

Vigilante  
by  
Garrett Hargrove

Revisions by  
None

Current Revisions by  
None

FADE IN:

SCENE 1: EXPOSITORY SHOTS

INT: WOOD-FLOORED BASEMENT OF LANDON'S HOME - 5 AM

The basement looks very nice and expensive. It does not look like a normal basement. The basement has been converted into a Tae Kwon Do workout room. It has strong Japanese influences all throughout the walls and decorations. The most prominent decoration is a samurai sword that is framed and hanging in the center of the wall.

We now see LANDON VIGARIO. He is a 6'4" statuesque Italian with a body chiseled from stone. He has a very square jaw and strong facial features compliment his physique. He is incredibly strong.

LANDON is silently doing Tae Kwon Do. He looks very intense about it and is in deep concentration. He looks like a predator.

As he goes about his movements very gracefully, the world behind him seems to fade.

LANDON finishes up his routines and bows to nobody. As he does so, an alarm clock goes off. It is 5 AM.

LANDON grabs a towel and goes upstairs to get ready for work.

CUT TO:

INT: LANDON'S BATHROOM - EARLY MORNING

LANDON's room is decorated in accordance with his personality. It is decorated in black and dark greys. There is not even a speck of dust present. His bed is neatly made. His personal items in his sink are neatly arranged. He doesn't have the TV on or listen to the radio while he gets dressed.

As LANDON gets ready, he meticulously shaves his face even though there is hardly any stubble.

LANDON carefully trims his sideburns with a small pair of scissors. He fashions his hair delicately.

LANDON puts on an immaculate black suit with a white shirt and a black tie.

LANDON takes a second to evaluate himself in the mirror. He never smiles. His only sign of approval is the fact that he stops looking in the mirror and leaves the room.

INT: LANDON'S KITCHEN - MORNING

LANDON's kitchen is again decorated with the extremes, black and white.

LANDON goes to the kitchen and makes himself plain white toast and a large glass of orange juice.

He eats and drinks alone in silence. He stares off into space seemingly in deep thought.

Once he is finished, the clock reads 6:30.

LANDON pats down his lips with a napkin and brushes off any crumbs that may have fallen upon his perfect outfit.

LANDON walks to another room.

INT: ASHLEY'S ROOM - MORNING

As he opens the door, a pink room is revealed. This room is in direct contrast to every other part of the house and LANDON's personality up to this point.

LANDON goes near the bed to wake his daughter and suddenly he isn't the cold guy we saw before. He has a genuine smile on his face and now crouches down to wake his daughter even though it wrinkles his perfect suit.

His daughter's name is ASHLEY. She is a beautiful seven year old girl. She has bright blonde hair in direct contrast to LANDON's dark hair. She is a very tiny girl, which is also a direct contrast to LANDON.

LANDON watches her for a second, smiling.

LANDON kneels beside her bed to wake her.

He gently nudges her shoulder.

LANDON  
Sweetie. It's time to wake up and  
get ready for school.

ASHLEY groans at being woken up, but in a normal way.

ASHLEY  
Aw Dad. It's too early.

LANDON  
I know, but you have to wake up  
now. School won't wait for you.

ASHLEY  
It should.

LANDON  
Come on. I'll go start breakfast  
for you.

ASHLEY  
Alright.

ASHLEY gets up and begins to get herself ready for school.

LANDON goes back to the kitchen to make her breakfast.

INT: LANDON'S KITCHEN - MORNING

ASHLEY comes wandering into the kitchen wearing a bright  
yellow dress. She is clearly still half asleep.

LANDON has made her a bowl of oatmeal and it is already at  
the table waiting for her along with a glass of milk.

ASHLEY begins to dig in.

LANDON finishes making her lunch for her.

He sets the bright lunch box down at the table beside her.  
LANDON takes the seat next to her.

ASHLEY looks up.

ASHLEY  
Dad, why don't we just go to the  
park today?

I don't want to go to school and  
you don't want to go to work. What  
do you say?

LANDON laughs.

LANDON  
I'll tell you what. If you go to  
school today and tomorrow and have  
all of your homework done on  
Friday, then we will spend all day  
at the park on Saturday.

ASHLEY seems very happy with this proposition.

ASHLEY  
OK!

LANDON looks at his watch.

LANDON  
Oh, time for us to get going.

EXT: OUTSIDE LANDON'S HOME - MORNING

They walk out to LANDON's car. It is a large, sleek, black  
SUV. It is the perfect car for LANDON's personality and  
stature. Large, powerful and dark.

ASHLEY walks along side of the SUV. Her bright dress  
reflects strong on the dark car.

The SUV is so high off the ground, that LANDON has to open  
the door for her and lift her up into it. Since he is rather  
tall, getting in is no problem for him.

INT: LANDON'S CAR - MORNING

While in the car taking ASHLEY to school, LANDON allows  
ASHLEY to listen to the current boy band fad CD. LANDON  
actually sings along with his daughter.

LANDON pulls in front of the school.

He gets out of the car, walks around to ASHLEY's door and  
helps her out.

He bends over to give her a big hug goodbye.

LANDON

Bye sweetie. Have a great day at school. I love you.

ASHLEY

I love you too Daddy.

LANDON lets her go and watches her enter the school. When she is out of sight, LANDON puts on his sunglasses and seems to slowly transform into the cold driven man we saw before.

LANDON drives to the courthouse in silence. The boy band music is no longer playing.

LANDON pulls into the parking garage at the courthouse.

INT: PARKING GARAGE - MORNING

LANDON walks through the dark garage blending into the shadows. He is wearing his dark sunglasses, his dark suit and a dark overcoat.

CUT TO:

SCENE 2: LANDON AT WORK

INT: COURTROOM - EARLY MORNING

The courtroom is not a large prestigious room. It is rather small with no audience.

LANDON paces in front of the court. There is a terrified looking man on the witness stand. He is clearly intimidated by LANDON. The man on the witness stand is ALGERNON. He looks like a very weasly guy. He is a small man with dark greasy hair.

LANDON stops pacing and stares hard at the man.

LANDON

Basically, you are expecting this court to believe that you saw, without a doubt, my client exiting the scene of the crime from 200 yards away in the dark of night?

The witness, ALGERNON, takes a deep breath and grows fake confidence.

ALGERNON

That's right. I know what I saw.

LANDON stares hard at him. Even though, LANDON stays a good distance away, ALGERNON cowers and crumbles.

ALGERNON

Maybe.

The prosecuting attorney throws back her head.

LANDON continues to stare hard. ALGERNON grows even more uncomfortable.

ALGERNON

Alright, fine. I couldn't see very well at all. It could have been anybody.

LANDON doesn't look pleased, but he never does.

LANDON

No further questions.

The other LAWYER stands very upset.

LAWYER

Objection, your Honor. He's badgering our witness.

The JUDGE looks over at her in disbelief.

The other LAWYER sits back down.

LANDON sits back down at his table.

LANDON's client puts his hands on LANDON's shoulder and shakes it excitedly at the way LANDON handled the witness. His client looks like total scum.

LANDON stares him off.

The client cowers and removes his hand from LANDON's arm.

INT: LONDON'S OFFICE, MITCHELL AND COOPER - DAY

Later, LONDON back at the office.

LONDON's office is very prestigious looking. It has strong brown oaks lining the walls and trims. Big comfortable, turquoise chairs greet clients in the entry way. The front secretary has a large floral design blocking her view of the entrance, which is a large wall of glass with a frosted MITCHELL & COOPER gracing it.

LONDON is walking in. He seems slightly less cold.

LONDON walks past the entry secretary who gives him a courteous: "Hello Mr. Vigarino" which LONDON does not return.

LONDON enters a pair of double doors away from the main entry area which leads to a series of offices.

LONDON stops at his office which is one of the first ones in the room. He has a personal SECRETARY who has a desk residing right outside of his office.

LONDON stops at her desk.

LONDON picks up the mail that has come for him.

As he is sifting through it, his SECRETARY gives him his messages.

LONDON

Any calls?

SECRETARY

Your daughter's school called to remind you about the parent teacher meeting next week. Mr. Jacobs called to confirm his meeting next week.

LONDON nods at every message to acknowledge them.

SECRETARY

Oh and Martin Sanders called again. This time he said that he hadn't forgotten and that you and your family should lock your doors.



LANDON  
(Not caring.)  
I see.

SECRETARY pulls out a notepad.

She slips on her glasses to read off the message.

SECRETARY  
Verbatim, it went: "Tell that  
expletive deleted lawyer that he  
better watch his expletive deleted  
ass. He and his family will soon  
be sorry for the expletive deleted  
job he did defending my brother."  
There were a few more expletives.  
It was very colorful.

LANDON  
It wouldn't be a normal week  
without a death threat from Martin.  
Thanks, Sandy.

LANDON retreats to his office.

INT: LANDON'S OFFICE - DAY

LANDON's office is lined with the same prestigious oak that  
lines the front entry way. A large diploma hangs upon the  
wall. In the center of the office is a large oak desk. The  
back wall is a a full size window looking out onto the world.  
He has a computer on his back desk.

He sinks into his big leather chair.

LANDON begins sifting through the mail.

He plops his briefcase upon the desk and opens it.

A knock on the door.

LANDON  
Yes?

The SECRETARY comes in.

SECRETARY

Oh and I almost forgot, Detective Moleski called and wanted you to meet him for lunch, again.

LANDON

Thanks, I'll get in touch with him.

SECRETARY ducks out of the office.

FADE TO:

SCENE 3: DECENZO

INT: NICE DINER - NOON

LANDON is eating lunch with his acquaintance, DECENZO MOLESKI. DECENZO is a heavyset police officer. He is dark in complexion. He has a jet black flat top. He has very small narrow eyes. He is about 42 or so. He is wearing blue jeans and a plaid button up shirt. DECENZO occasionally works closely with LANDON because he is a cop and LANDON is a lawyer. DECENZO has a lighthearted attitude about him.

DECENZO is eating a heavy greasy burger. LANDON is eating a salad without dressing.

DECENZO is doing all of the talking.

LANDON still looks stiff and cold.

DECENZO

And this guy, I couldn't believe this, actually tried to grab my gun from me.

DECENZO waits for a reaction. He doesn't get one from LANDON.

DECENZO continues on.

DECENZO

So I shove him down and say, 'If you try that again, I'm gonna put a bullet through your fucking skull.' I'll be damned if he didn't start crying right there and begging me not to arrest him. That was the most pathetic thing that I've seen in a while. It turns out, get this, the guy wasn't even the guy we were looking for. He thought we were there because he took like a pack of gum from a store last week.

LANDON

(Skeptically.)

A pack of gum?

DECENZO

Maybe something more than a pack of gum, but it was pretty weak. I thought I might send him over to you.

LANDON

If the guy's stealing gum, I doubt he can afford me.

DECENZO

Well I already gave him your number. You can do what you want with him.

DECENZO takes another big bite from his burger.

