leads her up to the top of the stairway. They sit there taking in the party below them.

ED FOX

At least it's quieter up here.
Hey, I just realized, you know my
name, but I don't know yours.

ALICIA ROGERS

Alicia Rogers. My close friends
call me Ali.

ED FOX

What's your major Ali?

ALICIA ROGERS

Pre-Law. And your not one of my
close friends yet Fox. So slow
down.

ED FOX

Oh, please excuse me Alicia.

(CONTINUED)

ALICIA ROGERS
That's better.

ED FOX
How's your drink?

ALICIA ROGERS
Fine.

ED FOX
Well let's toast to the start of a
new friendship.

They raise glasses and each one takes a long drink.

Alicia's eyes flutter as she begins to feel the effects of
the roofies Fox put in her drink.

ED FOX
Hey, are you OK?

ALICIA ROGERS
I'm feeling a little lightheaded.

ED FOX
Let me take you to my room where
you can lie down for a while.

Alicia slumps over unconscious, Fox throws her over his
shoulder and carries her to his room.

INT. ALPHA DELTA THETA HOUSE - UPSTAIRS HALLWAY - NIGHT

The bedroom door opens and inside are PAUL AVERY, RICK
TAYLOR and ROCKY WHITE each dressed in shorts and college
football shirts leaning against a LOWERED POMMEL HORSE WITH
IT'S HANDLES REMOVED.

Fox walks in, takes Alicia off his shoulder and lays her
over the pommel horse.

The door is kicked closed.

INT. ALPHA DELTA THETA HOUSE - NIGHT

Carla Tobey is walking through the downstairs crowd
searching for Alicia. She goes halfway upstairs, but a
GROUP OF DRUNKS from the party block her way. She heads back
down and decides to check outside.

EXT. ALPHA DELTA THETA HOUSE - NIGHT

Walking the grounds, Carla checks around the house then heads back inside.

INT. ALPHA DELTA THETA HOUSE - NIGHT

Looking around inside she sees that the drunks on the stairs have left.

Carla heading upstairs is passed by Avery, Taylor, White and Fox as they are coming downstairs.

ED FOX

Carla, your friend's upstairs, she might need some help walking home tonight.

The four men laugh.

ED FOX (CONT'D)

(chants)

We are the..

FOX, AVERY, TAYLOR & WHITE

(unison)

Four horsemen. Hoo Rah!

They high five each other and head downstairs.

EXT. COLLEGE GROUNDS - DAY

Alicia is walking across the school grounds, books held close to her chest, head down, looking depressed.

Carla Tobey sees her and approaches diagonally.

CARLA TOBEY

Ali!

Alicia is startled at first, but sees Carla and manages a brief smile.

ALICIA ROGERS

Hey.

CARLA TOBEY

Are you sure you're ready to come back to class so early?

(CONTINUED)

ALICIA ROGERS

I have to. Sitting home makes me crazy.

I'm not sure I'm ready, but I have to move on.

CARLA TOBEY

Sorry, I can't stay and talk I have to run off to class. Call me if you need anything.

ALICIA ROGERS

Then go. I wouldn't want you to be late.

Janet runs off and Alicia closes up again as she heads toward the walkway to class.

INT. COLLEGE HALLWAY - DAY

Alicia is walking down the hall, lost in thought when she notices a GUY a few feet in front of her looking straight at her.

COLLEGE GUY

Hi, are you new here? I haven't seen you around before.

Alicia tries to avoid him by walking around him.

COLLEGE GUY

Hey, I just asked you a question.

ALICIA ROGERS

Leave me alone.

COLLEGE GUY

All I was trying to do was invite you to a party tonight.

You act like I was going to attack you.

Ali begins to cry as she runs away and heads back outside.

INT. ADVISORS OUTER OFFICE - DAY

Alicia is seated in the outer office, shaken up but trying to hold it together.

Her Advisor, A LATE 50'S FATHERLY TYPE, walks in, noticing Alicia sitting there.

BILL ROTHBART
Alicia, you didn't have an
appointment did you?

ALICIA ROGERS
No, but it's important that I see
you. Do you have time for me now?

The advisor unlocks his door and turns the light on.

BILL ROTHBART
Sure, come on in, is everything
alright?

Alicia gets up and follows him into his office.

INT. ADVISORS OFFICE - DAY

ALICIA ROGERS
Not really that's why I'm here.
Something happened a few weeks ago
that I can't really talk about, but
it's preventing me from attending
classes here.
I want to explore any options where
I can complete my degree, but not
have to come to class.

BILL ROTHBART
That sounds serious. You sure you
don't want to tell me?

ALICIA ROGERS
It is serious, and I'm trying to
cope the best I can.

BILL ROTHBART
Alicia, not only am I your advisor,
but I think you can trust me as a
member of the faculty. And,
depending on the issue keep this
confidential.

(CONTINUED)

ALICIA ROGERS

I want to trust you, but I'm afraid.

BILL ROTHBART

Afraid of me?

ALICIA ROGERS

No, no. Afraid of what will come of this if it gets out.

BILL ROTHBART

You have my solemn word, that whatever it is, that it stays between us.

ALICIA ROGERS

I need you to promise me that even after you hear this, nothing will happen.

BILL ROTHBART

I don't know if I can go that far if a crime was committed.

Alicia puts her head in her hands and begins to weep.

BILL ROTHBART

Alicia, what is it?

ALICIA ROGERS

(sobbing)

I was drugged and gang raped by four guys at a frat party.

BILL ROTHBART

Oh my god, I'm so sorry. Did you know who they were, did you report them to campus police?

ALICIA ROGERS

No, don't you see. This can't get out, I'll be dragged thru the mud and never have a chance of practicing law ever.

BILL ROTHBART

But they need to pay for what they did to you.

ALICIA ROGERS

My word against four guys that probably have wealthy lawyers in their daddy's pockets.

(CONTINUED)

Like I said, I can't be dragged
thru the mud.
Now, can I have your word that this
stays right here?

BILL ROTHBART
Against my better judgment as a
father, I'll honor your wish. But,
I need something in return.

ALICIA ROGERS
(nervous)
What?

BILL ROTHBART
In order for me to help you, I need
your word that this meeting and our
discussion never occurred.
You can imagine the repercussions
of not reporting something like
this.

ALICIA ROGERS
Wow, it seems we both have
something to lose here.
So, what are my options?

BILL ROTHBART
Well, the only option is to enroll
you in our Distance Learning
Program. You'd view lectures, and
get assignments online, submit work
electronically but have to come in
and meet with me at least twice per
quarter.
Does that sound like something you
can handle?

ALICIA ROGERS
Definitely. How soon can I start?

BILL ROTHBART
Well, I'll need to get with your
professors, then meet with the
Distance Learning Department.
Don't worry, I'll come up with a
viable reason to get you accepted.
Should be about a week or so.

ALICIA ROGERS
I've already lost enough time, an
extra week shouldn't matter.

(CONTINUED)

BILL ROTHBART

Alicia, I want to help you thru this. If you ever need to talk or run something by me that you're not sure of, feel free to call me.

The advisor writes his number down and hands it to her.

BILL ROTHBART

That's my cell.
Are you sure you're alright?

ALICIA ROGERS

I feel better now that I have an alternative. The rest will have to come in time.
I just can't let this kill my chances of finishing my degree after all I've put into it.

BILL ROTHBART

You're already moving in the right direction. Focus on your studies and please, remember to take care of yourself.

Alicia stands to shake his hand.

ALICIA ROGERS

Thank you so much. I won't forget what you've done for me.

BILL ROTHBART

All I've done is the right thing.

Alicia smiles, then turns to leave the office.

EXT. COLLEGE PARKING LOT - DAY

Alicia, in a better mood than before, walks up to her car, then hears a group of men talking loudly a few cars away. She looks over as she unlocks the car door and hears:

"We are the Four Horsemen! Hoo
Rah!"

She jumps in the car, locks the doors starts the car and speeds past the men as she leaves the parking lot.

MONTAGE

Alicia studying at apartment, meeting with counselor,
watching lectures online and preparing for graduation.

EXT. GRADUATION CEREMONY - DAY

Alicia in her CAP AND GOWN is talking with her Advisor.

BILL ROTHBART
Congratulations Alicia, well
deserved.

ALICIA ROGERS
Thank you. It's because of you
that I was able to get this far.

BILL ROTHBART
I can only take the credit for
paving the way, you did the hard
work.
By the way, how are you managing
otherwise?

ALICIA ROGERS
I have good days and bad
days. Although I try to block it
out, sometimes it gets to me, then
it takes a while to snap back.

BILL ROTHBART
So, what are your plans?

ALICIA ROGERS
Well I got a callback from that
firm back home that I was telling
you about.
The ability to be back home is big,
plus the firm is growing so chances
are good that I can move up
quickly.

BILL ROTHBART
Sounds like you've got it all
planned out. Remember, stay in
touch, no matter what.

ALICIA ROGERS
I haven't forgotten.

INT. LAW FIRM - DAY

Alicia is seen working with LAWYERS in a conference room.

JOE LUNDY

OK Alicia, research any cases involving negligence at big box stores. What I'm looking for are precedents in which the plaintiff claimed injuries that were found to be trumped up.

ALICIA ROGERS

No problem, I'll get right on it.

Alicia heads back to her desk to work.

INT. LAW FIRM - ALICIA'S DESK AFTERNOON

While busy at her desk, the lead partner's assistant comes over to speak with her.

EXEC. ASST.

Alicia, they need you in the conference room.

ALICIA ROGERS

Oh, OK I'll be right there.

Alicia finishes up a sentence in a document, saves the file and heads to the conference room.

INT. OUTSIDE CONFERENCE ROOM - DAY

The door is closed. Alicia knocks and a voice from inside says:

Come in

Opening the door, Alicia is surprised to see the WHOLE STAFF singing Happy Birthday to her.

ALICIA ROGERS

Oh, my god! How did you know?

DAVE SEVERIN

It was on your application. We do this to all of our new hires on their first birthday with us. I hope you don't have plans tonight, cause we're taking you out to Julianos's for dinner right after we close shop.

(CONTINUED)

ALICIA ROGERS

I'm...I'm speechless. I never expected this. You all have been so wonderful bringing me into the fold. I can't thank you enough.

DAVE SEVERIN

You've been a great asset to the firm and a good person as well.

ALICIA ROGERS

Thank you, I truly appreciate the gesture. But I have one question.

GROUP

What?

ALICIA ROGERS

Is it a chocolate fudge cake from Vertucci's?

DAVE SEVERIN

Nothing but.

Everyone is sitting or standing around the conference room table eating cake and talking.

TIME CUT

A shot of the wall clock shows that it's 6:30pm and the lead partner announces to all:

DAVE SEVERIN

Ladies and Gentlemen it is time to advance on Juliano's for a night of fine Italian dining.

He walks over to Alicia's cube and says:

DAVE SEVERIN

(regally)

Miss Rogers, may I escort you to a soiree in your honor?

ALICIA ROGERS

Yes sir, you may. After I finish typing this up.

DAVE SEVERIN

(roughly)

Ah screw it, it'll be there in the morning.

(CONTINUED)

ALICIA ROGERS
A decree from on high, delivered by
a tough guy.

DAVE SEVERIN
Can't always be the stiff lawyer
type.

