

"THE CRIMSON ROSE"

by

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Characters

JASON - protagonist
LIZZY - Jason's girlfriend
SCOTT - Jason's best friend
CHRIS – Lizzy's friend at theater
SUZI SMITH – Waitress at diner
DETECTIVE WILSON – Homicide detective
OFFICER ROBINS – Uniformed police officer

1. INTRO ESTABLISHING

EXT. TOWN – Credit titles on/off

A calm, peaceful day. The following scenes are without vehicles or people and are transitioned on and off from black and sometimes out of focus to focus (especially the water scenes). Various plain woods views, then creek/river/water low shots from down close to the water looking upstream, up some vacant streets in town, empty swings, silent sub-division streets, last scenes are across from JASON's house and then up to the exterior of JASON's house.

2. MORNING CONFUSION – JASON confused, looking for LIZZY.

INT. A HOUSE FOYER – DAY

Credits On/Off

JASON comes lazily downstairs waking.

He looks around the living room.

He heads into the kitchen.

INT. LIVING ROOM/FOYER AREA – DAY

Credits On/Off

JASON at the foot of the stairs which is at entrance to the kitchen but still in living room; gazes into kitchen, then back toward the living room, steps into the living room, then heads toward the kitchen. We get a sense that something is missing; something is off in his daily routine, but he tries to achieve a sense of normalcy by going about business as usual.

INT. KITCHEN – DAY

Credits On/Off

JASON passes cupboards takes cereal out of the cupboard and sets it on the table and turns.

Last Credit "Directed By"

JASON at open fridge door; reaches inside to get the milk. The refrigerator door slowly closes revealing LIZZY standing in the doorway opening between the kitchen and the living room, leaning casually against the door frame, still waking.

JASON looks relieved to see his love, smiles, sets milk on table while reaching to LIZZY.

LIZZY smiles back, leans then steps forward half asleep.

LIZZY takes last step into JASON'S arms, they embrace, both smile, JASON kisses her forehead, closes his eyes, and drifts.

INT. KITCHEN – NIGHT (DREAMSCAPE)

An open female hand with a rose lying in it as if the hand had been holding it.

INT. KITCHEN – DAY

JASON throws his head back with a worried and confused look.

LIZZY leans back looks up at JASON, while they remain together at the waist or at least very close.

LIZZY

What's wrong?

JASON shakes his head to provide causal confirmation.

JASON

Nothing.

LIZZY'S brows rise with doubting question; thus he has to confirm. JASON nods his head and half smiles.

JASON

Really (convincingly) It's nothing.

3. MOVIE THEATER – JASON and LIZZY coming out of the theater.

INT. MOVIE THEATER LOBBY - DAY

JASON and LIZZY are exiting the theater into hallway/lobby area. Some patrons are entering the theaters, carrying popcorn, drinks, and candy. Others exit the same theater as JASON and LIZZY. Some stand around talking, while others exit the building. (EXTRAS)

LIZZY

You liked it?

JASON

Yeah. (pause; thinking) Yeah, it was pretty good.

LIZZY

Well I *loved* it.

LIZZY slides her arm through his so their arms are linked. LIZZY recognizes the usher, CHRIS, as a classmate from high school.

LIZZY

Hey, Chris!

CHRIS

Hey! Did you like the movie?

LIZZY

Yeah, it was so good!

CHRIS

I've seen it twice already.

LIZZY

I loved the part where it's raining and he just—

CHRIS

Takes off? With that music...yeah, that's amazing.

JASON looks irritated. He unlinks arms with LIZZY and looks to the side, avoiding eye contact.

LIZZY

And the ending came out of nowhere!

CHRIS

Yeah, I know! It was crazy.

JASON

I'll wait outside.

JASON walks off, agitated. LIZZY shrugs her shoulders, shakes her head, and smiles brightly at CHRIS.

LIZZY

Yea, that was crazy.

LIZZY touches CHRIS's arm in a hurry to exit and frowns.

LIZZY

Hey, look Chris, I gotta go.

LIZZY leaves hurrying after JASON.