DECENZO

So, you wanna go grab a beer after you get out of court?

LANDON

No.

DECENZO waits for an explanation. Seeing that he isn't going to get one, he asks.

DECENZO

Why not?

LANDON  
I've got to pick up my daughter  
from school.

DECENZO raises his eyebrows in surprise.

DECENZO  
Yeah?

LANDON  
Yeah.

DECENZO  
I didn't even know that you had a  
kid.

LANDON  
That's because I never told you.

DECENZO  
Can't you get your wife to pick her  
up from school?

DECENZO points to the ring on LANDON's finger.

LANDON moves his hand away from DECENZO's outstretched  
finger.

LANDON  
No.

DECENZO  
Why not?

LANDON  
Because she died three years ago.

DECENZO feels horrible and it clearly shows. LANDON says  
this without any emotion.

LANDON takes another bite of his salad. DECENZO looks like  
he lost his appetite.

DECENZO  
I'm sorry.

LANDON doesn't react.

DECENZO tries to change the subject.

DECENZO

So, yeah. My old lady kicked me out of the house again. She's always bitching about me working too late. I don't appreciate her, yata, yata. She never seems to mind when the check comes and she runs off to the stores, but what are ya gonna do? You can't win. Tell you what, why don't I take you and your little girl out to dinner tonight?

LANDON

That's not necessary.

DECENZO

Fuck necessary. I want to.

LANDON seems to be contemplating.

DECENZO

Come on, man. You wouldn't want me to eat alone would you?

This has no effect on LANDON's decision.

LANDON

Alright.

DECENZO

Great. Let's meet at Houston's at like 7:30.

LANDON

That'll be fine.

DECENZO

Alright. And this is my treat, I don't want you trying any lawyer tricks to weasel the check from me.

LANDON doesn't laugh at DECENZO's joke.

LANDON continues eating his salad in silence.

FADE TO:

SCENE 4: DINNER

INT: HOUSTON'S - NIGHT

LANDON and ASHLEY enter Houston's restaurant. They are both wearing their attire from earlier in the day except that LANDON has lost his tie.

DECENZO has showered and changed into a nice sports coat.

DECENZO walks up to LANDON with a large smile on his face very happy to see him. LANDON has a smile on his face as he is happy about being around his daughter. ASHLEY looks rather pleasant.

LANDON  
Ashley, this is Mr. Moleski.  
Decenzo, this is my daughter,  
Ashley.

DECENZO looks down towards ASHLEY.

DECENZO  
Well, aren't you the cutest thing  
ever.

ASHLEY reaches out and shakes his hand.

ASHLEY  
Nice to meet you Mr. Meluskey.

LANDON  
Moleski, Ashley.

DECENZO  
Oh that's fine. I can be Meluskey.  
Since we are all here, let's eat.

They go to the hostess stand.

DECENZO leans heavily on the stand.

DECENZO  
Moleski, party of three.

DECENZO looks very proud of himself.

As the hostess is looking over the chart, DECENZO jokingly looks back at LANDON and winks.

The hostess grabs three menus and leads them back.

Fade to later in the meal.

ASHLEY  
(To DECENZO)  
Have you ever arrested somebody?

DECENZO  
Yep. All the time.

ASHLEY  
What do you do after you arrest someone?

DECENZO  
I send 'em over to your Dad so he can defend them?

ASHLEY  
(To DECENZO)  
So, do you carry a gun?

DECENZO  
(In between bites.)  
Sure do.

ASHLEY  
Can I see it?

DECENZO  
I don't carry it when I'm off duty.

LANDON  
Ashley, why don't you let Decenzo eat?

DECENZO  
Aww, its fine. We do that "stay off drugs" thing at the school and I get all these questions all the time.

ASHLEY

Have you ever shot anybody?

LANDON

Ashley! That is not appropriate.

FADE TO LATER.

DECENZO insistently takes the check and pays.

LANDON and DECENZO are shaking hands outside the restaurant.

LANDON

Thank you very much for dinner.

DECENZO

Yeah, I enjoyed it. I've got to run now. My wife's expecting me.

LANDON

So she actually took you back?

DECENZO

Yeah, wonders never cease. My old lady and I made up. We never stay mad at each other for very long. We'll have to do this again.

LANDON

Sure. Next time you get kicked out.

DECENZO

I'll see you later.  
(To ASHLEY)  
Bye sweetie.

ASHLEY

Bye, sir.

They part ways.

EXT: LANDON'S CAR - NIGHT

We see LANDON driving home. He smiles as he watches ASHLEY sleep in the passenger seat.

LANDON pulls up at his home.



He exits the car quietly and goes around to the passenger door and picks up ASHLEY to carry her inside. In the background barely visible is a homeless looking man, BUM watching intently as LANDON carries her inside. BUM has a lost, almost crazy look about him. He is a little bit older with a grey scruff beard. This is not emphasized by the camera.

INT: LANDON'S HOME - NIGHT

LANDON manages to unlock the house door without putting down ASHLEY.

LANDON carries her to her room. She never seems a burden to him.

LANDON plops her down on her bed gently.

LANDON changes her into a night shirt. She never really wakes.

ASHLEY moans a little bit in disapproval of being woken up.

LANDON tucks her into bed and kisses her on the forehead.

LANDON  
I love you, sweetie.

LANDON exits the room.

INT: LANDON'S OFFICE - MORNING

LANDON intently studying papers at his desk.

Then something important and relevant happens. The mere mention of it on paper will forever change life as we know it. I just have to think of it.

SECRETARY lightly raps on the door.

Without looking up LANDON answers.

LANDON  
Yes?

SECRETARY opens the door.

SECRETARY

There's a mister Michaels here to see you.

LANDON

Who?

SECRETARY

He said that Detective Moleski recommended you to him.

LANDON

Can you tell him that he can't afford us?

SECRETARY

He was very adamant about talking to you.

LANDON rolls his eyes.

LANDON

(Reluctantly.)

Send him in.

A tall, gangly man walks into LANDON's office.

LANDON doesn't rise to greet him.

LANDON

What can I do for you?

DAVID

My name's David Michaels. I don't know if Detective Moleski mentioned -

LANDON

He did, but he didn't elaborate.

DAVID

Well, I am being charged with resisting arrest and assault for trying to grab the detective's gun.

LONDON

Yes, he said that you thought they were after you because you stole a pack of gum or something to that effect.

DAVID

That's what I told him. Pretty much.

LONDON

I'm sorry but if you're stealing gum, I doubt you can afford my services.

DAVID

I have plenty of money to pay you. I'm not some piece of trash who's so poor he has to steal gum.

LONDON

It's fine if you can't afford to --

DAVID

I wasn't stealing gum!

LONDON

I didn't think you were.

DAVID is upset.

LONDON

Do you want to tell me what you did? Why you were resisting arrest?

DAVID is reluctant.

LONDON

We do have attorney client privilege even though you haven't given me a dime. You could tell me you were the second gunman on the grassy knoll and I couldn't tell a soul.

DAVID  
I raped a little girl.

LANDON's jaw drops.

DAVID  
I thought she told.

LANDON  
Get out.

DAVID  
(Smirking.)  
Does that mean you won't represent  
me?

LANDON  
GET OUT!

DAVID is still sitting. He looks at a picture of ASHLEY on  
LANDON's desk.

DAVID  
(Referencing the picture.)  
Cute girl.

LANDON stands, very confrontational.

DAVID stands to leave.

DAVID  
Thank you for your time.

DAVID walks out of the office. LANDON is fuming.

LATER.

LANDON's phone rings.

LANDON  
Landon Vigario.

DECENZO  
Hey, its me.

LANDON  
What can I do for you?

DECENZO

I dunno. I just need to talk. My wife left again. I think it might be for good this time.

LANDON

What did you do?

DECENZO

Alls I did was take an extra shift this weekend. I don't know what to do.

LANDON

Did you apologize?

DECENZO

Yeah. A hundred times. Do you think I should get her some flowers or something?

LANDON

Flowers say, 'I'm sorry, now shut up.' She got mad at you for working more, right?

DECENZO

Yeah.

LANDON

Show her you were listening by taking some time off to be with her.

DECENZO

Ya think?

LANDON

I do.

DECENZO

I'll try it. Thanks, Lando.

LANDON

Any time.

LANDON hangs up.

Later again.

LANDON's phone rings.

LANDON  
Landon Vigarío.

DECENZO  
Hey, its me again.

LANDON  
And?

DECENZO  
You were right.

LANDON  
I'm glad I could help.

DECENZO  
But she said it was too little too late. She still needed time apart to work it out.

LANDON  
I'm sorry.

DECENZO  
Its alright. I had it coming. I appreciate you listening to me. If you ever need any--

LANDON  
Its alright. I hope you get it all worked out.

DECENZO  
Yeah, thanks. I'll let you get back to work now. Bye.

LANDON hangs up. He doesn't seem affected by this at all.

EXT: NEIGHBORHOOD PARK - SATURDAY AFTERNOON

LANDON is sitting on the park bench. It is a very bright day. There is a flock of mothers near him chatting away.

ASHLEY is running about the playground being social with the other kids.

LANDON's eyes dart back and forth following ASHLEY's every move. They never blink.

A shadow falls over LANDON's face.

LANDON looks up to see a cloud block the sun.

LANDON looks back down towards ASHLEY.

The BUM is now kneeling in front of ASHLEY talking to her. She isn't scared at all.

LANDON stands quickly and rushes over to ASHLEY.

He shoves BUM back and picks ASHLEY up.

BUM

Hey, jerk!

LANDON carries ASHLEY over to the bench and sets her down.

LANDON

What were you doing?

ASHLEY

I was just playing.

LANDON

You know you're not supposed to talk to strangers.

ASHLEY

I wasn't talking to him. He was talking to me. He said he liked my dress.

LANDON

Let's go.

ASHLEY

But Dad, I want to stay and play.

LANDON

No, we're going home.

LANDON grabs her hand and pulls her along.

ASHLEY tries to resist.

ASHLEY  
But you said I could play!

ASHLEY's cries fall on deaf ears as LANDON drags her along.

INT: LANDON'S HOUSE KITCHEN - NIGHT

ASHLEY and LANDON are sitting at the table eating dinner but they are not talking to each other.

ASHLEY clinks her spoon hard on the plate.

LANDON  
Ashley. Stop pouting.

ASHLEY  
No.

LANDON  
Why are you still upset?

ASHLEY  
You said we could stay all day, but we were only there for like two seconds.

LANDON  
It wasn't safe there.

ASHLEY  
It was too. Its not fair.

ASHLEY clinks her spoon again in defiance.

LANDON  
Eat you food. Stop playing with it.

ASHLEY once again clinks her spoon onto her plate.

LANDON  
Go to your room.

ASHLEY storms off to her room.



INT: ASHLEY'S ROOM - LATER

ASHLEY is sitting on the edge of her bed pouting.

LANDON peeks his head inside the room.

LANDON  
Time for bed.