INT. JULIANO'S RESTAURANT - NIGHT

The back room is filled with law firm staff. Alicia and Dave Severin are at the head of the table.

Alicia is seen laughing and animated.

TIME CUT

The party is breaking up. Alicia is thanking people as she walks out with GIFT BAGS in her hands.

EXT. DARK STREET - NIGHT

A CAR pulls up and parks in an open space. Alicia steps out grabs her LAPTOP BAG, PURSE and the GIFT BAGS, closing the car door with her leg.

As she's walking down the sidewalk, A MAN is following a few feet behind. She looks back and is startled, bringing back fears from long ago.

She walks faster until she reaches the apartment door fumbling with the bags to dig in her purse to get the KEYS to open the door.

The man following her, stops on the sidewalk in front of her apartment looking like he's making a call. He turns to look at Alicia, who sees him looking at her which freaks her out.

INT. APARTMENT LOBBY - NIGHT

Once inside, she runs to the elevator repeatedly pressing the up button.

The elevator arrives, the doors open and Alicia presses the button for the 5th floor.

As the doors close, a hand comes between the closing door, causing it to re-open. The man from the sidewalk enters and presses the button for the 4th floor.

(CONTINUED)

Alicia is trembling as time slows waiting for the elevator to get to the 4th floor.

The elevator creeps up to 4 and the doors open. As the man leaves he says:

MAN IN ELEVATOR
Have a good night!

Alicia begins to relax, but the mounting fear takes a toll on her and she begins to cry.

Exiting the elevator, she peers out into the hallway. Seeing no one there, she exits and heads for her apartment door.

INT. ALICIA'S APARTMENT - NIGHT

She enters, putting her stuff on a chair, heads to the COUCH, sits and begins to lose it again.

She gets herself together and grabs her CELL PHONE. Dials a number from speed dial and listens to the ring.

BILL ROTHBART
Hello?

ALICIA ROGERS
It's Alicia, I hope I didn't call too late.

BILL ROTHBART
No, it's alright, I was up reading. Is everything alright?

ALICIA ROGERS
The firm threw me a birthday party at a nice restaurant.

BILL ROTHBART
That was nice of them. Happy Birthday Alicia.

ALICIA ROGERS
Thanks but the reason I was calling is that I got freaked out tonight on the way home and I felt defenseless.
I had to talk to someone about it and only you would understand.

(CONTINUED)

BILL ROTHBART
Are you OK now?

ALICIA ROGERS
Yes, I'm home, the doors are
locked.

BILL ROTHBART
When you said you felt defenseless,
I had an idea.

ALICIA ROGERS
I'm listening.

BILL ROTHBART
I want you to look into martial
arts training. A good friend of
mine took it up and she claims not
only does she feel in control now
but it has helped center her and
build her self esteem.
What do you think?

ALICIA ROGERS
I don't know. I always thought it
was all about breaking boards and
stuff.

BILL ROTHBART
She thought the same
thing. Promise me you'll at least
check it out?

ALICIA ROGERS
I promise and one other thing.

BILL ROTHBART
What's that?

ALICIA ROGERS
Thank You.

BILL ROTHBART
Good Night Alicia

ALICIA ROGERS
Good Night.

INT. LAW FIRM - DAY

Alicia is going about her day in the office. She stops to talk to one of her associates.

ALICIA ROGERS

Hey Jen, you know anything about martial arts?

JEN

You mean like Kung Fu, Bruce Lee and breaking boards with your hands?

ALICIA ROGERS

Well sorta. What can you tell me?

JEN

I just did. Kung Fu, Bruce Lee and breaking boards with your hands.

TONY

Alicia, don't listen to her. My son Antonio is in a Tae Kwan Do class and its not all about breaking boards. Before that, he was all hyper and couldn't stay focused. Not ADD, just all over the place. Now you can't believe the difference in him.

ALICIA ROGERS

Really.

TONY

Yea, he's a different kid now. Why do you ask?

ALICIA ROGERS

I wanna start working out and I heard that it was a good physical and mental workout.

TONY

I totally agree. One of the parents is a black belt and he swears by it.

ALICIA ROGERS

The have classes for both kids and adults?

(CONTINUED)

TONY

Yea, kids during the day and adults
at night.

ALICIA ROGERS

Can you get me the info on this
place, I wanna check it out.

Tony scribbles down the info and hands it to Alicia.

TONY

Here you go, I wrote it down for
you.

ALICIA ROGERS

Thanks Tone, I appreciate it.

Alicia walks back to her desk and Google's the name Tony
gave her. She checks out the site and watches videos of
people working out.

EXT. HOKKAIDO DO-JANG - NIGHT

Alicia walks up to the window and watches adults following
the teacher as he demonstrates a move.

Alicia sees a row of visitor chairs and decides to go in and
see for herself.

INT. HOKKAIDO DO-JANG - NIGHT

Alicia sits down and is immediately drawn in by the focus
that each person has.

They workout as she watches intently, then break for a cool
down.

The Master approaches Alicia.

SHOJI

Good evening, welcome to
Hokkaido. My name is Shoji, this
is my do-jang.

ALICIA ROGERS

Good evening Shoji. I must say I'm
very impressed by your students.

SHOJI

Thank you.
They are training in the Korean art
of Tae Kwan Do.

(CONTINUED)

Is this the first time you've seen martial arts up close?

ALICIA ROGERS

Yes. A good friend suggested I look into it as a way to center myself and learn some self defense.

SHOJI

Your friend is wise.
Please stay and observe. I must return to the class.

The Master returns and the class reassembles.

He begins to pair off students, evaluating their skills.

Alicia is seen with rapt attention as the students use learned movements in overpowering their opponents.

TIME CUT

The class breaks and Alicia stays behind to talk to the Master.

SHOJI

I am pleased that you are still here.

ALICIA ROGERS

How could I leave, I was so fascinated.

(beat)

What do I have to do to join?

SHOJI

For the next beginner class, which starts the day after tomorrow, you must pay one month in advance. This includes a complimentary do-bok, which is the practice wear each student wears in the do-jang.

ALICIA ROGERS

No problem, how much is that?

SHOJI

\$XX for 3 classes per week, 12 classes per month. Payment is always one month in advance.

Alicia opens her pocketbook and begins writing a check.

(CONTINUED)

ALICIA ROGERS
Shall I make the check out to
Hokkaido?

SHOJI
Yes please.

Alicia hands the Master the check.

SHOJI
Thank you very much. I will get
your do-bok from the back room.

ALICIA ROGERS
Thank you sir.

Alicia, with a smile on her face takes a sweeping look at
the room.

The Master returns from the back with A WHITE GARMENT over
his arm.

SHOJI
This is your do-bok. It is to be
worn at all times during practice
sessions.

ALICIA ROGERS
Thank you, is there anything else I
should know?

SHOJI
In addition to the stretching
exercises we do in class, I suggest
you do some stretching at home as
well. This will prevent needless
injuries that will hamper your
advancement.

ALICIA ROGERS
Thanks for the tip. I can't wait to
start.

SHOJI
That dedication will take quickly
to your goals.

ALICIA ROGERS
Well, I don't want to take up much
more of your time. Thank you very
much and I look forward to starting
in a couple of days.

(CONTINUED)

SHOJI

Thank you again for coming, good
night.

Alicia exits the do-jang with a smile on her face.

INT. ALICIA'S APARTMENT - NIGHT

Alicia enters the apartment, puts down her bag and holds up
the do-bok to inspect and admire it.

She throws it over her arm and heads to the bedroom.

TIME CUT

Alicia dressed in the do-bok, comes out of the bedroom,
jumps over the door saddle and strikes a hands up pose then
laughs.

She walks over to a FULL LENGTH MIRROR and checks herself
out from multiple angles.

Her last pose shows her doing a chopping move, this time
she's vocal.

ALICIA ROGERS

Hiiiiyee Ya!

Oh, I think I'm gonna like this.

Alicia walks away from the mirror and into her bedroom

INT. LAW FIRM - DAY

Alicia is coming out of an office as Tony comes down the
hall.

ALICIA ROGERS

Hey, Tone. I didn't see you
yesterday. I wanted to tell you I
stopped by the do-jang the other
night. Wow, was I impressed.

TONY

I bet. So did you sign up?

ALICIA ROGERS

Yea, the class starts tonight.
Already tried on my do-bok. Can't
wait to start.

Jen comes down the hall, hears them talking about the class.

(CONTINUED)

JEN

Hey, you want me to stop off at the
lumber yard and pick up some boards
for you to break?

ALICIA ROGERS

No, but I wouldn't mind if you
picked up my dry cleaning instead.

JEN

Nice try sister, wrong girl.

Jen walks off and Tony picks up the conversation.

TONY

(shaking his head)

Always wondered where they found
her, at least she's good at what
she does.
Anyway, I'm so glad you decided to
join, you're gonna love it.

ALICIA ROGERS

Thanks again for the
referral. Listen I gotta get
movin, too much work, not enough
time.

TONY

Tell me about it.

INT. LAW FIRM - ALICIA'S DESK - DAY

Alicia is at her desk and next to it is a NEW GYM BAG. She
is focused on her work when Dave Severin approaches.

DAVE SEVERIN

What's with the duffel bag,
stealing office supplies?

Alicia turns to face him with her hands up.

ALICIA ROGERS

OK Dave, you got me. Do we have to
do the perp walk thru reception?

(beat)

I'm starting Tae Kwan Do tonight.

DAVE SEVERIN

Wow, I'm impressed. Guess we don't
have to hire extra security around
here then.

(CONTINUED)

ALICIA ROGERS

What, you're expecting an attack
from prosecutorial ninjas or
something?

DAVE SEVERIN

Hey, you never know. Stranger
things have happened around here.
(beat)
So what time does class start?

ALICIA ROGERS

Six.

DAVE SEVERIN

Why don't you cut out early
then. Get your mind off this
stuff, so you'll be fresh.

ALICIA ROGERS

You serious?

DAVE SEVERIN

Absolutely. Life's too short to
push paper all day.

ALICIA ROGERS

Thanks!

DAVE SEVERIN

Have fun tonight.

ALICIA ROGERS

Oh, I plan on it.

Dave walks away and Alicia starts shutting down.

She turns her desk lamp off, grabs the duffel bag and heads
out the door.

INT. HOKKAIDO DO-JANG - NIGHT

The Master is in front of the class welcoming them to the
do-jang.

SHOJI

Good evening everyone, and to our
new students, welcome to Hokkaido.
We study the Korean art of Tae Kwon
Do. Tae means to strike or break
with foot; Kwon means to strike or
break with fist; and Do means way,
(MORE)

(CONTINUED)

SHOJI (cont'd)
method, or art. So you can say we
are studying the art of striking
with foot and fist.
Not only will you learn basic self
defense, you'll also learn self
control and gain a feeling of
centeredness and well being.
The curriculum will include basic
Tae Kwon Do techniques such
as sparring, throwing, falling as
well as stretching and meditation
exercises.
Any questions?

Some in the class nod no while others voice it.

SHOJI
Very well. I will pair you off in
partners as we begin our stretching
exercises.

The Master works his way through the class tapping pairs of
people on the shoulder and directing them to a spot on the
mat.

Shoji taps Alicia and another female of the same age and
they move to their section of the mat.

SHOJI
Introduce yourself to your partner
and we will begin leg stretches.

ALICIA ROGERS
Hi, I'm Alicia.

