

ANNABELLE SHORE FYI

LIFE EP. 202 "EVERYTHING... ALL THE TIME" - WHITE 6/2/2008 17.

29 INT. CREWS AND REESE'S UNMARKED CAR - DAY

29

They follow Benny's convertible. Benny drives. Marty in the passenger seat. Deep into Beverly Hills. Rodeo Drive.

Crews and Reese watch as Benny pulls to the curb. A stunning girl (ANNABELLE SHORE, 25) skirt, boots, sunglasses, smile, comes out of a store, hops into the car. They roar off.

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32 CONTINUED:

32

Marty, Benny, Annabelle stand at the curb. Waiting. For what?

REESE

Our gang posing for a picture?

CREWS

Our gang doesn't have a leader.

As if on cue, the thrum of a motorcycle engine. An MvAgusta Bruatale pulls to the curb. The rider, in a COLORFUL BIKER JACKET, takes off his DISTINCTIVE helmet.

REESE

I'm guessing that's him.

The rider is a man, 25, beautiful. He dismounts and kisses Annabelle. He is PATRICK BRIDGER. As Crews and Reese watch... Patrick, Annabelle, Marty and Benny go into Flex.

33 INT. FLEXT GYM - DAY

33

The four workout. For Marty it is all strength. Benny just tries not to hurt himself. And as for Annabelle and Patrick, they do pull-ups, side by side, perfect physical specimens.

GO CLOSE ON PATRICK'S FACE. The image becomes BINOCULAR POV.

34 INT. CREWS AND REESE'S UNMARKED CAR - DAY

34

Reese and Crews. He watches Patrick through the binoculars.

35 INT. POLICE STATION - INTERROGATION ROOM

35

Crews, Reese, Tidwell. Patrick's DMV photo on the board.

REESE

Patrick Bridger. Same high school as the other three but Patrick's just a little smarter. IQ tested in the genius range.

CAPTAIN TIDWELL

Does that really mean anything?

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39

INT. CREWS AND REESE'S UNMARKED CAR - NIGHT

**ANNABELLE
SHORE FBI**

Crews and Reese stake out a club. A long line at the rope. They see Patrick, Annabelle, Marty and Benny (all dressed to party) walk to the front of the line and are ushered in.

40

INT. CREWS AND REESE'S UNMARKED CAR - LATER THAT NIGHT

40

Crews and Reese stake out another club. Patrick and company go the front of another line, head right in.

41

INT. CREWS AND REESE'S UNMARKED CAR - MUCH LATER THAT NIGHT

41

Crews and Reese watch the four cut yet one more line.

42

INT. CREWS AND REESE'S UNMARKED CAR - EVEN LATER THAT NIGHT

42

Crews and Reese watch as Patrick and company exit the club and load into Benny's car and drive off.

REESE

They calling it a night?

43

INT. CREWS AND REESE'S UNMARKED CAR - DAWN

43

Reese drives. Crews in the passenger seat. A BLAZING SUN lights up their car. Morning is here.

CREWS

They're calling it breakfast.

They look over at Patrick and Company.

Annabelle leans against Patrick, letting him drink from her champagne glass. She kisses him and drinks from his mouth. He laughs and runs his hand up her leg, under her dress...

Benny, his tie around his head, makes spit balls and shoots them at Marty who swats them away, his attention on THE FOOD. Marty keeps his head down. He eats and eats and eats.

CREWS

Those aren't boys. They're dogs. Patrick is the Alpha dog, Marty is second, the Beta dog. And Benny, he's the Omega dog. The fool.

REESE

That's what you see? I see a group of spoiled rich kids and I want that big one in lock-up.

CREWS

Well, if that is what you want, that is what you shall have.

Crews finishes his coffee. Folds his napkin and rises.

REESE

On what charge?

CREWS

Assaulting a police officer.

Reese watches as Crews goes over to the kids' table. He does not show his gun or badge. They all look up at Crews who stares down at Marty. But it is not Marty who speaks...

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CONTINUED: (2)

44

PATRICK BRIDGER
Can we help you with something?

CREWS
(over to Reese)
See? Alpha dog.