4. SWING ARGUMENT – JASON & LIZZY continuing the argument from the theater.

EXT. PARK with SWING SET - DAY

JASON and LIZZY are walking towards a swing set. Nearby, others are visible enjoying their day at the park.

JASON

What was that all about?

LIZZY

What?

JASON

Chris. At the movies.

LIZZY

Nothing. He went to school with us.

LIZZY pulls JASON towards the swings. She sits down on one.

LIZZY

Push me!

JASON pushes her gently, and LIZZY pumps her legs in and out.

JASON

You were friends?

LIZZY

Yeah, I guess...we didn't really know each other.

JASON

You seemed pretty friendly with him back there.

LIZZY

Well, I'm not dating him, am I?

JASON is silent.

LIZZY stops herself with her feet and sits still looking up at him.

LIZZY

I'm dating *you*.

JASON

It'd be nice if you acted like it!

LIZZY

What's that supposed to mean?

JASON

You're always flirting with guys . . I . .

LIZZY

Look Jason, you can't *own* me.

JASON gives her an angry push on the swings mad, then storms off; others in the park look on at the two.

LIZZY looks upset, and steps in awkward mid-swing, trying to regain balance. , LIZZY looks around quickly witnessing their having drawn attention, then LIZZY calls after JASON pleading.

LIZZY

Jason! Come back!

She stops, looks after him in confusion, shakes her head in disgust, then storms off in the opposite direction.

5. WHERE'S LIZZY – JASON looking all over for LIZZY following the argument.

EXT. TOWN – DAY

JASON runs through the streets of town, in and out of establishments, looking for LIZZY. His expression alternates between frustration and genuine concern. He checks the local diner, the park, the library, and the drug store.

EXT. JASON'S HOUSE - NIGHT

He finally finds her at home, sitting on the steps. LIZZY's arms are folded, and she's leaning back, staring at the sky. JASON approaches with his head down, then hands her a crimson rose. LIZZY accepts it, holds the rose to her nose, inhales, and then looks back up at JASON. He mouths the words, "I'm sorry." and slides his arm around her and they nudge a slight hug. LIZZY only half smiles and they walk up the steps and enter the house together.

6. ARGUMENT CONTINUED – JASON jealous again with LIZZY, aggressive.

INT. HOUSE – NIGHT

JASON and LIZZY enter the house together; LIZZY is still carrying the rose. She casually takes a seat on the couch, while JASON continues to stand.

JASON

Where were you? I was looking for you.

LIZZY

Sorry—I was at Scott's house.

JASON

Why were you with him?

LIZZY

We were just hanging out. I thought you left and just went on to work.

JASON

You were with him all day?

LIZZY (casually)

Yeah, why?

JASON

What did you do all day?

LIZZY

I don't know—we hung out. We watched TV.

JASON

I've been looking for you for four and a half hours, Lizzy.
What could you possibly have been doing all that time?

LIZZY

I told you, I was with Scott!

JASON

You are unbelievable.

JASON isn't buying it. LIZZY stands up, touches his arm as he talks, tries to get him to understand her.

LIZZY

I swear, babe. Hey. Really.

JASON

I can't believe you!

JASON shoves LIZZY down on the couch, hard and walks off. LIZZY's eyes follow him and for the first time, LIZZY has fear in her eyes.

7. BOYS AT THE PARK – JASON and SCOTT discuss JASON's jealousy.

JASON and SCOTT are at the park, talking.

JASON

I don't know—sometimes I just...

SCOTT

What?

JASON

Do you think Lizzy would cheat on me?

SCOTT

No! Why? Do you think she is?

JASON

I don't know.

(pause)

Sometimes I wonder if there's someone else.

SCOTT

Jason. Of course you're the only one.

JASON

I don't know...

SCOTT

You've been with Lizzy for so long. You know what kind of person she is. She wouldn't do that to you. You know that.

JASON

Yeah, I guess. It just seems like I'm always working, and when I go home, I just want her to be there. And when she's not...

SCOTT

Come on. You've always been like this. You get so worked up over nothing. She loves you.

SCOTT reaches out to JASON, giving him a reassuring pat on the arm.