LESLEY
I'm Lesley, nice to meet you.

ALICIA ROGERS
Same here.

SHOJI
OK, from a seated position, begin
slowly stretching your arms out to
touch your toes.
Stretching is very important not
only from a preventive injury point
of view but you also must be very
limber in order to do this.

The Master then demonstrates a high kick to a STATIONARY
PUNCHING BAG.

MONTAGE:

Progression of class, with focus on Alicia showing various sparring, kicking and throw downs.

To

Alicia and Lesley finish sparring when the Master calls time. They grab towels to absorb the sweat from a vigorous work out.

ALICIA ROGERS

So Lesley, you never told me what kind of work you do.

LESLEY

I work for Sandford Deaver,
a foster care group that
facilitates adoptions.

ALICIA ROGERS

That's great. I've always thought
of adopting a child, but right now
I'm too busy building my career.

LESLEY

What kind of work do you do?

ALICIA ROGERS

I'm a lawyer.

LESLEY

You like it?

ALICIA ROGERS

Yeah, I do. My goal is to open my
own practice one day.

LESLEY

That's cool. When and if you're
ready to adopt, I'll help you
out. Might be able to speed the
process up a little.

(beat)

Well, I gotta get a move on, I've
got an early morning meeting with
prospective parents.

ALICIA ROGERS

Have a good one, see you Wednesday.

Alicia is packing up as the Shoji approaches her.

(CONTINUED)

SHOJI

Alicia, I must say you have progressed nicely. You have a fluid form and your focus is excellent.
At this rate, you'll test soon with the ability to move up.

ALICIA ROGERS

You think so?

SHOJI

I know so.

INT. LAW FIRM - ALICIA'S DESK - DAY

Dave Severin walks over to her cube. She's on the phone, see him and cuts the conversation short.

DAVE SEVERIN

Hope I wasn't interrupting anything important.

ALICIA ROGERS

No, just my mom checking up on me.

DAVE SEVERIN

They tend to do that, no matter how old you are.
I want you to begin second chairing beside Phil Sanders.

ALICIA ROGERS

Wow, thank you.

DAVE SEVERIN

Don't thank me, you're doing great work here, it's time to get your feet wet.
Go sit with Phil and get up to speed on his case.

ALICIA ROGERS

Thanks again, I'll go right over.

INT. LAW OFFICE - SANDERS OFFICE - DAY

Alicia pops her head in and knocks on the open door.

(CONTINUED)

PHIL SANDERS

Hey Alicia, come on in, have a seat.

ALICIA ROGERS

So I understand I'm second chairing with you, what case are you working on?

PHIL SANDERS

Sherril v Mason County Police Department.

Two officers were responding to a Domestic Abuse call where the suspect supposedly had the wife at gun point.

One cop ran a red light and crashed into another vehicle, sending the police car onto a sidewalk full of people.

The Sherril's sixteen year old son James was walking down the sidewalk when the cruiser jumped the curb and crushed him against a building. DOA.

ALICIA ROGERS

Oh that poor family.

PHIL SANDERS

Yeah, they're pretty shaken up but we can do some good here.

ALICIA ROGERS

How so?

PHIL SANDERS

Our research found that the driver who ran the red light has a history of speeding infractions, well before he was hired on the force.

ALICIA ROGERS

So where do I fit in.

PHIL SANDERS

Your job is to absorb everything you can here and in the courtroom. This is your opportunity to be front and center with limited liability. You ready for this?

(CONTINUED)

ALICIA ROGERS
Absolutely.

PHIL SANDERS
Great, here are the case files,
take 'em back to your desk and dive
in. We go to court next Monday,
should be enough time to get you up
to speed.

ALICIA ROGERS
(grabs files, stands up)
Thanks

PHIL SANDERS
Have fun, ask as many questions as
you want.

ALICIA ROGERS
(leaving)
Oh, don't worry I'll have
questions.

INT. COURTROOM - DAY

Alicia is seated next to Phil Sanders, picking up the
nuances of the trial process.

She is watching the scene before her and taking copious
notes.

Sanders stands up and begins to cross examine the Officer
who blew the red light, causing the accident.

PHIL SANDERS
Officer Fuentes, can you tell me
what a motor vehicle abstract is?

OFFICER FUENTES
An abstract lists any violations
against a driver based on a search
of his license number.

PHIL SANDERS
Officer Fuentes would you care to
read for the court the violations
section of this abstract.

Sanders hands Fuentes THE ABSTRACT. Fuentes is showing his
discomfort as he begins to read.

(CONTINUED)

OFFICER FUENTES

June 1992, 80 in a 55mph zone. April 1994, 50 in a 20 mph school zone. November 2000, 55 in a 30mph zone.

PHIL SANDERS

Officer Fuentes, in your capacity as a police officer, would you consider that driver to be reckless as well as wantonly disregarding posted speed limits?

(beat)

Before you answer that Officer Fuentes, could you tell me who's abstract you've just read?

OFFICER FUENTES

(under his breath)

Mine.

PHIL SANDERS

Excuse me Officer, could you please speak up.

OFFICER FUENTES

It's my abstract.

PHIL SANDERS

No further questions at this time your honor.

TIME CUT

Phil Sanders and Alicia Rodgers are seated at the table as lawyer SAL GENEROSO is making his closing statement to the jury.

PHIL SANDERS

Watch how Generoso plays to the jury. If you ever oppose him, make sure you do your homework.

ALICIA ROGERS

Thanks, that's good to know.

SAL GENEROSO

Ladies and Gentlemen of the jury. What happened on June 6th, 2009 was a tragic accident. One that shouldn't have happened, but under the circumstances regrettably did.

(CONTINUED)

Officers and first responders on a daily basis race to the aid of the community, just as Officer Fuentes and other Officers did on that tragic day.

When you are wrapped up in the moment, your focus is pinpoint. That's what responding officers experience in cases like this.

I ask that you put yourself in Officer Fuentes' position on that day. Getting the call of a domestic situation involving a hostage being held at gunpoint.

If you were that hostage, wouldn't you want an immediate response?

All told Ladies and Gentleman this is nothing more than a tragic accident. With that in mind, I trust that you'll find my client Officer George Fuentes, not guilty of the charges before him.

Thank you your honor.

JUDGE WALSH

Ladies and gentlemen, due to the late proceedings, we will carry this session over to the day after tomorrow at 9am. This court is adjourned

As they pack up, Alicia complements Sanders on what she saw.

ALICIA ROGERS

I was impressed how you had him read the abstract, then make him say it was his, rather than you reading it.

PHIL SANDERS

You have to look for ways to take people out of their comfort zone. If you can find something they think you don't know, then spring it on them, you've got them off guard.

(CONTINUED)

ALICIA ROGERS
Duly noted counselor.

PHIL SANDERS
If you don't have to go back to the
office, I can take this stuff back.

ALICIA ROGERS
You sure? That really helps. I
have an important Tae Kwan Do class
tonight that I'd like to be ready
for.

PHIL SANDERS
What's important about it?

ALICIA ROGERS
I have a one on one match with my
instructor and if I do well, then I
move up in belt rank.

PHIL SANDERS
Not only is it important, it sounds
exciting too.
(beat)
So get out of here and kick some
ass tonight.

ALICIA ROGERS
Thanks Phil, see you in the
morning.

INT. HOKKAIDO DO-JANG - NIGHT

The class is assembled as the Master paces the floor and
begins to address them.

SHOJI
Tonight we will complete the one on
one evaluations and conclude the
evening with a belt ceremony
elevating those that have proven
themselves worthy.
Now I ask that you pair off with
your partner for warm up
stretching.

As the class splits out, Alicia and Lesley move toward the
side of the room and begin stretching.

(CONTINUED)

LESLEY

Are you excited about your eval tonight?

ALICIA ROGERS

Sure, even though it was busy today, I was still playing it out in my head.

LESLEY

Just don't psych yourself out. You're good, go with it.

ALICIA ROGERS

Thanks Lesley

SHOJI

I believe everyone has warmed up sufficiently, so let's begin. John, are you ready?

JOHN

Yes, I am.

The Master waves John to the center of the mat. They bow to each other and begin.

The Master puts John through the paces, taking him down when he fails to focus enough to anticipate the Master's moves. John regains control and the Master eventually calls time.

SHOJI

Very good John.
(to the class)
You see what happened?

Don't ever let your opponent best you because you lose focus.
Alicia, step forward please.

Alicia walks to the center of the mat, bows with the Master and steps back to get into position.

She leads off getting the first shot in, but the Master quickly counters.

Through this exercise, Alicia is performing to her ability, holding her own with the Master.

The Master sees this and changes tact in order to throw Alicia off.

The Master succeeds and Alicia is not as sharp to the change.

(CONTINUED)

She attempts moves against the Master and begins to feel her stride coming back, when the Master calls time.

SHOJI
Well done Alicia.
(to the class)
Let's take a 10 minute cool down

They bow to each other and Alicia walks off feeling sweaty and somewhat dejected by her performance against the Master.

TIME CUT

SHOJI
Overall I am impressed by the progress I have seen since our first class together. And with that my friends comes the belt ceremony. When I call your name, please step forward to accept your new belt.

Students names are called and the Master hands different colored belts out to students signifying their accomplished level.

SHOJI
John, please step forward.

John already wearing an orange belt, receives a green belt. He bows to the Master and returns to his spot in line.

SHOJI
Lesley, please step forward.

Lesley approaches with her yellow belt and receives an orange belt. She bows to the Master and returns to the line.

SHOJI
And finally Alicia, please step forward.

Alicia approaches wearing a green belt and is handed a purple belt.

Shoji applauds and the class bows to him in appreciation.

INT. LAW FIRM - DAY

Alicia is walking down the hall with an armful of documents in folders

As she passes by his office, Dave Severin pops his head out and calls for her.

DAVE SEVERIN
Alicia, do you have a minute?

ALICIA ROGERS
Sure Dave, what's up.

DAVE SEVERIN
How did it go second chair with Phil yesterday?

ALICIA ROGERS
Great, I liked seeing it from his perspective as well as the mini chats we had during the proceeding.

DAVE SEVERIN
That's good. Listen I'm in a little bit of a staffing jam and I need you to go down to Princeton, NJ to take a deposition.

ALICIA ROGERS
OK

DAVE SEVERIN
I hate to take you away from Phil, but this has to get done.

ALICIA ROGERS
It's no problem Dave. I don't mind. When do you need me down there?

DAVE SEVERIN
It probably be best if you left as soon as your ready, in order to beat the traffic.

ALICIA ROGERS
OK, I'll let Phil know.

DAVE SEVERIN
I already ran it by him, he understands.

(MORE)

(CONTINUED)

DAVE SEVERIN (cont'd)
I'll e-mail you the address and
information for the deposition.
We're also putting you up in a
hotel there, that will be in the
e-mail as well.

ALICIA ROGERS
Oh thanks, I'll wrap this stuff up,
head home to pack and then head
over to Jersey.

DAVE SEVERIN
Thanks Alicia

ALICIA ROGERS
No problem Dave.

EXT. UPSCALE STEAKHOUSE - NIGHT

Town Cars and Mercedes idle outside as more pull up
depositing self important business men and women.

A short while later, a black MAYBACH pulls up, double parks
then a well built driver in a suit and tie exits the
vehicle, scans the area then opens the right rear door.

Ed Fox steps out and makes his way inside the steakhouse.