CREWS (CONT'D)
(to Marty)
You're the Beta dog, right? Always
with his nose up the Alpha's ass.

Marty gets halfway out of his seat.

CREWS (CONT'D)
Man, you're a big one. 'Roids,
right? Is it true what they say?
Makes something's big and other
things... you now, real small?

What happens next happens fast. Marty explodes out his chair,
flips over the table, grabs Crews, LIFTS and THROWS HIM
across the room. Marty, blind with rage, keeps going but...

REESE
POLICE. DOWN ON THE FLOOR NOW.

Everyone looks to Reese, gun up and aimed at Marty but it is
as if Marty does not hear her. He takes a step toward Crews.

REESE (CONT'D)
DOWN. NOW. ON THE FLOOR.

And then Crews and Reese see MARTY LOOK OVER AT Patrick.

Patrick, still in the booth though the table is gone. Lounges
like some Roman, watching. Annabelle still leans against him.

As Crews and Reese watch, Patrick looks into mad Marty's eyes
and then, without uttering a word, Patrick motions for Marty
to get down on his knees. Like a master to his dog.

As Crews and Reese watch, Marty obeys and gets down.

Then, as Crews and Reese watch... Patrick, his gaze still
locked into Marty's eyes, puts his fingers to his lips...

Shhhhhh.

END OF ACT ONE

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ANNABELLE SHORE I

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48 CONTINUED:

48

CAPTAIN TIDWELL (CONT'D)

So what am I saying to you,
Detectives?

REESE

You're saying don't miss.

ON CREWS... staring at Patrick's photo on the crime board.

CREWS

Let's go talk to the Alpha dog.

SCENES 49, 50, 51 HAVE BEEN OMITTED

52 INT. FLEXT GYM - DAY

Crews and Reese enter. That same Evian commercial. They pass
Marty doing serious squats. He looks at them and grunts...

MARTY FINKINS

I'm not talking to you.

CREWS

But you just did.

Marty ponders this. Crews and Reese move on. They see Benny
at the juice bar. Pretty Annabelle on the Pilates bench.

CREWS (CONT'D)

Why don't I...

REESE

Take the girl?

He gives her a little fuck you smile. She gives him one back.

52A AT THE PILATES MACHINE - Annabelle works out. She does not
see Crews approach. She has on an IPOD and talks to herself.

52A

ANNABELLE SHORE

*Un hotel... un hotel gentil... un
hotel... un hotel gentil...*

Now she looks up and SEES CREWS looking at her...

52B AT THE JUICE BAR - BENNY LOOKS UP TO SEE REESE

REESE

Hi, Benny... remember me?

He nods to her. She smiles, decides to work the flirt...

REESE (CONT'D)

Patrick tell you not to talk to us?
(Benny won't answer)
(MORE)

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(CONTINUED)

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52B CONTINUED:

52B

REESE (CONT'D)

It's Patrick I want to talk to.
Just talk. Don't you think he'd
want to talk to me, Benny?

Benny just looks at his power shake. Reese moves closer.

52A AT THE PILATES MACHINE - Annabelle sits on the bench. Crews
next to her. Earbuds off, she holds the IPOD in her hand.

52A

CREWS

Learning to speak French?

ANNABELLE SHORE

I want to live in Paris someday.

CREWS

With Patrick?

ANNABELLE SHORE

(laughs: shakes head "no")
Patrick? In Paris? Never...

CREWS

Why not?

ANNABELLE SHORE

Patrick... he's L.A. You've seen
him. You understand what I mean.

CREWS

Do you know where he is now?

ANNABELLE SHORE

...charging...

52B ~~AT THE JUICE BAR - Reese and Benny.~~

5

REESE

Charging?

~~BENNY DUCKLES~~ ANNABELLE

He says he needs it.

REESE

And where does he "charge"?

52A AT THE PILATES MACHINE - CREWS AND ANNABELLE

52A

ANNABELLE SHORE

Out there on his bike. He says he
needs to feel the city.

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here
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ANNABELLE SHORE I

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52B AT THE JUICE BAR - REESE AND BENNY

52B

REESE

And you believe that? He just
drives around L.A. on his bike...

~~BENNY~~ ANNABELLE

Why would he lie? Besides...