ASHLEY sits there in defiance.

LANDON  
Ashley, I'm sorry. I promise we'll  
go back.

LANDON flicks off the light.

LANDON  
Good night.

LANDON leaves the door cracked open a small bit.

JUMP CUT TO:

SCENE 5: GONE

INT: LANDON'S HOME - EARLY MORNING

LANDON's alarm is beeping at the usual early time. With each beep, the camera flashes to a different quiet part of the house. All looks normal. The last beep shows LANDON turning off the alarm.

LANDON brushes his teeth and is prepared to go about his normal way.

He passes ASHLEY's room. The door is still cracked like he left it the night before.

LANDON feels a breeze come from her room like there is a window open.

LANDON stops. He knows that he never leaves windows open.

It takes him a second to comprehend.

Then, he quickly darts into ASHLEY's room.

LANDON

Honey?

The sheets of ASHLEY's bed are thrown on the floor and she is nowhere in sight.

He rushes over to the closet. It is full of clothes, but you can clearly see that she is not there.

LANDON

Ashley!

He rushes out to the bathroom. The sink area looks untouched. The shower has not been used. All of ASHLEY's toothbrush and personal things are in place.

LANDON

Ashley!

He goes on a mad rampage throughout the house, tearing through closets and such.

LANDON

Ashley! Ashley!

LANDON rushes out into the still dark street yelling out her name. In the background, we see that the homeless guy is no longer there. This is not emphasized by the camera.

Neighbors come out into the street and turn on their lights to see what the noise is about.

LANDON comes back inside.

After totally failing to find her, LANDON crashes on the floor beside the phone.

He is near tears and totally hysterical. He dials a number.

DECENZO

(On the phone and groggy.)

Hello?

LANDON

She's gone! Someone took her!

DECENZO

Landon? Who's gone? Ashley?

LANDON

You've got to find her. Help me,  
please.

DECENZO

Alright, call 911 and I will be  
over there in a second. Hang  
tight, we'll find her.

LANDON turns off the phone and then turns it back on and  
dials 911.

LANDON

I need the police, my daughter is  
gone. I'm at 131 Carpenter Street.

LANDON doesn't hang up, he just lets the phone fall to the  
floor as he buries his head into his hands.

FADE TO:

INT: LANDON'S HOUSE - MIDDAY

Later, the house is a bustle with all of the police activity.  
LANDON is still sitting on the ground by the phone in shock.

LANDON's eyes go left and right, following every police  
officer that passes as if he was a homeless guy begging for  
change.

DECENZO comes to comfort him.

DECENZO is standing over LANDON who is still slumped on the  
floor.

DECENZO

Come on, why don't you get up off  
the floor.

LANDON

I can't do this. I don't know what  
I am going to do. Decenzo, where  
is she? She's not here. Where is  
she?

DECENZO kneels down to talk to LANDON face to face.

DECENZO

Listen.

LANDON is still looking at the floor with tears in his eyes.

DECENZO grabs LANDON by the back of the head to make him look up at him. DECENZO is very serious.

DECENZO

Pull yourself together. I will not rest until I find her. If I have to spend every waking hour beating down street punks for info, I will get her back for you.

LANDON swats DECENZO's hand away.

LANDON

Yeah, that and a thousand other cop cliches.

(Pause. Gets composed and serious.)

Just do whatever you have to do, but find her. She is everything to me. Please.

DECENZO doesn't have anything else to say.

DECENZO stands.

DECENZO pats the slumped over LANDON on the back of the head and goes back to looking for clues.

INT: LANDON'S HOUSE - NIGHT

Later, LANDON still has the vague lost expression that was there when the cops were looking for clues. It is very late. There are no lights on in the house and consequentially, very dark.

He has taken out a bottle of Jack and has it already down below the bottom of the label. He has a rocks glass resting in his hand, half filled with Jack. The phone is resting beside the bottle.

LANDON picks up the glass.

HE brings it close to his lips. He is in a daze.

LANDON whispers something incoherent to the rim of the glass.

The phone rings.

LANDON almost drops the drink. He is quickly out of his daze.

LANDON quickly picks it up, fumbling with it as he picks it up.

LANDON

Ashley?

DECENZO

Sorry, just me.

LANDON sinks down again. The gaze has returned to his eyes. It is a mixture of dunk, crazy and sad.

LANDON

Have you found anything?

DECENZO

No, no fingerprints, no footprints, nothing so far. Whoever grabbed her knew what they were doing. We're going to get statements from your neighbors to see if they saw or heard anything. How are you holding up?

LANDON

Call me when you find anything. I need to go get him. He has her.

DECENZO

I know he does. We'll find him. I promise, you will get your daughter back.

LANDON

And when you find him. You call me and you tell me. And I'm going to watch him bleed until he cannot hurt anyone else ever again.

DECENZO realizes how drunk he is.

DECENZO

Landon, get some rest. Put the bottle away and go to sleep.

LANDON

I'm going to sit there and watch as every drop of life escapes him. Then she will be safe, and so will another little girl, someone else's daughter and then they won't have to do this like me. They won't because I have already done it. He's dead. And I'm glad I did it.

DECENZO

And you know what that would do? Going on some personal vendetta would get you put in jail and you would still be without Ashley.

LANDON

But she'd be safe. That's all I want. That's all I need.

DECENZO

Get to bed, Landon. I will call you tomorrow.

Dial Tone. LANDON stares at the phone. The dial tone is the only sound.

LANDON turns it off.

He continues to stare at it as if it is about to talk to him.

LANDON

(To the phone.)

Let me know you're OK. Please.

The phone doesn't respond.

LANDON

PLEASE! GOD DAMN IT GIVE HER BACK TO ME!

LANDON hurls the phone across the room. It smashes into a thousand pieces.

LANDON crosses his arms on the table and buries his face in them.

The camera pulls back away from him as if it were a person leaving the room giving him a moment to himself.

FADE TO:

SCENE 6: TRYING TO GO ON

INT: LANDON'S OFFICE - MID DAY

LANDON is sitting at his desk in his office at his firm. He is staring at his empty perfectly meticulous desk that has nothing on it. His suit has wrinkles. He is without a tie.

LANDON is just spinning his wedding ring on his finger. He isn't looking at it, he is staring at his desk, but he cannot help but twiddle the ring.

A knock on his office door receives no response from LANDON. He continues to spin the ring.

Another knock is accompanied by a head popping into the office. It is one of the partners, JACKSON MITCHELL. He is an older gentleman who has a grandfather quality about him with a very warm friendly face.

JACKSON

Landon? Do you have a second?

LANDON nods ever so slightly. His eyesight is still stuck on the center of the desk.

JACKSON

We just got a call from Mr. Washell. He said that you hadn't returned any of his calls or talked with him about his case in a week. The same from Mr. Jacobs.  
(Pause waiting for response.)

Landon, I know how hard this has been on you. I'm dividing up your clients amongst our other lawyers.

LANDON looks up.

LANDON  
Am I being fired?

JACKSON  
Landon, you are one of the best lawyers at this firm, I don't think we could survive without you. I just want you to take some time to figure things out for yourself. I promise you will have a place here as long as I am here.

(Pause.)  
Plus, I don't think this place would be the same without your sunny disposition.

JACKSON gives a warm smile.

JACKSON  
If there is anything that my firm, my family or I can do for you, don't hesitate to ask.  
(JACKSON slides a card across the table to LANDON.)  
Here is my home number, if you should need it.

LANDON takes it. He looks up into the eyes of JACKSON.

JACKSON stands to leave.

LANDON  
Jackson?  
(JACKSON turns to LANDON.)  
Thanks.

JACKSON nods and leaves.

LANDON puts the card in his wallet.

He turns to the phone, picks it up and dials.



DECENZO

(On the phone.)

This is detective Moleski.

LANDON

Decenzo, this is Landon. Have you heard anything?

DECENZO

We talked with everyone up and down your block. There are a few people who saw a thin man wearing a hooded sweatshirt wandering around near your house the past few days, but no definitive look at his face. We've been searching day and night for this guy, but we've had no luck. We've plastered every store and lamp post with her picture and a handsome reward. We can't do much more than wait now.

LANDON

I see.

Awkward silence.

DECENZO

Why don't you meet me out tonight. I will go over everything we have. You need to get out of the house anyway. Meet me at Crickets at about 9.

LANDON

Alright. Thanks.

LANDON hangs up the receiver.

CUT TO:

SCENE 7: DESPAIR

INT: DARK BAR - NIGHT

LANDON and DECENZO sitting at a dark reclusive bar. LANDON has a couple of empty rocks glasses lined up in front of him. DECENZO is sipping a beer. DECENZO is doing all the talking.

DECENZO

I mean we checked for everything. This sicko didn't drop a hair, leave a fingerprint, footprint, or anything. I know he made a mistake, we just haven't seen it. I wanna come by again tomorrow to check your place again to see if I missed anything.

LANDON

Fine.

DECENZO

Hey, don't give up. She's out there.

LANDON

Did this all happen because of me? Is it my fault she's gone?

DECENZO

I don't follow. How could it be your fault?

LANDON

Could this be someone who I did a crappy job of defending trying to get back at me or someone wanting money?

DECENZO

No.

LANDON looks at him curiously.

LANDON

How can you be so sure?

DECENZO

Well. If it was someone who wanted money, they would have called that first morning when all the cops were there to tell us their demands. There is no way they would wait this long.

(Pause)

If it was someone wanting to get back at you, for whatever reason, they would let you know somehow. They would want you to know who it was causing you this pain.

(Pause.)

I know this may be hard to hear, but the person that has your daughter doesn't want anything but her. He or she doesn't want to hurt you or your money. They have her, more than likely, somewhere where it would be very hard to find. If it was an attack against you, then you would have known about it by now.

Pause. DECENZO takes a drink.

LANDON

I'm never going to see her again, am I?

DECENZO

Of course you will.

LANDON

Don't bullshit me. Just tell me straight up. What are the chances of finding her?

DECENZO

(Mulling it over.)

It depends upon a lot of factors.

LANDON gives him his hard glare.

DECENZO

Most of the time in these cases,  
people are found from evidence  
collected in the first 48 hours.  
After that, it isn't good.

LANDON chokes ever so slightly on this piece of news.

DECENZO

A good number of the kids we find  
after this point in time are either  
dead or they aren't found. They --

LANDON

Ok, OK!

DECENZO

Sorry.

Another Awkward silence.

LANDON pulls back his chair.

LANDON

I'm going to get out of here.

DECENZO

Alright, bud. Let me know if you  
need anything else. I'll be by  
your place tomorrow to see if I can  
find anything else.

LANDON stands up and slaps a few bills on the bar for the  
tab. He turns to exit.

DECENZO grabs his arm.

DECENZO

Listen, just because it its rare to  
find a missing person this late,  
doesn't mean it can't happen.  
Don't lose hope.

LANDON

I'll see you tomorrow.

DECENZO continues to sip his beer after LANDON exits.