INT. UPSCALE STEAKHOUSE - NIGHT

As Fox enters, the Maitre D' comes to attention, greets Fox
and leads him into the back room of the steakhouse.

INT. STEAKHOUSE BACK ROOM - NIGHT

A few tables dot the room, each is filled with well dressed
c level execs enjoying the spoils of their careers. The
regulars see Fox and wave to him.

To the right, Fox sees his party gesturing him over.

Seated at the table are fellow horsemen Paul Avery, Rocky
White and Rick Taylor. Fox approaches.

ED FOX
Good evening boys, sorry I'm late,
held up by boardroom bullshit.

(CONTINUED)

RICK TAYLOR

Sure you weren't just diddling an admin?

ED FOX

No that was before lunch.

Listen, thanks for coming to Jersey this year fellas, seems like our tight schedules prevented our get together last year.

ROCKY WHITE

I was knee deep in negotiations with Lexus corporate. Even if I wanted to break away, I couldn't.

RICK TAYLOR

I had investors breathing down my neck to get a development finished, even though they ignored the horrible rains we experienced.

ED FOX

So Avery, what was your excuse?

PAUL AVERY

The wife.

ED FOX

I'd say Avery wins. That means he hosts next year.

ROCKY WHITE

No offense Fox, but Myrtle Beach will be a welcome relief after being here.

ED FOX

What you don't like the Garden State?

ROCKY WHITE

Garden? I saw nothing but refineries, cargo containers and swamp flying in here.

ED FOX

That's the area around Newark, you gotta admit Princeton is a bit nicer.

(CONTINUED)

ROCKY WHITE
OK, it does have it's share of
nubile college girls.

An attractive waitress comes by to take their orders.

WAITRESS
Good evening gentlemen, welcome to
Bison House, my name is Candy, I'll
be serving you tonight.

ED FOX
Candy are you as sweet and tasty as
your name implies?

WAITRESS
Now Mr. Fox, is that a nice thing
to say before dinner?

ED FOX
Well, how bout I find out after
dinner?

WAITRESS
(demurring)
Gentlemen, what can I get you to
drink?

ROCKY WHITE
Are you on the drink menu?

The waitress shifts her stance and smiles, but doesn't
reply.

ROCKY WHITE
Hmm, not a peep. Alright, let me
have a large bourbon and water
minus the water darlin.

RICK TAYLOR
Dry martini, no olive please.

PAUL AVERY
Bud Lite

WAITRESS
And you Mr. Fox?

ED FOX
I'll take a Jameson's neat.

(CONTINUED)

WAITRESS

Very well gentlemen, I'll be back shortly.

ROCKY WHITE

I'd do her in a heartbeat.

PAUL AVERY

Rock, there could be a hole in the wall with a sign above it that said insert here and you'd do that too.

ROCKY WHITE

It would have to be a tight hole, I have standards you know.

ED FOX

So Rock, how many dealerships are you up to now?

ROCKY WHITE

Three Mercedes, one with Maybach, two Lexus and one each for BMW, Jaguar, Land Rover and Mini. The latest Lexus shop is in the next town over from me.

RICK TAYLOR

Not bad, last time we got together, you didn't have the Mini or the Maybach yet.

ROCKY WHITE

Life is good boys, life is good.

The Waitress comes around with their drinks.

WAITRESS

Here you go gentlemen, let me know when you're ready to order.

ROCKY WHITE

Drinks? Just keep 'em coming.

WAITRESS

Well that too, but I meant entrees.

ED FOX

Give us a few minutes.

WAITRESS

No problem Mr. Fox.

The Waitress walks off.

(CONTINUED)

RICK TAYLOR

She does have a nice ass.

ED FOX

I see none of you have lost your edge. Except Avery with his lite beer.

Fox raises his glass

Here's a toast to the Four Horsemen!

ALL IN UNISON

Hoo Rah!

ED FOX (CONT'D)

We were a force to be reckoned with back then. Different playing field now, but I'd say we all turned out well.

Healthy, wealthy, families for some, and still no regrets.

Fox raises his glass again

And here's to our conquests!

ALL IN UNISON

Hoo Rah!

ROCKY WHITE

That's the part I'd like to re-live.

PAUL AVERY

You guys ever wonder what happened to any of them?

RICK TAYLOR

They've probably become overweight soccer moms driving minivans and poppin' Zanax like it was Pez.

ED FOX

Any of them stick out for you boys?

ROCKY WHITE

Didn't remember much after we were finished with em.

PAUL AVERY

Now that I've got a daughter of my own, I see it from a different point of view.

(CONTINUED)

Don't get me wrong, we had a blast,
but things are different now.

ROCKY WHITE
Defector Alert! Defector Alert!

RICK TAYLOR
Enough Rock, you're a bachelor for
life you'll never understand.

ED FOX
Boys, boys, let's not get soft in
our old age. Some of us may have
changed but deep down we're still
the rutting dogs we used to be.

Here comes the waitress, you guys
ready to order?

ROCKY WHITE
Hell yeah, the aroma of seared beef
coming from the other tables is
killing me.

Fox waves over the waitress.

WAITRESS
Ready to order gentlemen?

ED FOX
I'll have a Porterhouse medium rare
and a baked potato.

RICK TAYLOR
The largest lobster you have back
there, drowning in butter.

ROCKY WHITE
Cowboy Ribeye, bleedin' on the
inside, black'nd on the outside and
I'll take a tater also.

WAITRESS
You want tater tots?

ROCKY WHITE
Do I look like a five year old to
you darlin? Cause if so, you could
be my older woman fantasy tonite.

WAITRESS
(to Avery)
And what can I get for you sir?

(CONTINUED)

PAUL AVERY

I'll take the grilled chicken
breast, mixed steamed vegetables on
the side.

WAITRESS

Very well gentlemen, I'll be back
with another round of drinks
shortly.

ROCKY WHITE

You have gone soft. Lite beer,
grilled chicken and steamed
veggies?

(to all)

Boys, we should have a wake for the
old Avery.

Let's bow our heads in memory of
our dearly departed friend Paul
Avery, who seems to have lost his
spine and his manhood to the
ravaging scourge of domesticity.

RICK TAYLOR

Cut it out Rock

PAUL AVERY

Yeah, you double wide trailer trash
Texan, it's not as bad as you
think.

ROCKY WHITE

Maybe so, but it sure as hell ain't
for me.

TIME CUT

The boys are a good way through their main courses, most are
borderline drunk, Rocky White has become very loud and
boisterous.

ROCKY WHITE

You know what would make this one
of the best meals ever?

ED FOX

What would that be Rock?

ROCKY WHITE

A foursome under this table
polishing our knobs.

(CONTINUED)

ED FOX

I didn't see that on the menu, but
we could always get dessert after
we leave here.

ROCKY WHITE

Now you're talkin Fox.

RICK TAYLOR

I wouldn't mind a cigar after this.

PAUL AVERY

Never acquired the taste.

The waitress comes over to check on them.

WAITRESS

Is everything alright here?

ED FOX

Just fine Candy.

WAITRESS

Can I get you boys some dessert?

They all chuckle at the irony.

ED FOX

No Candy, I think we'll be eating
out later. But, I'll take the
check as soon as you're ready.

WAITRESS

Very well, any drinks before I
settle up?

ED FOX

Why not add one last round to the
check before you close it

WAITRESS

No problem, coming right up.

She walks away and White jumps right in.

ROCKY WHITE

Jesus, when she said that, I
thought I was gonna spit my Bourbon
across the table.

PAUL AVERY

Had I known that, I would have
grabbed a lighter just to see you
spit fire like a circus freak.

(CONTINUED)

ROCKY WHITE

Who you callin a circus freak?

PAUL AVERY

Wow, you can dish it but you can't
take it huh?

RICK TAYLOR

Rock, are you that wasted? He
didn't call you a circus freak.

Although you have potential...

ROCKY WHITE

Why you...

ED FOX

Alright do I have to stop the car
or are you kids gonna cut it out.

RICK TAYLOR

Sorry dad..

The waitress comes back with the drinks and the check.

WAITRESS

OK boys, last round and Mr. Fox
I'll take the check from you when
you're ready.

ED FOX

One second, I'll take care of it
right now.

Fox pulls his wallet from his coat and takes out his black
Amex card and places it on the bill.

WAITRESS

Thank you sir, I'll be right back.

She walks off with the check.

ED FOX

OK boys, peel off some dead
presidents for the nice lady,
finish these drinks and then we
head out for dessert.

RICK TAYLOR

Sweet.

(CONTINUED)

ROCKY WHITE

Oh, I almost forgot. This is a good one.

Who's Irish and sits around the backyard all summer?

PAUL AVERY

I heard that one when I was eleven Rock. Patio Furniture.

Please stick to selling cars and promise us you won't go anywhere near a comedy stage.

ROCKY WHITE

Well, I thought it was funny when I heard it.

ED FOX

Car accidents are funny to you Rock.

Let's go boys, drink up, I'm ready for some dessert.

The waitress returns with his card and the receipt.

WAITRESS

Gentlemen it was a pleasure serving you tonight and Mr. Fox it is always a pleasure having you here at the Bison House.

ED FOX

Thank you Candy.

WAITRESS

Enjoy the rest of the evening.

ROCKY WHITE

Oh, we will darlin, we will.

The boys get up, walk out and White burps loudly.

ROCKY WHITE

Ah, now I have enough room for dessert.

EXT. SIDEWALK OUTSIDE BISON HOUSE - NIGHT

Alicia is casually walking down the block taking in the neighborhood.

INT. DOORWAY OF BISON HOUSE - NIGHT

The boys are headed out with Avery in the lead and White right behind him.

PAUL AVERY
Rock, did you ever realize that
when your drunk you really turn
into an uncouth asshole?

White pushes Avery from behind as he's about to step outside.

EXT. SIDEWALK OUTSIDE BISON HOUSE - NIGHT

Alicia hears the commotion as she's walking by the steakhouse, looks up and is almost knocked over by Avery after being pushed by White.

PAUL AVERY
Nice going, are we back on the
playground Rock?
(to Alicia)
I'm so sorry, are you OK? My
friend here is a friggin five year
old idiot.

Alicia dusts herself off and walks away.

ROCKY WHITE
Hey Fox, look what Avery found.

ED FOX
Nice. Is that how you score your
women Paul, you run into them?

Alicia startles when she hears Fox's name and walks away faster.

ROCKY WHITE
Aw come on darlin, don't go away
mad, come back and play with us.

Ah, screw her.
(yelling to all)
Let's hit a titty bar boys!

(CONTINUED)

Alicia turns a corner and hides behind a wall where she can get a good look at them as they pile in the Maybach and pull away.

SUPER: 10 YEARS LATER

INT. LOBBY OF ROGERS, FARNHAM & RENSLER

Busy law practice, firm's name listed on the wall behind receptionist. Phones are ringing and associates and lawyers are seen milling about.

INT. ROGERS, FARNHAM & RENSLER - CONFERENCE ROOM - DAY

ERIC COLEMAN, is seated at the conference room table with FILES and LAW BOOKS open before him.

The door opens and Alicia Rogers walks in.

ALICIA ROGERS
Eric, where do we stand on
Centralia?

ERIC COLEMAN
Kenny is wrapping up his fact
finding and surveillance; I should
have his report by end of day.