52A AT THE PILATES MACHINE - CREWS AND ANNABELLE

52A

ANNABELLE SHORE

...You can see it when he comes
back. He's so alive. Lit up. Like I
said... Patrick is L.A. You know?
It's like, if he weren't here...

52B AT THE JUICE BAR - REESE AND BENNY

52B

~~BENNY~~ ANNABELLE

...L.A. wouldn't be here either.

52A AT THE PILATES MACHINE - CREWS AND ANNABELLE

52A

CREWS

Is that why you want to go to
Paris? Because it's not Patrick?

Annabelle looks away from Crews. Crews takes out a photo.

CREWS (CONT'D)

I'd like you to look at something.

He hands her the death photo of Manuel Horta. She looks sick.

CREWS (CONT'D)

That's Manuel Horta, he left behind
a wife and two daughters. Manuel
Horta? He was L.A. too, Annabelle.

ANNABELLE SHORE

You think Patrick had something to
do with this... Never... Never...

END

~~Crews looks up and sees Patrick's father, Dr. Bridger...~~

DR. BRIDGER

This is a private club. Unless you
have a warrant. You need to leave.

CREWS

Any chance you've seen your son?

Dr. Bridger just shakes his head "NO".

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ANNABELLE SHORE II

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ACT FIVE

91 INT. AIRPORT - AIR FRANCE COUNTER - DAY

91

Annabelle at the counter. What a pretty girl. Sunglasses, Jackie-O for 2008. The COUNTER AGENT looks at her computer screen, then the ticket agent give Annabelle a slow look.

START
→

ANNABELLE SHORE
Is there a problem?

92 INT. IMMIGRATION HOLDING ROOM - DAY

A spare room, interrogation like. Crews, Reese and Annabelle.

CREWS
The best thing about Paris? It's not L.A., right, Annabelle? If L.A. is Patrick, getting away from L.A. is getting away from him.

ANNABELLE SHORE
...I didn't think you'd be cruel.

REESE
He is... believe me.

ANNABELLE SHORE
(right to Crews now)
Patrick told me about you. Yeah, he did. He admires you. Admires how you didn't lay down. How you took it, made a new life for yourself.
(beat, then...)
I'm going to make a new life for myself. Unless I'm under arrest.

~~REESE~~
~~We have nothing to prove to you.~~

CREWS
You can go. Send me a postcard.
(as she gets up)
Just... before you do. There's some people I want you to meet.

A UNIFORMED OFFICER brings in... Carmen and Emma Horta.

~~REESE~~
Annabelle this is Carmen and Emma Horta. Girls, this is Annabelle.

Annabelle looks at them. Crews and Reese look at Annabelle.

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END

ANNABELLE SHORE III

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93 INT. FLEXT GYM - DAY

93

Patrick working out on the weight bench. His phone rings. He keeps going as he touches the bluetooth earpiece in his ear.

START
→

ANNABELLE SHORE (ON PHONE)

Patrick...?

He can hear she sounds freaked out. Still he keeps going.

PATRICK BRIDGER (INTO PHONE)

Where are you, Annabelle?

ANNABELLE SHORE (ON PHONE)

At my house. Marty was just here.

Patrick pauses, but does not stop working out.

ANNABELLE SHORE (ON PHONE) (CONT'D)

Did you hear what I said, Patrick?

PATRICK BRIDGER (INTO PHONE)

You said Marty was just there.

ANNABELLE SHORE (ON PHONE)

It was bad, Patrick. He was all messed up. He said you tried to kill him.

Now Patrick does stop working out...

PATRICK BRIDGER (INTO PHONE)

Annabelle... what are you doing?

ANNABELLE SHORE (ON PHONE)

Marty said you tried to kill him. He said you gave him some bad juice. He's looking for you, Patrick. What's going on?

As Patrick processes this, his phone BEEPS, call waiting.

PATRICK BRIDGER (INTO PHONE)

Annabelle, stay right there...

(picks up other line)

Hello?

END

BENNY BUCKLEY (ON PHONE)

Patrick. What's going on?

PATRICK BRIDGER (INTO PHONE)

What do you mean, Benny?

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