INT: LONDON'S HOUSE - VERY LATE NIGHT

Al most every light in LONDON's house is off. There is only a faint glow from an undetermined source shining upon LONDON as he sits on the floor, leaning his back against a wall. He is sitting with his knees propped up. He is holding a picture of ASHLEY and staring at it.

LONDON

I miss you.

LONDON laughs as he hears her answer in his mind. He is losing it.

LONDON's laughter goes quickly to being afraid.

LONDON

No, stop it!

He is talking like someone is in the room with him. We never hear what he hears in his head.

LONDON

Stop it. Don't say that! She is not! God damn it get the fuck out of here! Leave me alone. I will see her again.

LONDON starts crying through his words.

LONDON pounds his temples with his fists.

LONDON

Be quiet!

LONDON reaches from behind him and pulls out a knife.

LONDON turns his left wrist upward.

He places the knife to his wrist. At first it is very soft.

LONDON

Shut up or I'll do it. Shut up!  
SHUT UP!

As he pushes hard and harder on the knife, we see a drop of blood appear near the tip of the blade.

LANDON is seriously contemplating this.

Finally LANDON drops the knife from his wrist.

He rears back and throws it across the room.

He then curls up and cries.

FADE TO:

SCENE 8: DECENZO INVESTIGATING

INT: LANDON'S HOUSE - MIDDAY

DECENZO is looking about LANDON's house. He seems to be looking around for anything suspicious.

LANDON is sitting at the kitchen table listening to DECENZO's small talk. LANDON is wearing pajama pants and a robe.

The phone rings.

DECENZO looks to see if LANDON is going to get that.

DECENZO

You going to get that?

LANDON shakes his head no, ever so slightly.

The phone rings a few more times, then the answering machine gets it.

RITCHIE

Hey Landon, this is Ritchie. I was just calling to see if you needed anything. Give me a call. Later.

LANDON is unphased.

DECENZO

They just want what's best for you.

LANDON

They always do.

DECENZO comes across LANDON's wedding picture. The picture shows a young LANDON with a beautiful young blonde lady. LANDON looks ecstatic in the picture.

DECENZO

Whoa! Is this your wedding?

LANDON

(With 0 enthusiasm.)

Yes.

DECENZO

Wow. That doesn't even look like you.

LANDON shrugs his eyebrows to say 'It was.'

DECENZO

You look so happy.

LANDON

I was.

DECENZO

I can't believe there is anything that could turn this guy into you.

LANDON looks up from his daze.

DECENZO lets out a little laugh not seeing LANDON's angry look.

LANDON stands, very confrontational.

LANDON

You want to know what can turn him into me? Do you really? Try spending a year standing by the only woman you've ever loved, watching her die. Try spending ONE FULL YEAR by a hospital bed watching the most decent, good person that has ever walked this earth cripple up and die.

DECENZO is backing down as LANDON is advancing.

DECENZO

I'm sorry.

LANDON doesn't seem to notice the apology.

LANDON

Try burying your wife, then having to get up every morning, put on a suit, put on a happy face and go defend the lives of people who don't deserve to be in her presence. Who don't deserve to breath the same air that she breathed.

DECENZO

I'm sorry.

LANDON

Then, try to figure out how there could be a God who could take the life of his most perfect creation and drag her through the most horrible, exhausting, cruel death imaginable and then let someone snatch her child, her only child from her room in the middle of the night.

DECENZO

I'm sorry.

LANDON

Try listening to the atheists and cringing when you start to believe them.

LANDON has backed DECENZO into a corner. He is in a trance.

DECENZO

LANDON! I'm sorry. I didn't know.

LANDON snaps out of it.

LANDON backs down and goes back to his daze. He doesn't apologize.

FADE IN:

SCENE 9: ANOTHER WEEK LATER.



INT: WAL-MART - DUSK

Show title card that says:

15 DAYS LATER.

LANDON is wandering in Super Wal-Mart in the food section. He looks very ragged.

As he walks up the isles, he keeps his head down.

As he is walking don the isle, there is a LITTLE GIRL standing there. She is standing right where he stops.

A LITTLE GIRL stares up at LANDON as he grabs his groceries with his head down.

She smiles at him.

LANDON manages a small smile.

The LITTLE GIRL's MOTHER walks up protectively and kneels down beside the girl and grabs her hand.

MOTHER

Come on.

The MOTHER gives LANDON a hard stare. She thinks that LANDON was up to no good.

LANDON stares off at them as they briskly walk away.

Occasionally a person will recognize him from the news and stare. At first they are just fleeting glances. Then they become hard stares of pity.

LANDON goes and grabs bread, ham and mayonnaise.

Eventually people are stopping to stare at him.

As LANDON walks to the checkout, everyone is stopped in the store staring. There is dead silence in the store. (This isn't how reality is, It is how LANDON is perceiving reality).

As LANDON passes to the exit, everyone return to normal.

LANDON is exiting Wal-mart with a small bag of groceries.

LANDON passes the bulletin boards that are near the exits of all Wal-Marts. (Draw storyboards).

Out of the corner of his eye the word MISSING grabs his attention. The camera is still and catches his glance as he passes.

LANDON goes off frame to the right.

LANDON comes back into frame his mouth gaping a little as he examines the wall that the viewer cannot see yet. The camera pans around to show the wall of missing children that have not been found. As the camera pulls back, it dwarfs the giant LANDON. He scans the dates on them. Some of the flyers are 15 years old. He then imagines going 15 years without knowing where his daughter is or if she is alive. You can see him committing to action in his mind.

CUT TO:

INT: LANDON'S HOUSE - 3AM

LANDON gets home and sets his groceries on the counter without putting them away.

He quickly gets a bottle of Jack from the cabinet and fills a rocks glass with ice. It is physically hurting him to have all of his senses about him and he shows it in his face.

LANDON grabs a glass from the cabinet.

He fills the glass while he is standing.

He sips down the glass as her approaches the table.

He sits down at the table with the bottle in one hand and the glass in the other.

He pours another drink.

The board flashes into his mind(flash the board on screen).

LANDON cringes at the thought. He takes another large swig of Jack.

He tries to dismiss it, but he keeps seeing the faces of the missing(flash pictures from the individual flyers on screen).

LANDON pounds his fists onto his temples trying to forget. Then he envisions his daughter as one of the forgotten faces on that board (flash a xeroxed copy of his daughter's picture on screen).

LANDON's face suddenly clears up. He stares at the glass that is half full, or half empty of whiskey.

LANDON slowly puts the glass down.

LANDON slowly screws the cap onto the bottle.

LANDON rises to put the bottle away.

As he opens the cabinet, he takes a look at the bottle.

Instead of putting it in the cabinet, he throws it into the trash can.

LANDON grabs the phone.

He sits down at the table and dials.

DECENZO

(On the phone.)

Hello?

LANDON

I need your help.

DECENZO

Its three am. Can you need my help in about five hours?

LANDON

Do remember Mike Moore? That guy out in Riverdale that got put up for all of those counts of child molestation?

DECENZO

Yeah, that guy you did a shitty job of defending?

LANDON

Not now.

DECENZO

What about him?

LANDON

I need you to let me talk to him.  
Let me see him in prison.

DECENZO

I can't do that. He specifically  
said he never wanted to see you  
again. I cannot make him see you.

LANDON

Bullshit. Get it done. I'll be  
there tomorrow.

DECENZO

Why?

LANDON

I want to know how someone could do  
that to a child. I want to get in  
this fucker's head so maybe I can  
find him.

DECENZO

I'll see what I can do.

LANDON hangs up.

CUT TO:

SCENE 10: MIKE MOORE

INT: JAIL CELL TALK BOOTHS - DAY

LANDON is sitting alone at one of those visitation phone  
booths things. His stubble is growing long from weeks of not  
shaving.

He is waiting tapping his fingers on the table.

The a man pulls up the chair across from him. This man  
doesn't look like you would think a child molester to look,  
but it is MIKE MOORE. He is a man in his mid thirties, very  
clean cut.

A little pudgy, wears glasses and had neatly kept hair. He could be a dentist or doctor. He looks like someone you could trust.

MIKE looks to the left and right to make sure he is at the right booth.

MIKE reluctantly sits. He looks pissed at seeing LANDON.

MIKE  
That fat bastard Moleski said my  
cousin was here.

LANDON  
(In his mean court  
presence.)  
I need you to tell me something.

MIKE  
Like what?

LANDON  
I need your help in finding my  
daughter. She was kidnapped almost  
a month ago.

MIKE  
(Faux sorry.)  
I'm sorry to hear that. What do  
you want from me?

LANDON  
I want you to tell me who could  
have done this.

MIKE laughs.

LANDON  
(Pissed.)  
What are you laughing at?

MIKE  
I'm laughing at you coming here.  
I'm laughing solely at your  
presence here. I don't know what  
you think about child molesters and  
abductors, but we don't really  
network.

LANDON looks confused.

MIKE

(Very sarcastic.)

It is not like a clique. We don't have membership cards or have bake sales. There is no "Sick Fuckers Anonymous". It is a disease. And its not a disease that we share with others. You can't go bust up a pervert meeting and find your daughter. We are all ashamed of what we do and don't go announcing how horrible of people we are, even amongst ourselves. We don't talk to each other, we don't discuss our catches, we don't know each other and therefore we can't rat each other out. That's what makes these things so tough, is that these people are good at keeping quiet. Most of the time when someone is found, the abductor has a moment of conscience and lets it slip. She's gone.

LANDON lets his head hang. MIKE seems to have a twinge of conscience.

MIKE

I'll tell you one thing, though, it is a hard disease to rid yourself of. If you really want to find your daughter, I would first check out the area around you and see if there are any previously convicted molesters in your area. They even have a web site that tells you of the offenders in your area so you can warn your kids about them. Its pretty likely that the person who took your daughter has done it before.

LANDON looks up at this news.

MIKE

Don't be shocked that I told you.  
I know what you must think of me.  
How could a man who did what I did  
have any sort of intergrity waht so  
ever? Right? I didn't wish for  
those kids I hurt to be hurt. In  
fact, I regret everyday that I did  
what I did, and not because I am in  
here. I really do hope you find  
your daughter.

LANDON

Thanks, Michael. Let me know when  
your parole hearing comes up and  
I'll try and help.

MIKE

Thanks, but I'm staying here. I  
don't trust myself out there.  
Being in here is the only way that  
I can protect people from me.  
Until I am rehabilitated, I will be  
a danger to the people around me,  
and I am far from rehabilitated.

LANDON nods and leaves.

CUT TO:

SCENE 11: TRANSFORMATION

INT: LANDON'S STUDY - DUSK

LANDON sits at home in front of his computer. It is sleek  
black as you would expect from him.

He finds the site that has known child offenders on it. He  
does a search by his zip code. (Find real site to see how it  
works.)

His mouth drops as the list is populated. There are about  
twenty names that come up within walking distance of his  
home.