ALICIA ROGERS
We've got a new client coming in at
11:15 a referral from Jerry
Weinstein of Galaxy Aviation.

ERIC COLEMAN
What are we looking at?

ALICIA ROGERS
Product liability defense. The guy
manufactures high end mountain
bikes and was hit with a baseless
suit by some idiot claiming
inferior craftsmanship caused his
30 foot fall off a mountain.

ERIC COLEMAN
Wow, your kind of case. Make sure
the sap leaves the stand with at
least a modicum of dignity after
you're done beating up on him.

Ali turns toward the window, smiles then slowly turns back

(CONTINUED)

ALICIA ROGERS

Oh, I'll try. Just to let you know, I'll be in court tomorrow, and as soon as that wraps up I have a few out of town depositions I have to take.

ERIC COLEMAN

No problem, everything OK otherwise?

ALICIA ROGERS

It will be, soon enough.

The conference room intercom buzzes.

ALICIA'S ADMIN

Ali, Kenny's in your office when you're ready.

ALICIA ROGERS

Tell him I'll be right there.

ERIC COLEMAN

See if he has his report ready for me.

ALICIA ROGERS

If he doesn't, you want me to beat him up?

ERIC COLEMAN

Wow, that's a match I'd buy tickets for.

Alicia smiles, walks to her office and closes the door behind her.

INT. ALICIA'S OFFICE - DAY

ALICIA ROGERS

How goes things in your world Kenny?

KENNY CHARTOFF

As long as there are people out there who mess up, I'll continue to enjoy steak dinners.

ALICIA ROGERS

Easy Kenny, don't go havin a heart attack on me. I need you.

(CONTINUED)

KENNY CHARTOFF

What's up?

ALICIA ROGERS

I've got a side project that I need you to pull out all the stops on.

KENNY CHARTOFF

OK, this sounds interesting.

ALICIA ROGERS

I've got four names. I want everything you can find on them from typical movements to assets and everything in between.

(beat)

This is out of my pocket and doesn't leave this room. Agreed?

KENNY CHARTOFF

Agreed.

ALICIA ROGERS

When you pull this stuff together, get it to me at my house. How long you think you'll need?

KENNY CHARTOFF

A week or less.

ALICIA ROGERS

Less is better.

KENNY CHARTOFF

I'll do what I can.

ALICIA ROGERS

Listen, you dig deep and fast on this one and your next steak will be Kobe beef as thick as your arms.

Kenny gets up to leave, grabs the door handle and says

KENNY CHARTOFF

Make the call and tell them to start marinating.

Alicia smiles as Kenny opens the door and heads out.

INT. COURTROOM DAY

Ali is seated at the defendants table as the defense lawyer wraps up his summation.

DEFENSE ATTORNEY

Ladies and Gentlemen of the jury, I ask that you remain cognizant of the facts presented in this case as you deliberate.

All of the necessary safety measures were and continue to be in place at my client's manufacturing facilities.

Any transient, airborne or outside contaminants are strictly screened on a regular basis.

In the event that an unknown contaminant enters the production cycle at any point in time, spot testing of final product in my client's labs will raise caution and stop production.

In conclusion, my client's company has followed the strict USDA and OSHA guidelines to the letter and will continue to diligently manufacture quality food products. The defense rests your honor.

The defense lawyer walks to the defense table and sits, Ali rises and walks slowly to the jury box.

ALICIA ROGERS

Imagine that you are a parent of a happy and healthy 12 year old boy, who also happens to have a preventable life threatening food allergy.

You are diligent in what he eats and expect that food manufacturers are just as diligent in their standards for safety.

Your son can safely eat his favorite cookies Yummy O's. That is until the last box of Yummy-O's you bought was produced on a contaminated production line.

(CONTINUED)

Now by contaminated, I don't mean radiation or something like that. All it takes to contaminate a sterilized production line is a trace of an allergen. In this case the allergen was milk. 12 year old Anthony Hughes' milk protein allergy is a five on a scale of six. Life threatening.

Your son helps himself to a stack of Yummy-O's as he always does, but this time, he goes into anaphylactic shock. You were busy in the basement washing clothes, unaware that your son was gasping for his last breath right above you.

I ask you in that same frame of mind as a parent. Would you leave here satisfied after hearing Standard Bakery's scripted apology for errors that caused the death of that 12 year old boy?

If not, I trust that you will side with my clients, providing them with the satisfaction they and their late 12 year old son Anthony Hughes rightly deserve. Thank You

Alicia turns, looks to the Judge.

ALICIA ROGERS

The prosecution rests your honor.

She walks to the prosecution table and sits down.

JUDGE KENDRICK

Members of the jury, you have heard all the evidence and the arguments of the attorneys. Now it is up to you to deliberate the verdict. If you find for the prosecution you must also determine reasonable compensation. The jury is excused for deliberations, court is adjourned.

The courtroom begins to clear out, Ali turns to the Hughes family.

(CONTINUED)

ALICIA ROGERS
Now we wait.

MRS. HUGHES
How long do you think?

ALICIA ROGERS
Hard to say, it could be hours or days. As soon as I hear something I'll call you.
I'm sorry to be short but I've got to get back to the office.

MR. HUGHES
We understand, by the way Miss Rogers, you were great up there.

ALICIA ROGERS
Thanks. I'll keep you posted.

Ali grabs her briefcase and heads out of the courtroom.

INT. ROGERS, FARNHAM & RENSLER - LOBBY - DAY

The elevator doors open and Alicia steps out heading for her office. Her partners JEFF FARNHAM and GARY RENSLER are talking in the hall.

JEFF FARNHAM
Hey Ali, how did it go in court?

ALICIA ROGERS
Pretty good. What's going on here?

GARY RENSLER
Going over staff utilization.

ALICIA ROGERS
Well don't forget, as soon as this case wraps up I have those depositions in that pro-bono case I'm doing.
(beat)
As far as my stuff, Eric has Centralia and the mountain bike case under control.

JEFF FARNHAM
So far we look good but one more case and then we'll have to start shifting resources.

PHONE RINGS

(CONTINUED)

STACI
Alicia Rogers' office.
(listening)
Hey kid, how ya doin?
(listening)
That's great! Listen, she's right
here, just got back from
court. Hang on.
Ali, it's your son.

Alicia grabs the phone from an adjoining desk.

ALICIA ROGERS
Domo arrigato Shigeo-san

Intercut Phone Conversation

SEAN ROGERS
Aw mom, cut it out. Listen, I have
great news.

ALICIA ROGERS
Ooh, good news, I love it.

SEAN ROGERS
I checked the mail and guess what.

ALICIA ROGERS
Uh, what.

SEAN ROGERS
Funny mom. I got accepted into the
Regents Math and Science programs
for next year.

ALICIA ROGERS
That's great, I'm so proud of you.

SEAN ROGERS
Thanks ma.

Another line rings, the Admin picks it up.

STACI
Alicia Rogers' office.
(listening)
OK, I'll let her know.

The admin gets Alicia's attention.

ALICIA ROGERS
What's up?

(CONTINUED)

ALICIA'S ADMIN
The Hughes jury is back.

ALICIA ROGERS
Wow that was quick. Call the family, I'll meet them inside the courthouse.

(beat)
Sean honey, I've got to go, the jury's back and I have to run over to the courthouse.

SEAN ROGERS
OK mom, go kick butt.

ALICIA ROGERS
That's my boy. I'll talk to you later. I love you.

SEAN ROGERS
I love you too. Bye.

She hangs up the phone and faces her partners.

ALICIA ROGERS
Wow, that was fast. Alright, I guess I'll see you guys later.

GARY RENSLER
See ya Ali.

JEFF FARNHAM
Later.

Ali grabs her briefcase and heads out.

INT. COURTROOM DAY

Counsel is present and the Judge enters the courtroom.

BAILIFF
All rise, the court of Judge Michael Kendrick is now in session.

JUDGE KENDRICK
Madam foreperson, has the jury reached a verdict?

FOREPERSON
We have your honor.

(CONTINUED)

JUDGE KENDRICK
What say you to the count of
wrongful death?

FOREPERSON
Guilty your honor.

JUDGE KENDRICK
And compensatory damages?

FOREPERSON
We find for the plaintiff in the
amount of 1.2 million dollars.

DEFENSE ATTORNEY
Your honor, let the record show
that we plan to appeal both the
verdict and damages.

JUDGE KENDRICK
Duly noted counsel.

The Judge bangs his gavel.

JUDGE KENDRICK
Court is adjourned.

BAILIFF
All rise.

The judge leaves the court and we see the Hughes family
hugging each other. Ali comes over and shakes hands.

MRS. HUGHES
Alicia thank you for everything,
but I have one question.

ALICIA ROGERS
The appeal?

MRS. HUGHES
Yes, what does that mean for us?

ALICIA ROGERS
Nothing yet. The process could
take a year or so if they drag it
out. My suggestion is take solace
in the jury's decision and go back
to living your life as best you
can.

(CONTINUED)

MRS. HUGHES

We'll try, but it won't be easy. He was a big part of our life.

ALICIA ROGERS

I totally understand.
It was a pleasure working with you, although I wish it had been under different circumstances.
Please take care of each other.
I'll be in touch if I hear anything.

EXT. COURTHOUSE - STAIRS - DAY

Ali is on the phone walking down the stairs.

ALICIA ROGERS

Domo Arrigato Master. I was wondering if you have time tonight for a workout?

(listening)

Great, I'll be there at six.

INT. ROGERS, FARNHAM & RENSLER - HALLWAY - DAY

Ali returns to her office. On the way she meets up with Eric Coleman.

ERIC COLEMAN

I heard your jury came up with a quick decision, what happened?

ALICIA ROGERS

Wrongful death and 1.2 in damages, but counsel threw in an appeal.

ERIC COLEMAN

Of course they did.

ALICIA ROGERS

Now that this is wrapped up for the time being, I'm flying out tomorrow for those depositions. If I need anything, I'll call.
And if you don't hear from me in a week, send the bloodhounds out.

I also told Gary and Jeff that you had Centralia and the mountain bike case under control.

(CONTINUED)

ERIC COLEMAN

You could say that.

ALICIA ROGERS

Works for me. Alright I'm off to go
kick some butt. I'll see you in a
week.

Ali walks to her office, grabs some documents, packs up and
heads out the door.

INT. HOKKAIDO DO-JANG - NIGHT

Inside the do-jang the Master is preparing for a private
session.

A BELL RINGS

Ali comes in wearing her do-bok and slips off her sandals at
the door.

SHOJI

Good evening, Is everything well?

ALICIA ROGERS

Yes Master, very well thank you. I
would like to practice with you for
a while, then incorporate some Krav
Maga moves into our session.

SHOJI

Expecting trouble maybe?

ALICIA ROGERS

No sir, just another facet I would
like to explore.

SHOJI

Very well then.

After a face off, Ali and the Master go move to move with
neither one more dominant over the other.

Later in the session during a cooldown.

SHOJI

I am impressed Alicia. Your focus
is remarkable.

ALICIA ROGERS

Thank you Master. Shall we delve
into Krav Maga now?

(CONTINUED)

SHOJI
As you wish.

The Master goes over to a table and returns with a fake gun in his hand.

SHOJI
Take the gun, aim it at me and
pretend you are robbing me.

Ali takes the gun from him, puts it in her right hand and moves into a sideways stance.

ALICIA ROGERS
Give me your money and your watch.

The Master doesn't react right away, but then lunges for the gun with both hands, pushes the gun away and twists it which releases it from Ali's hand.

ALICIA ROGERS
Nice. My turn.

Ali repeats the Master's moves for this and five other Krav Maga self defense exercises.

SHOJI
I wish all of my students had the
thirst, desire and follow through
you possess Alicia.

ALICIA ROGERS
It is necessary for me, just like
food or water.
I thank you for your time and
guidance tonight, but I must leave
as I have an early flight tomorrow.

SHOJI
Be well.

Ali bows at the hip retrieves her sandals and exits the do-jang.

EXT. ALICIA'S HOUSE - NIGHT

Alicia's car pulls into the driveway. She gets out and enters the house.

ALICIA ROGERS
Sean, I'm home.

(CONTINUED)

SEAN ROGERS

Hey ma.

Sean comes around the corner and hugs Alicia. He's holding a LARGE MANILA ENVELOPE.

Some guy delivered this and said
"Make sure your Mom gets this".

ALICIA ROGERS

Thanks, I hope he didn't scare you.

SEAN GATELY

Nah. So where we going to
celebrate?

ALICIA ROGERS

Chuck E. Cheese's

SEAN ROGERS

I'm thirteen not three!

ALICIA ROGERS

I'm kidding. It's your celebration,
you pick.

SEAN ROGERS

How bout Val's Pizza?

ALICIA ROGERS

Val's it is. Just let me get in
the shower, get changed and we're
off.

SEAN ROGERS

I'll play my DS until you're ready.

ALICIA ROGERS

I shouldn't be that long.

SEAN ROGERS

Cool.

Alicia grabs the envelope and heads up to her bedroom.

INT. VAL'S PIZZA - NIGHT

Mother and son are eating pizza and drinking soda.

ALICIA ROGERS

So, are you excited about going
into Regents Math and Science?

(CONTINUED)

SEAN ROGERS

Yeah, I love a good challenge. I just hope it's not too hard with the rest of the classes I have.

ALICIA ROGERS

Just do the best you can, that's all I ever ask of you.

SEAN ROGERS

You know Mom, your the best.

ALICIA ROGERS

Thanks bud, I try.
Listen I hate to rush you, but I still have to pack for those depositions tomorrow. I fly out early, so the car is going to come at the crack of dawn to pick me up.

SEAN ROGERS

So when do you think you'll be back?

ALICIA ROGERS

I'm not sure, but If everything goes as planned, shouldn't be more than a week.
I need you to check in with Grandma when you come home. You'll probably eat dinner with her anyway, otherwise I trust you as long as you lock up after you come home.

SEAN ROGERS

Yeah, I know.
Well, I'm ready to go if you are.

ALICIA ROGERS

I'm ready Eddie. Let's go.

INT. ALICIA'S BEDROOM - NIGHT

Alicia's propped up in bed reading through documents that came from Kenny.

Three separate piles with a photo on top of each, lays on the bed

Shortly after finishing the fourth, she puts the sets back in the envelope and reaches over to turn off the light.

(CONTINUED)

ALICIA ROGERS
(under her breath)
Somebody's getting a Kobe Beef
dinner.

EXT. AVERY'S - UPPER MIDDLE CLASS NEIGHBORHOOD - DAY

A RENTAL CAR passes in front of Paul Avery's house, pulls a u-turn down the street and stops in view of the house.

Minutes later, the garage door opens, a woman pulls out in an AUDI A8 and drives away.

The driver's door of the rental car opens, and Ali steps out with a CLIPBOARD and TAPE MEASURE in her hand. Walking up to Avery's house, she hears LOUD MUSIC coming from inside.

Ali goes around back as if she's surveying the property. She checks sightlines from nosy neighbors, then walks to the back door and turns the knob.

INT. AVERY'S HOUSE - DAY

The unlocked door opens, she listens for a second and then steps inside protected by the loud music playing. She moves stealthily through the first floor towards the source of the music.

Seated at his computer with his back to the door of his office, PAUL AVERY is air drumming to Phil Collins' "In The Air Tonight." Ali quickly moves in putting her right arm around his throat and her left hand over his mouth. Avery begins to fight until Ali whispers in his ear:

ALICIA ROGERS
Calm down or I'll snap your neck
and kill you right here.
You will listen clearly and do as I
say. Do you understand?

Avery stunned by her strength and swiftness shakes his head yes. Taking her hand off his mouth she grabs his hand and pulls his arm behind his back and raises him off the chair, putting pressure on his throat.

PAUL AVERY
Who are you? If you want money,
I'll get it for you, just don't
hurt me.

(CONTINUED)

ALICIA ROGERS
Shut up and walk towards the
garage. Try anything stupid, and
I'll drop you right where you
stand.

Avery starts walking, then tries to break loose. Ali
loosens up enough to let Avery break free, then plants a
high kick to his thigh which breaks a bone, dropping Avery
screaming in pain on the floor.

ALICIA ROGERS
Thought you could break loose huh?
Well dipshit, here's a news
flash. I let you go, so I could
kick your ass.

Ali steps on his broken leg putting pressure on it. Avery
screams.

ALICIA ROGERS
Oh, does that hurt tough guy?

Ali then gives him a swift kick to the stomach.

ALICIA ROGERS
Digest that, I'll be right back.

Ali goes to the garage for supplies. As Avery groans, you
hear NOISES coming from the garage. Ali returns with a
WEIGHTLIFTERS BELT. She threads it over his chest and under
his arms, and begins dragging him to the garage.

PAUL AVERY
(screaming)
Who are you and what do you want?

ALICIA ROGERS
Shut up asshole, I can't hear the
music.

INT. AVERY'S HOUSE - GARAGE - DAY

Ali drags Avery down a short flight of stairs.

ALICIA ROGERS
Damn, I should have dragged you by
your feet. That way I could've
watched your coconut go gdunk,
gdunk then boom on the floor.

She drops him at the base of the stairs, takes a few steps
back.

(CONTINUED)

ALICIA ROGERS
Now stand up.

PAUL AVERY
I can't. You broke my leg.

ALICIA ROGERS
You want a matching set? Get up!

Avery doesn't move, so Ali kicks him again, slamming him against a METAL CABINET. Avery is coughing blood as Ali walks over and grabs a 2X4 and a handful of PLASTIC TIES from the bench.

Sliding the 2x4 under him, she rolls him over it, extends his arms and ties them to the board.

PAUL AVERY
You think your tough? My friends
will hunt you down, then you're as
good as dead.

You don't know what your dealing
with here.

ALICIA ROGERS
Put a sock in it, or would you
rather I kick your teeth in so you
have a final meal?

She squats, lifts and pulls Avery onto the saw horses,
laying him and the board across them.

She grabs a LENGTH OF PLYWOOD, goes to the other end of the
saw horses, lifts his legs with her shoulders, slides the
plywood into place and drops Avery on top. She then takes
the weightlifter belt, lays it across Avery's waist and
nails it to the plywood.

With a ROLL OF DUCT TAPE in her hands, she walks to the
front of the saw horses, grabs Avery by the hair and raises
his head.

ALICIA ROGERS
You know who I am?

PAUL AVERY
A very sick bitch.

ALICIA ROGERS
You and your friends made me this
way asshole. Let me refresh your
memory.

(CONTINUED)

Frat House. Pommel Horse. Gang Bang. Is it coming to you yet?

PAUL AVERY

You're just one of many we did, doesn't matter.

ALICIA ROGERS

Speaking of we, tell me who else was involved that night.

PAUL AVERY

I forgot.

ALICIA ROGERS

Wrong answer stupid.

Ali lets go of Avery's head, picks up the roll of duct tape and peels off a 2' length. Using her knee to lift his head, she places the tape across his mouth and around his head. She then takes the roll and runs the tape across the saw horses so his head remains upright.

She walks back to the workbench, and begins writing on a PIECE OF CARDBOARD, attaching a STRING to the top of it.

Ali walks over, hangs the sign over Avery's neck.

THE SIGN READS:

In 1997 my three friends and I drugged and gang raped a girl at a frat party in college. Now she's back for revenge.

One down, three to go...

Ali then places a small plastic clamp on his nose closing Avery's remaining airway. Leaning down to his level, she imitates his struggle to breathe then whispers in his ear:

ALICIA ROGERS

Bye tough guy, won't be much longer till you suffocate.

Well, love to stay till the bitter end, but I'm off to pay a visit to the other three. I really can't wait to tell them how you let a girl kick your ass.

Ali pats Avery on the back, starts to walk away then sees a drop cloth. She opens it up, drapes it over him, making it look like a DIY job in progress.

EXT. AVERY'S - UPPER MIDDLE CLASS NEIGHBORHOOD - DAY

Ali pulls away in the rental car and turns the corner as Avery's wife passes her. She pulls into the driveway and hits the garage door remote.

As the garage door raises, she sees the project blocking her way, gets out of the car and walks into the garage.

SFX: WOMAN'S SCREAM

FADE OUT

EXT. WHITE MOTORS - DAY

Along with car shoppers and hovering salesmen, Ali is seen admiring the cars as well as scoping out the dealership.

She pulls her phone out and calls her office.

STACI (OS)

Good afternoon Rogers, Farnham &
Rensler how may I direct your call?

ALICIA ROGERS

Staci, it's Ali. I need you to
call me on my cell in ten minutes
so I can get out of a meeting
early.

STACI (OS)

Ten minutes, you got it.

As she's checking out a Lexus LS 460, a salesman walks over.

MARK PALERMO

The 460 is a very sweet car. My
name is Mark, Is there anything I
can help you with?

ALICIA ROGERS

Hi Mark, my lease is almost up and
I was thinking of treating myself
to an upgrade. My girlfriend told
me to come down, check the cars out
and then if I'm interested, to ask
for Rocky White.

MARK PALERMO

Mr. White owns the dealership, but
he's only here on Tuesdays and
Thursdays.

(CONTINUED)

ALICIA ROGERS
Oh, okay. Could you at least let
me check out the inside of the car?

LEXUS SALESMAN
Certainly, let me get in on the
other side.

Ali checks her watch as she opens the door and gets behind
the wheel.

ALICIA ROGERS
Wow, very comfortable and more
importantly there's enough room for
me to do some work on the road.

CELL PHONE RINGS

Ali glances at the display, then looks over to the Salesman.

ALICIA ROGERS
I'm sorry, I have to take this
call.

Hello?

(listens)

Oh no, that cannot happen. I'm
coming back to the office right
now. Tell him to wait till I get
there.

Ali hangs up then apologizes to the salesman.

ALICIA ROGERS
I'm so sorry to have taken up your
time but I have to get back to the
office and put out a fire.

MARK PALERMO
I totally understand. Here's my
card, I'd be glad to assist you
when you come back.

Ali gets out, grabs her cell and fakes a call as she walks
off the lot.

EXT. WHITE MOTORS - NIGHT

The dealership is closed, but lit up. The area is quiet
except for the sound of an approaching MOTORCYCLE

(CONTINUED)

The motorcycle stops in front of the dealership. The rider reaches into the saddlebags, pulls out a WICKED BOTTLE, lights the wick and tosses the first Molotov cocktail at the front door of the dealership.

As the front of the dealership bursts in flames, the rider throws two more Molotov cocktails each landing on cars in the lot. The motorcycle then pulls away fast and disappears into the night.