He prints out the list. As he is closing out the site, he  
sees a disclaimer. It reads:

WARNING: THESE PEOPLE ARE TO BE CONSIDERED DANGEROUS AND SHOULD NOT BE APPROACHED.

LANDON lowers his head to consider his options. He also hears DECENZO's words ringing through his ears.

DECENZO

(Voice of Reason)

Going on some personal vendetta  
would get you put in jail and you  
would still be without Ashley.

LANDON retreats down to his basement where he does his martial arts stuff.

LANDON finds an old, long, black bandana type of this. He cuts a couple of holes in it for eye holes.

LANDON positions it on his head like a cowl. Even he cannot recognize himself with the grown over stubble and the mask.

LANDON takes a couple of those long Chinese poles with swords on the end to the garage.

He works for hours on his saws and welding tools. By the end of the session, he has created weapons that are gloves with the blades attached to the backs of the gloves (make a drawing). They will come out and retract when he wishes. Even when retracted, they could be valuable for blocking attacks.

He dresses in all dark black. Black jeans. A tight, almost spandex long sleeve shirt that shows the definition in his body. He has long knee high biker boots. He tops it all off with a long black trench coat. There is not a touch of color on his attire.

The finishing touch is his samurai sword residing in his basement.

He takes a look at the first name and address on the list.

CUT TO:

SCENE 12: TAKING ACTION



EXT: OUTSIDE SLUM HOUSE - NIGHT

We are now looking at a small one story house. The grass is overgrown on all sides.

There are bars on all of the windows. A few have been broken out.

As we swing along the side of the house, we catch LANDON looking it over from the top of the garage. He is almost totally invisible against the cover of night. The garage door is open and there is no car inside. The house appears to be empty.

LANDON hops off the side of the garage with ease.

He slowly walks up to the back door.

He turns the handle. It is open.

He wanders into the house not knowing what to find. He enters into the kitchen through the back door. It is empty.

LANDON checks a few cabinets for anything out of the ordinary.

The kitchen empties out into the living room. It is dark.

LANDON opens a window to let the moonlight in. The moonlight reveals a dirty living room. There are old food containers all over the place. It disgusts LANDON.

There are two exits leading off of the living room. One is a hallway leading off to the bedrooms. The other is a closed door.

LANDON goes down the hallway to the bedrooms. One of the bedrooms is totally empty. No furniture, nothing. The bathroom is in about the same state as the living room.

The other bedroom has just a mattress lying on the ground. No frame or box springs. This room also has a bunch of empty food containers spoiling in the room.

LANDON retreats back to the living room. He checks out the front window to make sure nobody is coming.

He opens the other door in the living room. It leads down to a basement. There is a flickering blue light of a TV on below.

LANDON draws his sword.

He slowly descends down the stairs into the depths of the house.

As he comes down, he is greeted by the TV. We do not see what is on the TV, but it is very shocking to LANDON. He has a look of horror at seeing what he is seeing. We just have a close-up of his eyes almost in tears.

Suddenly we hear a snore from behind LANDON.

There is a dirty middle aged man asleep on the couch. He is still fully dressed in a wife-beater and unbuttoned blue jeans.

LANDON is appalled at this man.

LANDON draws back his sword and holds it at the sleeping man's Adam's apple. The man doesn't wake. The sword is less than an inch from his throat.

LANDON whispers under his breath.

LANDON  
You sick fuck.

LANDON waits for something to happen. He is fuming.

LANDON  
Wake up and give me a reason. Just  
one fucking reason.

The man doesn't wake.

LANDON is using incredible restraint not to kill this man.

LANDON pulls the sword back.

LANDON takes a quick look around the room. It is evident that his daughter isn't here.

He quietly exits up the stairs.

He is gone, as if nothing ever happened.

CUT TO:

SCENE 13: DEALING WITH WHAT HE SAW

INT: DINER - MORNING

LANDON is sitting in that same diner as before sipping coffee with DECENZO.

DECENZO is shoveling eggs into his mouth.

Not much is being said. LANDON looks like hell. You can tell he didn't sleep at all last night. DECENZO notices.

DECENZO

You holding up OK?

LANDON

I'm fine.

DECENZO

You don't look like it. You sleeping at all?

LANDON

When I can.

DECENZO

Are you keeping busy in the day?  
It only hurts worse if you sit and dwell on it alone all day.

LANDON

1694.

DECENZO

What?

LANDON

I put up 1694 flyers on 1694 light poles today. I looked into every window I passed. She wasn't in any of them.

(Pause)

I saw most of the street corners in this city today. On almost every one of them there was someone who could have her and they all scared me to death. I don't want to see her with any of them.

DECENZO

We're doing all we can, you know. We have her picture on TV and we have cops out searching for her. You don't have to kill yourself to find her. Is there something more to this than we know?

LANDON

I'm just worried about what kind of person has her right now. The images of what he could be doing to her just keeps me up. The things I've seen scare me to death.

DECENZO

What have you seen?

LANDON keeps quiet.

DECENZO

If you know something that could help us find this bastard, it would help her out greatly if you shared that information with me.

LANDON

I don't know anything. I was just looking online and found out how many horribly sick people there were out there.

DECENZO doesn't buy it.

DECENZO

Yeah and I'm trying to put them all away. You're the one who keeps defending them.

LANDON glares at him in disapproval.

DECENZO

Sorry.

LANDON goes back to staring off into space.

(Maybe.)

LANDON

You know, when I talked to Michael Moore, he said that it was a disease.

DECENZO looks over at LANDON, confused.

DECENZO

What was?

LANDON

The obsession and perversion that drives someone to take a child and do...

LANDON shakes his head. He cannot say it.

DECENZO cuts in to save him from saying it.

DECENZO

Yeah. I know. What about it?

LANDON

Do you buy that?

LANDON stops.

He thinks of how to phrase it.

LANDON

Do you buy him passing it off as a disease?

DECENZO

We do call them 'sick' fucks. Maybe there's a reason for that.

LANDON sits quiet.

DECENZO

Would it make it easier for you to deal with if it was a disease?

LANDON thinks for a second.

LANDON

I think so. I think it would help me believe that the world isn't populated by malicious people, just people with a problem who need help. Maybe it is something just waiting to be cured. Maybe the guy will get better and realize what he's done and return Ash to me.

DECENZO

Then I believe that it is a disease. If it will help you sleep better at night, it is a disease.

DECENZO pats LANDON on the back.

(End Maybe.)

CUT TO:

SCENE 14: CONSCIENCE CHECK

EXT: DARK ALLEY - NIGHT

LANDON is standing in the shadows of an alley staring up at an apartment with a light on. This looks like a slightly slummy place that is probably a good ways from LANDON's house. We cannot see much more than LANDON's eyes from the shadows.

The light turns off in the apartment. A few seconds later, a man exits from the building.

LANDON watches him as the man walks down the street.

As the man is walking, a pretty lady walks by him. She catches his attention.

The guy looks around to see if anybody is watching, then he turns a 180 and begins following the lady.

LANDON shakes his head in disgust.

The lady turns the block and the guy follows.

LANDON looks both ways on the street and then exits his hiding spot towards the apartment.

LANDON gets to the building's door.

A fearful SCREAM pierces the night.

The scream comes from the direction that the lady and the man walked in.

LANDON stops in his tracks. He starts to go towards the scream, but stops.

LANDON  
(To himself)  
Ashley. Find Ashley. Nothing else matters.

LADY  
(From far away, off camera)  
HELP! PLEASE!

LANDON is clearly fighting with himself.

LANDON pounds the door frame with his fist.

LANDON closes his eyes to shut out the screams.

LADY  
OH GOD, PLEASE SOMEONE HELP ME!

Finally, he enters the building, ignoring the still piercing screams.

FADE TO:

INT: LANDON'S HOUSE - MORNING

LANDON is up in the morning watching the news. LANDON has not yet gotten fully dressed. The TV is on in the living room. LANDON is in the kitchen.

The ANCHOR is going over the lead story. LANDON is only half watching as he makes a cup of coffee.

ANCHOR

(On TV)

Our lead story this morning. 4th grade teacher Linda Barnes was found raped and killed last night in an alley in the 4000 block of Westhimer.

This catches LANDON's attention.

LANDON sits down on the couch to watch the story.

A picture of the lady he saw last night is placed on screen. She looks so happy, like a really nice person.

LANDON sinks in his chair.

The news then shows a picture of the guy he saw.

ANCHOR

This man, Robert Glenn was taken into custody this morning and is currently the only suspect. His trial is set to begin in two weeks.

LANDON begins to talk to himself.

LANDON

This isn't your fault. This isn't your problem. You're not a hero. You're just a someone trying to find his daughter.

LANDON is looking off into space thinking.

ANCHOR

Linda Barnes is survived by her husband and two children. She was twenty-eight.

LANDON

(Great sorrow.)

What did I do?



LANDON buries his face into his hands.

FADE TO:

SCENE 15: REDEMPTION

INT: LANDON'S STUDY - DAY

There is a shot of names being slowly crossed off of the list. This is to show time trickling away.

EXT: FIRE ESCAPE/ALLEY - NIGHT

We now see LANDON sitting on the fire escape on the second story of a building watching the apartment across the street.

The alley is very dark. LANDON doesn't notice the person lurking in the shadows below him. That person doesn't notice him either.

LANDON hears somebody walking down the sidewalk by his alley. He slinks down into the shadows to avoid being seen.

As he watches this lady pass, the man in the shadows below grabs her and pulls her into the alley.

Her screams are muffled because the guy has his hand over her mouth.

He throws her against the wall.

MUGGER

Purse, wallet, money, everything,  
NOW!

LANDON silently creeps to the edge of the catwalk.

As the lady is fumbling with her purse, LANDON jumps from the fire escape and lands feet first on the guy's shoulders knocking him to the ground.

The MUGGER tumbles over into the alley.

The lady lets out a scream from surprise and her purse goes flying.

LANDON keeps his balance and stands between the lady and the MUGGER on the ground.

LANDON extends his arm blades.

The MUGGER stands and draws a gun from his belt. He fires at LANDON.

LANDON deflects the bullet with his arm blades.

The MUGGER is startled by the failure of the gun.

LANDON lunges at the MUGGER and swipes at his gun hand with his blades.

LANDON cuts the MUGGER's hand, causing him to drop the gun.

The MUGGER takes a swing at LANDON.

LANDON ducks the punch and swings at the MUGGER.

LANDON's swing slits the throat of the MUGGER with his arm blades.

The MUGGER collapses on the wall. He slowly dies.

The lady (VICTIM), throws herself onto LANDON.

VICTIM #1

Oh thank you. How can I ever repay  
you?

LANDON retracts his arm blades.

LANDON throws her arms off of him. He seems annoyed by her.

LANDON

Get off of me. Go home.

The VICTIM looks confused.

VICTIM gathers her purse and runs around the corner.

FADE TO:

SCENE 16: BIRTHDAY

INT: LANDON'S HOUSE - DAY

In a meeting with DECENZO at LANDON's house. LANDON is sitting on the couch watching TV.

DECENZO is in the kitchen getting a drink. The TV is on. The news is showing. The VICTIM is telling her story.

VICTIM #1

(On TV)

And then he swooped down from the catwalk knocked the guy down, wrestled with him and killed him. I don't know who he was, but he saved my life.

ANCHOR

The police has told us to remind viewers that if a situation like this arises with you, that vigilante justice is not legal. You should always seek police aid before taking action on you own. The samaritan is being searched for questioning. Police are saying that the act was in self defense and that the samaritan will not be taken into custody should he come forward.

DECENZO comes into the room with a drink. He sits on the couch beside LANDON.

DECENZO

(Shaking his head.)

Fucked up times we live in. Guys in masks flying in from the sky saving damsels in distress. Crazy.

LANDON clicks off the TV.

There is a single balloon tied to the back of a chair in the dining room. DECENZO nods to it.

DECENZO

What's with the balloon?

LANDON

I missed her birthday today.

DECENZO lowers his head. He feels bad for asking.

DECENZO shakes his head no.

DECENZO

That's not your fault.

LANDON

Still. I promised I would always be there for her. I promised her that I would take her on her first date. I promised I would teach her how to drive. I promised I would see her go to prom. I promised I would see her graduate. I promised I would never miss her birthday. I promised her I'd always be there. The second I slipped and left her out in the open, I lost her.

DECENZO

How can you blame yourself for this?

LANDON

How can I help it. Every second I am awake, that is all I can think of. What if I had locked the window. What if I had checked her closet. What if I had told that homeless guy to stay away from my home. What if I could have heard whatever scream she made when she was taken. What if she never comes back and I can't keep my promises? What if that was the last time I ever see her. I forgot to tell her I love her that night and that was her last memory of me. I just hope she knows that I do.

DECENZO puts an arm around LANDON's shoulders.

DECENZO

Whether you do see her again or not, she knows.

LANDON

Thanks. I really appreciate all that you've done for me.

DECENZO  
That's what I'm here for.

FADE TO:

SCENE 17: DOWN THE LIST

This is a montage of LANDON saving people intertwined with LANDON crossing names off of the list.

We see LANDON rescuing people being mugged and people getting beaten up and all sorts of stuff (but not too much) along with them on the news commending their savior.

CUT TO:

1.

EXT: DARK ALLEY - NIGHT

There is a TEENAGER. He is kind of geeky. He is trapped in the alley. He is cowered in the fetal position.

There are several THUGS surrounding him, kicking him while he is down.

As their backs are turned to the opening of the alley, a shadow rises up from behind them.

We see LANDON walk up behind the closest THUG.

LANDON quietly walks behind him and puts his sword to the THUG's throat from behind.

All of the THUGS back away from the TEENAGER.

LANDON motions to him.

LANDON  
Go.

The TEENAGER stands and runs away grabbing his aching ribs.

The THUGS circle LANDON.

He kicks their asses. (Elaborate.)

CUT TO:

2.

LONDON stops a convenience store robbery.

INT: CONVENIENCE STORE - NIGHT

A ROBBER, mid thirties, wearing a trenchcoat and a baseball cap pulled low over his face, walks into the convenience store. He is holding something to the side of his body and walks briskly into the store.

Without warning, ROBBER pulls a shotgun from his coat. He quickly takes out the two security cameras with two quick, well placed shots.

ROBBER quickly reloads the gun. He holds it to the face of the CASHIER.

ROBBER

No talking. Open the drawer.  
Money in a bag. You have five  
seconds.

CASHIER quickly complies.

LONDON enters the store, very defiant to the ROBBER.

ROBBER

What the fuck are you doing?

ROBBER turns the shotgun towards LONDON.

LONDON dives behind an isle.

The ROBBER wanders over to the isle cautiously where LONDON dove.

Nothing.

ROBBER turns back to CASHIER.

ROBBER

If you touch the phone, I will kill  
you before the police can arrive.

CASHIER nods in compliance.

ROBBER goes down the aisles searching for LANDON.

As he peers into the last aisle, LANDON comes up behind him and sticks his sword into the ROBBER's back.

The sword sticks in, and the ROBBER turns around.

LANDON loses his grip on the sword and dives away again as the ROBBER fires the shotgun at LANDON again.

The ROBBER reloads the shotgun while LANDON hides.

We see LANDON hiding in the aisle again.

He extends his arm blades.

We see the ROBBER pull the sword from his back and drop it to the floor. He is in a lot of pain.

We see LANDON walk, very determined up behind ROBBER.

ROBBER turns just as LANDON gets right behind ROBBER.

ROBBER raise the shotgun to LANDON's face.

LANDON puts the arm blades right on the barrels of the double barrel shotgun. (One blade at each barrel.)

ROBBER fires.

The kick pushes back ROBBER to the ground.

LANDON stumbles back a step, but doesn't fall.

ROBBER scrambles to load the shotgun from the floor.

LANDON takes one step towards ROBBER as he winds up to punch.

ROBBER quickly has the shotgun loaded.

LANDON grabs the barrel and swings at the same time.

The shot fires wide of LANDON's head and the punch lands LANDON's bladed arm on the ROBBER's face which explodes into a bloody mess.

CUT TO:

3.

Stops a mugging of a guy.

EXT: DARK ALLEY - NIGHT

The mugger recognizes LANDON as a threat from the newspapers.

SCARED MUGGER

Oh shit. Its you.

The mugger runs away rather than fight LANDON.

CUT TO:

INT: LANDON'S HOUSE LIVING ROOM - DAY

The news does a story about the dark protector.

LANDON is on the floor a good ways from the TV.

He is looking at the TV. He is in a daze, but we know he is listening to it.

ANCHOR

The police are looking for the  
Vigilante who is killing criminals.  
He is wanted on several counts of  
manslaughter.

They are polling people on the street. Of course, they do a person who is backing LANDON and a person who is against so it looks like a divided issue.

PRO #1

He is out there doing what the cops  
can't.

AGAINST #1

He is breaking the law. Plain and  
simple. I don't care if he does  
have good intentions, we have those  
laws in place and everyone has to  
abide by them.



PRO #2

I know that if I was on the jury at his trial, I would vote innocent. He is helping so many people.

AGAINST #2

Who is this guy to decide who is wrong and should die. He is a murderer and no better than the people is killing.

There is a knock on the door.

LANDON shuts off the TV and goes to the door.

DECENZO is waiting on the other side.

DECENZO

Can I come in?

LANDON

Sure.

DECENZO walks in. He looks concerned.

DECENZO

How are you doing?

LANDON

I'm not sleeping so good these days, and you?

DECENZO

Not so good, either. See, there's this guy out whacking off assholes in the streets.

LANDON

I know, I just saw on TV.

DECENZO doesn't miss a beat.

DECENZO

Yeah. Everybody's all happy that he's saving people and stuff, but they are pissed down at the department.

They have a whole team dedicated to tracking this guy down.

LANDON

Are you on it?

DECENZO

Naw, that's not my turf. But I have been keeping my ear open to what they've been saying about this guy. Right now, they are saying that the guy is about yea tall.

DECENZO puts a hand up right at the top of LANDON's head to show how tall the guy is.

LANDON doesn't react.

DECENZO

They say he's dark in complexion. Unshaven. Sound like anybody you know?

LANDON

No. Could be anybody.

DECENZO cracks a smile on one side of his mouth.

DECENZO

Yeah. Could be.

DECENZO obviously knows what is going on.

DECENZO wanders over by LANDON's desk.

He notices LANDON's list on the table. LANDON doesn't want to rush over to arouse suspicion.

DECENZO looks over the list.

DECENZO

Yeah, the first guy we found was killed over here.

(Points to a spot on the list.)

Another lady was saved here.

Some kid was saved from being run over by a car over here. Guy was saved from being mugged over here.

DECENZO points to a new address on the list with every person he mentions.

LANDON stays quiet.

DECENZO  
What do you think?

LANDON  
Sounds like he has been busy.

DECENZO  
Yeah. Sounds like it. How are you filling your nights these days? I mean since you can't sleep and all.

LANDON  
I spend every waking moment trying to not break down and cry at the loss of my daughter.

DECENZO  
Alright. Let's cut the bullshit. You need to stop this. You can't go around killing off every scumbag in hopes of bringing your daughter back. It won't help.

LANDON  
I don't know what you are talking about.

DECENZO  
I know what you are doing. I can't say that I blame you. Hell, I would even like to help you, but our laws just don't allow that. The team trying to find you has no clue who you are. I ain't gonna tell them.

LANDON  
There's nothing to tell.

DECENZO

This is a fight you should not fight. Let me find your daughter. Trust me, you should quit while you are ahead. It will only be so long before they figure out who is ringing up this body count. And then you go to jail and if they do find Ashley, you won't be able to see her. If you don't stop, this will end up very badly. Listen, you're my friend, so I'm gonna do everything I can to steer them away from you, but you have to stop. I will do everything I can for you, but you have to trust me. If you don't, they will find you.

LANDON

I'm not that guy. I'm not running around killing off criminals. I'm not a hero. I just want my daughter back.

DECENZO gives up.

DECENZO

Fine. But if you should happen to talk to this Vigilante, tell him what I told you.

DECENZO shows himself out.

LANDON stands there in silence thinking.

FADE TO:

SCENE 18: LAST ON THE LIST

INT: LANDON'S STUDY - NIGHT

LANDON is sitting at his desk looking at the list.

Every name is scratched off except for the last one.

LANDON closes his eyes and silently prays to find her.

LANDON  
(Whispers to himself)  
Please be there, Sweetie. I'm  
coming.

The last one on the list has LANDON feeling like it is this guy or he will never see his daughter again. He feels if he fails in this search, then she has died from his failure.

LANDON dons his costume once again. This time he looks more determined than any of the others.

LANDON quickly exits his house.

FADE TO:

INT: LAST HOUSE - NIGHT

We see LANDON climb through a window on this house late at night.

LANDON moves stealthily through the house.

LANDON enters the final room and looks to the left.

Suddenly:

SMALL BOY  
Mister!

LANDON turns around. There is a small boy tied to a chair in the room fighting through a gag.

LANDON puts his finger to his lips telling the boy to be quiet.

The boy doesn't shut up.

SMALL BOY  
Mister! Help me! Help!

LANDON approaches the boy while still telling him to keep quiet.

LANDON  
Shh! Is there a little girl here?  
A little blonde girl?

SMALL BOY

(Not remotely quiet.)

No. I'm the only one here. Please  
untie me. Get me out of here.

LANDON sinks at hearing this news.

LANDON

Are you sure?

SMALL BOY

Yes. Look out!

The BAD GUY comes up behind LANDON and cracks him on the back with a golf club. The BAD GUY is equal in height to LANDON, but outweighs him by a lot.

LANDON falls onto the bed.