INT. WHITE'S LIVING ROOM - NIGHT

White is in his living room smoking a cigar and reading the NEWSPAPER when his CELL PHONE rings:

ROCKY WHITE

Hello?

OFFICER JOHNSTON

Mr. White, this is Officer Johnston
of the Standish Police Department.

ROCKY WHITE

How can I help you Officer
Johnston?

OFFICER JOHNSTON

Mr. White, I am calling to inform
you that there's a fire at your
dealership.

ROCKY WHITE

Son of a bitch! I'll be right
there.

White throws the papers and runs out to his car.

INT. INTERIOR OF WHITE'S CAR - NIGHT

From White's perspective, the image of the dealership with fire trucks and police cars comes into view as he gets closer.

White pulls up, gets out leaving the door open and the car running, then disappears into the crowd of firemen.

Time Cut

White walks back to the car, gets in and speed dials a call.

(CONTINUED)

ROCKY WHITE

Listen, I just got firebombed at my new Lexus dealership. It's gotta be that woman coming after us. If you find her, I want a piece of that bitch. She just cost me a fortune.

(listening)

Yea, I know. I'll keep my eyes out for her. Goodbye.

A GUN is pressed to his head from behind.

ALICIA ROGERS

I can easily put two rounds in your head before you realize what hit you. Now do as I say and follow the GPS.

ROCKY WHITE

If you want money...

ALICIA ROGERS

I have more than enough of my own thanks, now shut up and no stupid moves or my accomplice will set fire to your house and pick off your loved ones as they flee the inferno. Do I have your attention now?

ROCKY WHITE

Yes, but what is it you want darlin? You name it, it's yours.

ALICIA ROGERS

I'm not your darlin and I'll say it slower this time cause your a fucking hillbilly idiot. Follow the friggin GPS. The next time I have to tell you, I put a round in your leg. Now get going and remember dumb shit equals dead burning family. Got it?

ROCKY WHITE

Who are you?

ALICIA ROGERS

You stole something from me, now it's time for me to take it back.

(CONTINUED)

ROCKY WHITE

Oh, you're that bitch that took Avery out. He was a lightweight. You may think you have the upper hand just cause you have a gun pointed at me, but you're not gettin off that easy with me.

Ali pushes the gun harder into White's head.

ALICIA ROGERS

Enough of the fairy tales dumbass. Shut up and drive before I get a spasm in my trigger finger and paint the interior with your brains.

EXT. CONSTRUCTION SITE - NIGHT

White's car pulls into an open construction site.

INT. WHITE'S CAR - NIGHT

ALICIA ROGERS

Pull up to the left side of the silver pickup truck and remember no stupid shit or running wife and kids get shot.

The car pulls up and stops.

ROCKY WHITE

Now what.

Ali throws a pair of handcuffs into his lap.

ALICIA ROGERS

Put those HANDCUFFS on and get out of the car when I say so.

ROCKY WHITE

What if I refuse?

ALICIA ROGERS

Boy you are dense. Bullet to your head then fleeing wife and kids get matching high powered rounds to their heads.

(yells)

Now put the goddamn cuffs on!

EXT. CONSTRUCTION SITE - NIGHT

Alicia gets out after the cuffs are on, opens the driver side door and orders him out.

ALICIA ROGERS
OK, get out, stand up, take one step forward and two steps to the left. Can you handle that?

ROCKY WHITE
You think you're tough shit huh? Avery was a pushover. I can kick your ass even with these cuffs on.

ALICIA ROGERS
OK dumbass, I could use a workout. Bring it on.

White charges Alicia, she sidesteps his rush and wheels around kicking him in the back of the head. He goes down, moaning in the mud. Alicia kneels into his back with the gun pressed to his head.

ALICIA ROGERS
Nice try overweight and out of shape.

Ali gets up, goes back to the car, grabs a SET OF LEG IRONS and secures them on White.

ROCKY WHITE
What are you going to do, leave me here chained up?

ALICIA ROGERS
No, you're gonna visit the chiropractor as soon as you get your fat ass up and outta the mud piggie. Remember, I can call my associate if you need a little motivation, or just put a round in your leg. What's it gonna be?

White rolls over and slowly gets up.

ALICIA ROGERS
Good boy, now walk over to the back of the pickup truck, I'll let the gun at the back of your head guide you if you slow down or get lost.

White trudges over to the back of the pickup truck.

(CONTINUED)

ALICIA ROGERS

On your knees and grab the trailer
hitch like it was the best girl you
never had.

ROCKY WHITE

What are you gonna do to me?

ALICIA ROGERS

Oh, I don't know, visualize it for
yourself.

Alicia walks back to a tree that she wrapped a chain around,
drags it back and attaches it to White's leg irons.

ROCKY WHITE

(pleading)

Listen, It wasn't my idea. Ya gotta
believe me. This was all Fox's
idea.

ALICIA ROGERS

I could give a shit who's idea it
was. You all were there, you all
go down.

White struggles to break free.

Ali picks up a short 2 x 4 goes into the pickup's cab,
starts it up, steps on the emergency brake and puts it in
gear.

She gets out, puts the 2 x 4 between the accelerator and the
front seat and begins moving the power seat forward.

ALICIA ROGERS

Oh, Mr. White, the chiropractor
will see you now.

She releases the emergency brake and the pickup lurches
forward. Screams emanate from the back of the pickup.

Alicia starts to walk away, waves and says:

ALICIA ROGERS

See ya later stretch!

She jumps in White's car and leaves the construction site.

EXT. TOWNHOUSE DEVELOPMENT - NIGHT

An upscale townhouse development still under construction. A model home sits at the front.

A figure dressed in black is seen carefully walking to the back of the model home.

LOOKOUT

(on two way radio)

I've got a single figure moving
slowly coming up to the rear of the
model home.

MAN ON RADIO

OK, when she stops, move in, cuff
her and take her down to the
basement I'll be right there.

Alicia is headed to the model home's exterior gas line with a small backpack over her shoulder. As soon as she puts the backpack down, she is jumped from behind by two men who subdue and cuff her.

INT. MODEL HOME BASEMENT - NIGHT

Alicia is seated with her hands tied behind her. Two men are guarding her when a figure walks down the stairs.

RICK TAYLOR

Well, well we meet again. We
figured one of the women we hosted
might eventually come back. Pissed,
maybe even with a lawsuit, but we
never figured one of them might
actually have the guts to take us
on.

Let's see, you hogtied and
suffocated Avery, firebombed
White's dealership and now what did
you have planned for me?

Well, sorry I thwarted your plans.

(beat)

Oh by the way, we grabbed your boy
the other day as he was walking
home from school. Nice kid I hear.

ALICIA ROGERS

(livid)

You son of a bitch. This is
strictly between me and each one of
you assholes. My kid gets hurt or

(MORE)

(CONTINUED)

ALICIA ROGERS (cont'd)
harm'd in any way, I'll torture you
nice and slow, bury you half alive,
then dig you up and kick your sorry
ass all over again.

RICK TAYLOR
(laughing)
Keep an eye on her boys, I gotta go
upstairs and make a call before I
partake in our guest one last time.

Taylor heads upstairs and the door closes.

TAYLOR'S GUY #1
You think she's secure enough that
you can cover her?

TAYLOR'S GUY #2
Why, where the hell are you going?

TAYLOR'S GUY #1
Man that Mexican we had before we
got over here is goin right thru
me. I gotta dump or I'm gonna wear
it.

TAYLOR'S GUY #2
Alright hurry up, and make sure
Rick doesn't catch you or your
fuckin toast.

Taylor's guy runs off sweating to the basement bathroom.

The other guy starts feelin his oats and comes around to the
front, facing Alicia. He bends over, hands on both knees.

TAYLOR'S GUY #2
So, Taylor tells me you were some
piece of ass for him and his
buddies.
I'm one of his new buddies now, how
bout you open wide like a good tied
up girl should.

ALICIA ROGERS
(smiling)
I'll tell you what. I'll do you
one better.

TAYLOR'S GUY #2
Yeah? What's that?

(CONTINUED)

From a seated position, Alicia stands up on one foot and throws a kick at Guy# 2's throat.

He grabs for his throat reeling back and hits the wall falling unconscious.

Guy #1 hears the sound and yells from the bathroom.

TAYLOR'S GUY #1 (OS)
Hey, what the hell's going on out there.

Alicia smashes the chair against the wall, sees cutting pliers on the bench, grabs them and cuts the tie wraps from her hands.

INT. BASEMENT BATHROOM

Guy #2 flushes the toilet and is pulling up his pants when the door explodes onto him, knocking him back down on the toilet.

Alicia subdues him and walks out toward the stairs.

Hearing the commotion, Taylor runs downstairs.

RICK TAYLOR
What the hell's going on down here. I leave you two in charge...

As he comes down the stairs, Alicia winds up, and gives him a flying kick to his left knee sending him crashing to the bottom of the stairs. When he hits bottom, she comes over and kicks him in the head, knocking him out.

TIME CUT

When he finally comes to, Taylor's tied to a chair. Ali is slapping him in the face.

ALICIA ROGERS
Wake up asshole. You took my kid? Where is he?

RICK TAYLOR
Why the hell should I tell you?

ALICIA ROGERS
You're gonna tell me otherwise you're gonna lose appendages one by one. See while you were out cold, I went foraging for implements of pain.

(CONTINUED)

One last time before I go medieval
on you. Where's my kid?

Taylor has fear in his eyes, but he's not answering

ALICIA ROGERS
OK mute, I know I can get you to
say something, might just be
"Ahhhhhgh" or some variation of
that, let's see.

She grabs his left pinky and cuts it off with bolt cutters.

RICK TAYLOR
(screaming)
Ahhhhhgh!

ALICIA ROGERS
Hey look at that, I was right! Now
dumbass, I got nine fingers, ten
toes, your feeble manhood and a
whole lot of time left. I'll ask
you again, where's my kid!

RICK TAYLOR
(hysterical)
You cut my goddamn finger off!

ALICIA ROGERS
I found a hatchet out there too,
want me to cut your whole hand
off? Where's my kid?

RICK TAYLOR
They've got him.

ALICIA ROGERS
Who is they?

RICK TAYLOR
Fox's security guys.

ALICIA ROGERS
Where are they keeping him?

RICK TAYLOR
I don't know.

Pissed, Alicia turns around, grabs a hammer and smashes
Taylor's foot.

(CONTINUED)

RICK TAYLOR
(screaming)
Aaaaagh!

ALICIA ROGERS
That's for lying to me
shithead. Where is he?

RICK TAYLOR
(labored)
A motel in Princeton, NJ near Fox's
office.

ALICIA ROGERS
Which one?

RICK TAYLOR
(labored)
Chester Court...Chester Court

ALICIA ROGERS
How many are with him?

RICK TAYLOR
(labored)
Just one.

Alicia goes from hovering over Taylor to standing up.

ALICIA ROGERS
(sweetly)
You know, I owe you one for giving
up so easily.

RICK TAYLOR
You're gonna let me go?

ALICIA ROGERS
Yea, sort of...

Alicia spins around and plants a flying kick right under Taylor's chin knocking him back and onto the ground. As he gasps for air, she stuffs a rag in his mouth and holds his mouth and nose closed till he's dead.

INT. HOTEL BALLROOM - NIGHT

A crowd of conference attendees listens as Ed Fox CEO of WellTech Pharmaceuticals wraps up his speech.

(CONTINUED)

ED FOX

Friends and investors, with the wealth of prime, name brand pharmaceuticals coming off patent, WellTech is poised to capitalize on the growing need for low price generics for years to come.

Regarding our Neutraceuticals division, we have exclusive co-op deals in place with Vitamin Shoppe and GNC as well as an amazing level of interest from QVC and HSN to roll out new products thru their respective sales channels.

I trust that these positive points of growth continue to instill the faith you have in me and all the dedicated members of the WellTech Pharmaceuticals team.

Thank you all for coming. Good night.

Fox steps down from the dais as people from the audience approach to congratulate and question him.

A redhead seated at the back of the room gets up and makes her way to the crowd around Fox. She waits patiently in the background until she's the last person remaining. Then walks up to Fox.

ALICIA ROGERS

Mr. Fox my name is Sandra Alioto and I came here tonight specifically to thank you for everything you did to advance my career as a field rep.

ED FOX

Entirely my pleasure Ms. Alioto. Glad to hear that you enjoy what you do and are very successful at it.

Alicia begins to kneel down like she dropped something, looks into his eyes and slides her hand up his thigh.

ALICIA ROGERS

When I said I came here to thank you Mr. Fox, my plan was to invite you upstairs and thank you in

(MORE)

(CONTINUED)

ALICIA ROGERS (cont'd)
person. I won't take no for an
answer.

ED FOX
Well, you've got my complete
attention Ms. Alioto. Give me a
minute to confer with my driver and
I'll be right back.

ALICIA ROGERS
You do that, but let me tell you
one more thing before you walk away
Mr. Fox.

Alicia leans in and whispers something in Fox's ear that
causes him to raise his eyebrows.

ED FOX
Really?

Alicia nods then winks at Fox.

Fox then walks over to a man in a suit who listens to Fox,
then nods. As Fox turns to leave, the man speaks into his
wrist and exits thru a side door.

Fox makes his way back to the redhead, she grabs his arm in
hers and they walk out of the ballroom.

INT. HOTEL HALLWAY - NIGHT

Fox and the redhead exit the elevator, walk down the hall
and the redhead keycards the door to get in.

INT. HOTEL ROOM - NIGHT

As they enter, Fox makes a play for the redhead, but she
holds him off.

ALICIA ROGERS
I could use a drink and I bet you
could too after all that talking
you did down there.

ED FOX
OK, sure I could use one right now.

The redhead carefully pours Fox's drink and hands it to him
before pouring hers. Fox takes a long draw as the redhead
smiles at him. She begins to slowly unbutton her blouse as
Fox's eyes try to focus and begin to get heavy.

(CONTINUED)

The readhead waves goodbye to Fox as he loses his balance. She kicks him in the chest sending him onto the bed.

Checking to make sure Fox is out cold, the redhead stands, removes her WIG and reaches for the DENTAL APPLIANCE and GORILLA GLUE on the table. Smearing the glue on the upper and lower portion, she inserts the appliance into Fox's mouth and tapes it closed.

When the glue has set, she dresses him in sweatpants and a hooded sweatshirt. Alicia changes into a sweatsuit as well.

Then she makes a call.

ALICIA ROGERS
We're on our way over.

She hangs up and moves the handicapped wheelchair into place. She slides Fox over towards the wheelchair and lifts him into it.

Pulling the hood over his head, she sets the head restraint tight to his head, then secures his legs to the chair.

She stands up, then slaps him.

ALICIA ROGERS
Wake up asshole, it's time for a party.

Fox doesn't respond, so Alicia grabs a stun gun off the table and zaps Fox's groin.

ED FOX
Mrrrrrrrr!!!

Fox gains consciousness and his eyes go wide.

ALICIA ROGERS
That's for coming onto me

She zaps him again.

ED FOX
Mrrrrrrrr!!!

ALICIA ROGERS
That's for knocking me out.

And again.

ED FOX
Mrrrrrrrrr!!!

ALICIA ROGERS
That's for you and your three dead
friends raping me.

Fox blinks and his eyes go wide again.

ALICIA ROGERS
Yes, I said dead. I took em all
out, enjoyed every minute of it
too. Bunch a pussies. As a group,
you needed drugs to overpower your
women, but individually, a bunch of
wimps.
And this last one, whoa boy this
one's for taking my kid you fuck!

She keeps the stun gun on him longer.

ED FOX
Mrrrrrrrrrrrrrrr!!!

ALICIA ROGERS
I should tape this thing to your
nuts.

Ali puts the stun gun down, grabs a pen and pad, hands it to
Fox and picks the stun gun up again.

ALICIA ROGERS
Now give me the room number where
you have him at Chester Court.

Let's go Einstein, write it down.

Fox writes "Fuck You" on the paper.

ALICIA ROGERS
Fuck me? No, Fuck You!

Ali begins stabbing Fox all over his body with the stun gun.

ED FOX
Mrrrrrrrrr! Mrrrrrrrrrrrrr!

ALICIA ROGERS
Room number now or I'll do this
till the battery wears down.

She picks up the paper and pen and gives it back to Fox. He
writes "Room 222" on the sheet.

(CONTINUED)

ALICIA ROGERS
You playing me Fox?

Alicia zaps Fox in the neck.

ED FOX
Mrrrrrrrrr!!!

ALICIA ROGERS
You better not be.

Ali begins clearing the room, then she pulls the wheelchair out to the hallway.

INT. HOTEL HALLWAY - NIGHT

Alicia backs out of the hotel room and pushes the wheelchair toward the elevator banks.

INT. HOTEL LOBBY - NIGHT

Alicia pushes the wheelchair out of the elevator and heads toward the door going to the parking lot.

EXT. HOTEL PARKING LOT - NIGHT

The wheelchair is heading toward a special access van and Alicia hits a remote causing the lift gate to come down.

Fox is wheeled into the van, the gate closes and Alicia gets behind the wheel and drives off.

EXT. WAREHOUSE - NIGHT

The van pulls up in front and the gate is lowered. Fox is then pushed into the warehouse.

INT. WAREHOUSE - NIGHT

He's wheeled towards the section of the warehouse where bright lights are shining.

Turning the corner A DOMINATRIX in full leather and boots waits with a whip in hand for her client.

ALICIA ROGERS
Thank you for coming.

(CONTINUED)

DOMINATRIX

Entirely my pleasure, what do we have here?

ALICIA ROGERS

My friend wanted to enact an abduction and torture scene. That's where you come in. He has a high tolerance for pain so give him all you've got.

When you think he's had enough, give him a little more, then take your stuff and go. I'll come back and get him after you've left.

He wants to make it seem like I've finally found him and taking him to safety.

Alicia hands the dominatrix an envelope.

ALICIA ROGERS

This should cover what we discussed. Have fun with him.

DOMINATRIX

Oh, I will.

The dominatrix brings the whip down onto Fox's legs as he screams through clenched teeth.

More muted screams are heard as Ali leaves the warehouse.

EXT. WAREHOUSE - NIGHT

Alicia walks out of the warehouse and pulls the van up the street in order to angle the mirror at the warehouse's door.

TIME CUT

The dominatrix leaves the warehouse and her car pulls away. After a few minutes, Alicia rolls the window down, aims a remote at the warehouse and presses the button. Flames erupt out of the warehouse windows.

Alicia puts the van in drive, pulls away from the curb and heads down the street.

EXT. CHESTER COURT MOTEL - DAY

A maid pushing a cart is going door to door cleaning rooms. Alicia leans against the fender of a car waiting for the maid to approach.

ALICIA ROGERS

Excuse me, have you been able to clean room 222 in the past few days?

MAID

Yes, I was there yesterday.

Alicia hands the maid a \$100 bill.

ALICIA ROGERS

Can you tell me who was in the room?

MAID

Oh yes, a man and his son. They were watching TV.

ALICIA ROGERS

Was the boy Asian about 13, black hair?

MAID

Yes that sounds about right.

ALICIA ROGERS

Did the boy look OK to you?

MAID

Now that you ask, he did seem to look uncomfortable in there and he kept looking at me like he wanted to say something.

Alicia hands the maid another \$100 bill.

ALICIA ROGERS

OK. The man in there is holding my son hostage.

MAID

Oh my. But you said he was Asian.

ALICIA ROGERS

I adopted him 12 years ago. Now here's what I want you to do. Knock on the door and tell

(MORE)

(CONTINUED)

ALICIA ROGERS (cont'd)

them you need to come in and freshen up the room. When you are inside tell him that the Manager will be coming to inspect your work.

When he stands up, I want you to come back outside like you need something from your cart. Make sure the doorway is clear, because I'm going in to get him. Do you think you can do that for me?

MAID

You sure you don't want me to spray his eyes with bleach while I'm in there?

ALICIA ROGERS

That's very ingenious of you dear, but I don't want you getting hurt. I can handle this myself.

The maid makes her way down to Room 222, knocks on the door, speaks and the door is opened.

A short while later, she comes back outside and Alicia rushes the room.

SEAN ROGERS

Mom!

The man guarding him starts to get up with a gun in his hand but Alicia enters throwing a flying kick right to his chest, knocking him against the headboard. He loses his grip on the gun.

The man recovers and goes into a stance to show that he knows martial arts as well.

An even fight ensues between the two of them. Lamps fall, furniture is thrown about as they put moves on each other.

Alicia finally gets the upper hand and has the man pinned to the ground.

ALICIA ROGERS

Nice moves. But I'm on the fence whether I should take you out for kidnapping my kid or let you go because you didn't harm him. Help me out here.

(CONTINUED)

GUARD

I was just doing my job.
He's a good kid, they only did it
as leverage against you.

ALICIA ROGERS

Okay, I'm gonna get up now. You
stay there for a couple of minutes
and let me get out of here.
But if you or any of your buddies
come after us, I won't have the
same mercy.
Are we cool?

GUARD

We're cool I'm paid up, so I got no
beef with you.

ALICIA ROGERS

That's good to know.

Alicia gets up and off him.

Thanks for the workout. I don't
suggest you hang around too long
with all the noise we just made.

Alicia then walks out of the room.

EXT. MOTEL - DAY

Sean and the Maid are just down the way. He runs to his
Mom.

SEAN ROGERS

Mom, you came to get me! Are you
all right?

ALICIA ROGERS

Listen, I'd come to get you no
matter what. Now lets get the hell
out of here.

They walk over to the maid:

ALICIA ROGERS

When you opened the door you found
the room just as it was, you never
saw us. Are we good?

MAID

Absolutely, now get out of here you
two.

Mother and son race across the parking lot, get in their rental and pull away.

EXT. INTERIOR OF RENTAL CAR - DAY

At the first red light, Alicia tossels her son's head and leans in to hug and kiss him.

ALICIA ROGERS

I love you Sean, you were so brave back there.

ALICIA'S SON

They took me as I was walking home from school.

How did you know where to find me?

ALICIA ROGERS

I gently and persuasively asked a few men where to find you. Hey, we gotta call grandma, she's probably worried sick.

ALICIA'S SON

I'd say.

ALICIA ROGERS

You hungry?

ALICIA'S SON

Starving!

EXT. RENTAL CAR AT LIGHT - DAY

Mother and son are seen smiling and animated in discussion. Light turns green, the rental car pulls away and fades into traffic.

FADE TO CREDITS