The BAD GUY rushes LANDON. He takes a swing at LANDON with the club.

LANDON blocks the swing with his left arm blade.

LANDON swings at the guy with his right arm.

The BAD GUY hardly budge.

The BAD GUY pulls back the club to swing it again.

LANDON kicks the BAD GUY in the gut.

This sends him reeling back.

LANDON hops up off the bed.

LANDON extends his arm blades.

The guy swings again at LANDON, who again blocks it.

LANDON punches at the BAD GUY. This severely gashes the BAD GUY's face.

The BAD GUY drops the club. He holds his face.

LANDON punches the guy with the other arm slashing his face the other way.

The BAD GUY is bleeding profusely.

LANDON punches him in the stomach a few times.

The BAD GUY falls back, bleeding to death.

LANDON falls onto him, continuing to deliver blows to the guy's stomach and face, even though he is dead. LANDON has lost it.

LANDON

Where is she, you sick fuck? Where are you? No.

The SMALL BOY is crying out in fear.

LANDON stops. He realized what he was doing.

LANDON looks over at the crying boy.

LANDON stands up. The boy is still crying.

LANDON

Don't worry, the police will be here soon for you.

LANDON exits a bloody mess.

EXT: STREET PAY PHONE - NIGHT

He stops at the pay phone close to the house.

OPERATOR

911, how may I direct your call?

LANDON

Police.

OPERATOR #2

This is the police, what is your emergency.

LANDON

I found a small boy who had been kidnapped.

OPERATOR #2

Who is this?

LANDON  
He's at 7702 Dogwood Falls.

OPERATOR #2  
Wait, is this--

LANDON drops the receiver and walks away, feeling like a failure.

CUT TO:

INT: LANDON'S HOME - MORNING

LANDON is exiting the shower. It is now early morning. He looks really sad. He is trying to accept his failure and that ASHLEY may be gone.

LANDON sits down on the couch. He turns on the TV.

LANDON picks up the phone.

DECENZO (V.O.)  
(On the phone.)  
Hello?

LANDON  
Its over. I can't find her.

DECENZO  
Its over?

LANDON  
Over. I failed. I couldn't find her. I'm sorry if I caused you any trouble. If you want to tell that task force it was me, you can. I don't have anything left.

LANDON picks up the knife that is lying on the floor from the night he thought of committing suicide.

He turns it in his hand, looking it over.

LANDON sees his broken face in the reflection.

DECENZO  
There's no point in that if you say you're done.



The world isn't going to miss those people you got rid of. Listen, why don't you come into the station, we have counseling for people who've lost someone like this. They can--

LANDON

I've been through counseling before, when my wife died. I know all about living out each day, cherishing their memories, remembering the good times and all that other psycho-babble. I just wanted to call and let you know it was over. I can't take that patronizing counseling anymore.

The news is on again. LANDON perks up to listen.

ANCHOR (V.O.)

(On TV)

And there was a shooting at Martin Luther King Blvd.

The word Martin makes LANDON perk up. The word MARTIN rings in his ear twice.

LANDON remembers before, his conversation with his secretary.

LANDON (V.O.)

(Flashback)

It wouldn't be a normal week if we didn't have a death threat from Martin.

DECENZO (V.O.)

They would want you to know who it was causing you this pain.

SECRETARY (V.O.)

Martin said, Tell that lawyer... He and his family will soon be sorry...

LANDON remembers Martin Sanders saying he would get revenge on his family.

DECENZO

I understand. You wanna go grab  
some breakfast. Talk about this?  
Discuss your options?

LANDON

Can I call you back?

DECENZO

Sure.

LANDON hangs up the phone.

LANDON puts the knife in the drawer. (Basically saying hold  
that thought for a minute).

He goes to the cabinet and gets the phone book.

He scans down the book until he finds MARTIN SANDERS.

He writes down the address.

FADE TO:

SCENE 19: MARTIN SANDERS

INT: MARTIN'S KITCHEN - NIGHT

We see MARTIN SANDERS exiting his bedroom in the middle of  
the night. He is a very small guy. It is surprising that  
this guy would/could make death threats to a man the size of  
LANDON. He looks half asleep.

He crosses into the very dark kitchen. We cannot see  
anything beyond MARTIN in the kitchen.

MARTIN goes to the cabinet and grabs a glass.

He goes to his refrigerator which has an ice and water  
dispenser.

As he clicks the glass under the ice dispenser a light comes  
on. We can see LANDON standing in the corner behind him in  
the light. He isn't moving or making a sound.

MARTIN doesn't see him because he is directly behind him.

MARTIN removes the glass from the ice dispenser and the light goes off.

MARTIN clicks the glass in the water dispenser and another light comes on. LONDON is gone from his previous spot.

INT: MARTIN'S BEDROOM - NIGHT

MARTIN goes back to his bedroom. As he enters his room, he is sipping his water.

As MARTIN raises his head from his glass, he is met with duct tape across his eyes. LONDON wraps a loop of tape around his entire head covering his eyes. MARTIN doesn't have time to react.

MARTIN

What are you doing? What do you want? What--

LONDON slaps a piece of tape across MARTIN's mouth.

LONDON shoves MARTIN against one of the posts on his four post bed.

LONDON quickly tapes MARTIN to the post.

LONDON then tapes his wrists together.

LONDON places his arm blades up to MARTIN's nose.

LONDON

Do you smell that?

MARTIN nods yes.

LONDON

Do you know what that is?

MARTIN nods no.

LONDON

That is what blood smells like when it gets old.

LONDON leans in close to MARTIN's ear.

LANDON  
(whisper)  
Are you scared?

MARTIN nods and makes a pathetic whimpering sound.

LANDON  
Good. Now, where is the girl?

MARTIN tilts his head quizzically. He shrugs his shoulders.

LANDON removes the tape from his mouth.

MARTIN  
What girl? I don't have any girl.  
Please leave me alone. Please--

LANDON puts the tape on his mouth again.

LANDON  
Then you won't mind if I look  
around, do you?

MARTIN shakes his head no.

LANDON leaves the room.

MARTIN is whimpering still.

We hear some things crashing from the other rooms.

MARTIN whimpers at every noise.

LANDON comes back soon.

LANDON  
I guess you weren't lying.  
(Pause.)  
Now hold still. This is going to  
hurt a lot.

LANDON cracks his knuckles.

MARTIN cowers and cries out.

LANDON walks out, shaking his head without touching him. He just wanted to see him scared.

FADE TO:

SCENE 20: THE BUM

EXT: ALLEY - NIGHT

We see LANDON walking in the cloak of the shadows in some back alleys.

His head is hanging low.

He comes to the end of the alley.

LANDON waits at the end of it and is about to look to see if anybody is coming.

Across from the alley is a park thick with trees.

As he looks up, he sees the BUM from the beginning crossing the park.

LANDON's eyes get big. He has a moment of recognition.

LANDON checks both ways to make sure nobody is watching.

LANDON darts across the street into the tree heavy park.

LANDON ducks behind a tree.

He watches the BUM quickly cross deeper into the park. The BUM looks shifty and nervous.

LANDON ducks back and forth between the trees.

The BUM continues to look over his shoulder.

The BUM reaches the other side of the park.

The BUM hurries across the empty streets.

LANDON watches him for a while in the shadows of the park.

The BUM goes a few blocks to an old abandoned factory. The factory looks like an old run down sweat shop kind of place.

It looks like a dying decrepid relic from Upton Sinclair's  
THE JUNGLE.

LANDON watches him enter the factory.

LANDON checks to see if the coast is clear, and goes into the  
factory.

INT: FACTORY - NIGHT

He sees nothing as he enters. The factory is big and hollow.  
The glass ceiling is mostly gone. The windows are made of  
boards rather than glass. A thick layer of dust resides on  
the ground.

LANDON takes a few steps into the factory.

The BUM comes up behind LANDON and swings a baseball bat at  
his head.

LANDON realizes quick enough and ducks the swing.

LANDON does a forward roll into a kneeling position and in  
the same motion draws his sword.

The BUM was rushing at the rolling LANDON with the bat above  
his head in a clubbing position, but stopped when LANDON's  
drawn sword was at his neck.

The BUM stopped about an inch short of running into the  
sword.

LANDON

Drop it.

The BUM obliges. LANDON keeps his sword drawn.

LANDON stands. He towers over the BUM.

The BUM begins slowly walking backwards as LANDON advances.

The BUM finally reaches a corner of the factory. He cowers  
into the corner.

BUM

Don't hurt me. I'm sorry. Let me  
go, please.

LANDON  
Shut up. Why did you attack me?

BUM  
Because you're him.

LANDON  
Him?

BUM  
The dark man taking out the wrong  
doers, the criminals.

LANDON  
What wrong have you done?

BUM  
I stole somebody's credit card from  
their car down the street. I'm  
sorry. Here take it. I haven't  
used it. Please don't kill me.

The BUM holds it out for LANDON to take.

LANDON  
I don't give a damn about the  
credit card. I only care about my  
daughter.

BUM  
I don't know nothing about your  
daughter.

LANDON  
You were all around my house the  
night she was taken. What did you  
see?

The BUM finally gets the courage to look LANDON in the eye.  
He has a moment of recognition.

BUM  
Hey, its you. The lawyer out on  
Carpenter. You ain't just some  
evil--

LANDON  
Where is my daughter?

BUM  
That pretty little blonde girl?

LANDON  
Where is--

BUM  
(Quickly)  
I don't know who he was, but some  
guy took her. I don't know him,  
but I can take you where he took  
her.

LANDON  
Why have you been hiding from me?  
Why didn't you tell the police  
this?

BUM  
I was scared. The police were all  
over. I didn't want them to take  
me away for stealin and stuff.  
Plus I know that guy who took your  
girl has been around looking for  
me. I didn't want him getting me.

LANDON is pissed at the guy for hiding this.

BUM  
I'm real sorry. I hope your girl  
is alright.

LANDON  
Let's go.

LANDON and BUM begin their walk to the place where ASHLEY was  
taken.

FADE TO:

SCENE 21: FINAL CONFRONTATION



EXT: OUTSIDE BAD GUY'S HOME - NIGHT

LANDON and the BUM walk a good ways always avoiding the lights when possible.

They arrive at a house that LANDON doesn't recognize.

BUM

He took her around back to that little shack back there.

LANDON

Thanks.

BUM

You ain't gonna say nothing about the credit card are you?

LANDON turns back to the BUM. He gets right up in his face and turns on the intimidation.

LANDON

If you ever say who I am to another soul, you will wish I had told the police. Do you understand me?

The BUM nods and stumbles off.

LANDON goes to a work shed in the back. There appears to be nothing in there.

LANDON

That fucking lying bastard.

LANDON turns to leave until he hears a cry and a snuffle.

LANDON's eyes scan the shed heavily.

LANDON finds a fake wall at the back. Off to the side of the wall, very well hidden is a handle.

LANDON pulls the handle. The large door swings open. Sitting in the middle of the room is his daughter, malnourished, blindfolded and handcuffed to a pole.

LANDON examines the room. There is a rifle closet.

LANDON whispers 'Shhh' for his daughter to be quiet.

ASHLEY screams anyway since he is still scared and doesn't know who it is since she is blindfolded.

LANDON surveys a bench to the side. A gun has the initials DM. A moment of recognition crosses LANDON's face.

LANDON  
(To himself.)  
David Michaels?

Then he sees a certificate with the name Moleski on the wall.

LANDON hears a click behind him coming from the front of the shack. We see a moment of realization in LANDON's face.

LANDON turns and DECENZO is standing at the other end of the shack holding his revolver.

DECENZO  
I told you this was something you shouldn't follow up on.

LANDON  
Why? How could you do this and play the part of my friend at the same time?

DECENZO  
Didn't you listen to Moore in prison? I heard it all and he wasn't lying. This is a disease that I can't control. And I won't let this be the last chapter of my life. All you had to do was forget about her. Let me do my job. I tried to save you from this, but you just couldn't listen to me. Now, you've left me with no choice.

LANDON  
How are you going to explain two dead people in your woodshed.

DECENZO  
I've kept her here without suspicion for a good while.

All I have to do is let the case slip for a little while longer and boom your just an old obituary fading away and she's a forgotten face on a milk carton. Two unmarked graves in a hidden room are pretty easy to forget. I don't think they will be sending out the search parties for a broken down cold lawyer. There's enough of those so you won't be missed.

LANDON

You son of a bitch.

DECENZO

I told you that you would be with your daughter again. Now you have an eternity to be with her and your wife. You can thank me later.

DECENZO fires at LANDON.

LANDON extends his arm blades and deflects the bullet.

DECENZO cocks the gun again.

LANDON dives out the window.

DECENZO hears him walking on the roof.

DECENZO follows the noise to the front of the shed with his pistol aimed up.

As he reaches the door, LANDON comes swinging into the door, feet first, holding onto the roof. This knocks DECENZO off balance and he loses his gun under a work bench, out of quick reach. LANDON has both of his arm blades extended in attack mode.

DECENZO looks around and grabs a large pipe as his weapon.

He begins swinging wildly at LANDON.

LANDON is blocking each blow with his arm blades.

LANDON quickly removes his sword from its sleeve on his back.

LANDON and DECENZO spar for a second (LANDON - SWORD; DECENZO - PIPE).

The pipe is heavier and harder to swing.

LANDON lands a swipe on DECENZO's arm causing him to fall back and drop the pipe.

DECENZO is doubled over grasping his bleeding arm.

LANDON walks up to him and towers over him.

DECENZO quickly punches LANDON in the stomach, putting his full weight behind the punch.

This stuns LANDON and send him reeling back.

DECENZO grabs his gun and fires towards LANDON. Miss.

LANDON runs towards the door.

DECENZO fires again. (3 of 6 bullets shot). LANDON is hit in the thigh.

DECENZO gets up slowly.

He walks to the door. He peers out both ways to avoid a sneak attack.

He sees his back door to his home open and LANDON flash by in a window.

DECENZO stumbles to the back door of his house. He is very slow getting there.

INT: DECENZO'S HOUSE - NIGHT

DECENZO peers inside to make sure he isn't being ambushed.

He looks down. There is a spotted trail of blood leading out of the kitchen.

The trail goes straight through the downstairs rooms.

DECENZO searches every room and closet downstairs just to be sure.

The trail clearly leads up the stairs.

DECENZO heads upstairs, never letting his eyes stray from the trail.

DECENZO arrives at the main hallway upstairs.

His jaw drops at what he sees.

DECENZO  
(Quietly)  
Aw, shit.

We see that LANDON has gone back and forth across the hall and in and out of every room upstairs. The trail has turned into a bloody mess that no one could follow.

DECENZO readies his gun.

DECENZO opens each door as he comes to it.

The hallway now seems interminably long.

DECENZO gets halfway down and opens another room. He doesn't notice the attic trap door opening behind him.

LANDON is hanging from the trap door upside down holding his sword.

Slowly, LANDON readies for a strike.

DECENZO, as he is closing the door, catches LANDON out of his periferal vision.

DECENZO turns around at the last second.

LANDON plungers the sword into his gut.

DECENZO cries out in pain.

He fires a shot into LANDON's left shoulder as DECENZO stumbles back. (4 of 6 bullets shot).

LANDON falls from the attic.

LANDON is lying on his back.

DECENZO stands (sword still in gut). He inches closer to LONDON and fires another shot at LONDON's chest, LONDON deflects it with his hands swords. Except when he deflects it, it still hits his right shoulder. (5 of 6).

DECENZO inches closer and fires again, this time at LONDON's forehead. LONDON bobs his head to the left. The bullet misses. (6 of 6. Empty).

DECENZO is standing over LONDON now.

LONDON reaches up and pulls the sword from DECENZO's gut.

DECENZO grunts and curls over, but doesn't fall.

LONDON tries to stand, but stumbles against the wall.

DECENZO

Don't waste your energy. I'll make this quick.

DECENZO raises the gun, still curled over.

LONDON somehow finds the strength to stand. He still has his sword in hand.

DECENZO laughs.

DECENZO

I admire your courage. I'll miss you. Say hi to your wife for me.

DECENZO pulls the trigger.

Click. Empty. Nothing.

LONDON smiles. DECENZO looks scared.

LONDON rears back his hand with the sword, make a big sweeping motion and stabs upward into DECENZO's head, through his chin straight through his skull and the sword comes out the top.

LONDON leans into DECENZO, who is quickly dying, but still standing.

LONDON

Stay away from my wife, too.

DECENZO dies.

LANDON pulls out the sword. DECENZO falls.

We stay close on DECENZO's face as the blood escapes his head and he pales.

LANDON stumbles from the house.

He staggers to the shed.

LANDON is about to embrace his daughter, who is blindfolded still.

Then he thinks to himself.

DECENZO (V.O.)  
(Voice of Reason)  
You will go to jail!

LANDON pulls away.

EXT: A STREET PAY PHONE - NIGHT

LANDON wanders to a pay phone a few blocks away.

He dials the phone.

JACKSON (V.O.)  
(On the Phone)  
Hello?

LANDON  
I need your help.

(Maybe)

JACKSON  
Name it.

LANDON  
Can you come pick me up and bring a private doctor? I'm hurting bad. I can't have anybody know about this. It could get me in very deep trouble.

JACKSON  
What happened?

LANDON  
I found my daughter. And I just...  
I found her, that's all I can say.

JACKSON  
Where are you?

LANDON  
At the corner of X and Y.

JACKSON  
I'll be there in a minute.

LANDON  
Hurry. I'm in bad shape.

JACKSON  
I'm on my way.

JACKSON hangs up.

(End Maybe.)

LANDON dials again.

OPERATOR (V.O.)  
(911 operator.)  
911, what is your emergency?

LANDON  
I've found the Vigario girl. She's  
at ### X street.

OPERATOR  
Who is this?

LANDON  
No one.

LANDON passes out holding the phone.

FADE TO:

SCENE 22: REUNION



INT: LONDON'S HOUSE - EARLY MORNING (4AM OR SO)

We fade to later. LONDON waiting at home. He is patched up under his clothes. JACKSON is by his side. The doctor is finishing looking him over.

LONDON

I can't begin to thank you. I am sorry for putting you in the position I did.

JACKSON

Think nothing of it.

We see red and blue flashing lights reflecting in the window.

LONDON perks up.

The front door handle turns.

A police officer comes in carrying a large blanket. In it is ASHLEY.

LONDON is beyond ecstatic.

LONDON rushes over to the best that his strength will allow.

He grabs her. Happy stuff.

The OFFICER goes to LONDON.

OFFICER

We received an anonymous call as to her whereabouts. We found her in the home of Decenzo Moleski.

LONDON does his best to act surprised.

LONDON

Decenzo? No. He couldn't have.

OFFICER

He did and whoever found her tore him up pretty bad. You wouldn't happen to know anything about that, would you?

JACKSON

He's been here worrying all night.  
Why don't we let him and his  
daughter have a moment alone.

The OFFICER obliges.

LANDON looks over at JACKSON and says 'Thanks' without saying  
a word.

JACKSON says 'You're Welcome' with a warm smile.

FADE TO:

SCENE 22: NEVER FINISHED

INT: ASHLEY'S ROOM - NIGHT

LANDON is locking up all of ASHLEY's windows securely.

ASHLEY watches him intently as he does so.

LANDON sits on the edge of the bed. He has some sort of  
clicker in his hand.

LANDON

Tomorrow, we're going to go see a  
doctor for you. We've got to get  
up early, so you get a good night's  
rest.

ASHLEY sits up quick and latches onto LANDON.

ASHLEY

Please don't leave me daddy.

LANDON

Ashley, it will be OK. I will just  
be in my room.

ASHLEY

No, daddy. Please stay here.

LANDON

Now, if you get scared at all during the night, press this button and I will come running in here in no time. I've hooked this up to an alarm in my room.

ASHLEY

Dad.

LANDON

Yeah?

ASHLEY

I missed you.

LANDON holds her tighter.

LANDON

I missed you, too. I promise to never let anything happen to you again.

ASHLEY

I don't want that to happen to anybody. I was so scared.

LANDON closes his eyes and clinches them hard.

LANDON

Time for sleep. Remember, I'm right over there if you get scared.

ASHLEY

OK. I love you.

LANDON

I love you, too.

LANDON shuts off the light and exits her room.

INT: LANDON'S ROOM - NIGHT

LANDON enters his room. His cowl and outfit are still out.

LANDON flicks on the TV to the news as he is preparing for bed.

LANDON is putting the boots on the bottom shelf of his closet.

TV REPORTER (V.O.)

(On TV)

And so this disturbing trend continues. Just to recap, 8 year old Natalie Maynard has been taken from her home earlier this evening.

LANDON clinches his face up tight at hearing the news. He hangs the cowl up on a hook in the closet, but keeps his hand on it.

TV REPORTER (V.O.) (CONT'D)

Police have yet to identify any suspects. Mrs. Debbie Maynard had this to say.

DEBBIE (V.O.)

(On TV)

If anybody knows where she is, please help us. If anybody has seen her, please let us know. Please, she is everything to us. And, if you are watching, Dark Protector, please, help us.

LANDON hangs his head lower and is clearly fighting himself.

Slowly, he pulls the cowl off the hook with his head still hanging.

TV REPORTER (V.O.)

That's the story here. Mrs. Maynard calling for the fugitive Vigilante to aid in the rescue of their missing daughter. For the Maynards' sake I hope he answers their prayers.

FADE TO BLACK.

Notes -

DECENZO MOLESKI came from Deceitful Molester.

LANDON's last name VIGARIO came from Vigilante.

LANDON never visits DECENZO's house or asks about it.

The JACKSON character could be changed to a female easily to add more diversity to the cast.