INT. KITCHEN – NIGHT (DREAMSCAPE)

JASON sees hand, arm, part of upper body with more blood.

EXT. PARK - DAY

SCOTT sees his blank stare.

SCOTT

Hey! You okay?

JASON does not respond.

SCOTT

Jason?

JASON starts walking away.

JASON

I'm fine. I have to go.

SCOTT

Where are you going?

JASON

I'm going to the bank.

SCOTT

Wait! I'll come with you.

8. CAR WASH – LIZZY washing car, JASON comes home, they collide over differences.

EXT. DRIVEWAY – DAY

JASON and LIZZY are washing the car in their driveway. LIZZY is holding the hose and rinsing the car as JASON scrubs various spots with a rag.

LIZZY

How was work today?

JASON

Usual. You?

LIZZY

It was good. Hey, do you wanna go out tonight?
I don't really feel like cooking anything.

JASON (unenthusiastically)

Yeah, whatever.

LIZZY

You don't want to?

JASON

No, it's just...whatever.

LIZZY stops spraying the car.

LIZZY

What, babe?

JASON

Look; we went out to eat twice this week already.

LIZZY (cutesy)

But I want to go out...please? Pretty please?

JASON

I told you, I have to work another shift tonight.

I just want to stay home with you till I have to go back.

LIZZY pouts.

LIZZY (reluctantly)

Okay.

LIZZY watches JASON scrub the same spot intently for a few moments, then turns the hose to spray him.

JASON (angrily)

Hey! What are you doing?

LIZZY (innocently)

It was an accident!

JASON

God, I can't believe you.

LIZZY

What?

JASON (disgusted)

I have to go to work like this. Now I'm all wet!

LIZZY starts to walk toward him.

LIZZY

I'm sorry! I didn't mean to!

LIZZY curls up to JASON, trying to get him to put his arms around her.

INT. KITCHEN – NIGHT (DREAMSCAPE)

Hand on the floor with a rose in it; scans up arm to eventually see a bloody arm.

EXT. DRIVEWAY – DAY

JASON rejects LIZZY'S attempt to cuddle and pushes her away. As she steps backwards, she disappears. A look of confusion and fear crosses JASON'S face.

9. THE BRIDGE - JASON and SCOTT at the bridge.

EXT. A BRIDGE - DAY

JASON is tossing rocks in the water, while SCOTT sits on the bridge looking the opposite direction across the bridge in deep thought, then reaches down, picks up some rocks, and begins tossing too.

SCOTT

Hey, ya wanna run over to Lewiston and pick up your mower? I mean it should be done by now, right? And then we can get one of those big, monster pizzas.

JASON

Naw, I went with Lizzy last week.

SCOTT

Ah. (pause)

SCOTT tries to maintain a neutral expression, but can't disguise that he is hurt by the fact that JASON took LIZZY on a trip that SCOTT and JASON usually take together.

SCOTT (trying to maintain a light tone)

So, this is it, huh?

JASON

What?

SCOTT

Lizzy, huh?

JASON stops amid a toss and turns to SCOTT. SCOTT keeps tossing.

JASON

What'da'ya mean?

SCOTT

It just seems like—

(getting emotional, trying to control his tone)

It just seems like every time I want to do something with you, you already did it with Lizzy.

JASON

Yeah. So what?

SCOTT nods his head back and forth, yet trying to act naturally, but it's clear that there is an awkward tension building between the two, caused by LIZZY.

SCOTT

So . . . what? (surprised) No you and me anymore?

JASON smirks, and teases SCOTT, laughing bitterly.

JASON

What? You jealous?

JASON turns to face SCOTT, realizing that SCOTT is dead serious.

SCOTT

No.

(pause)

You're not gonna marry her, though; right?

JASON stares straight into SCOTT's eyes but appears to be looking right through him.

JASON

I don't know...I haven't really thought about it.

JASON turns and begins to toss again; then, SCOTT back hand taps JASON on the shoulder.

SCOTT

She doesn't even love you.

JASON again breaks his toss and turns to SCOTT and mirrors SCOTT's tap on the arm.

JASON

What is that supposed to mean?

SCOTT turns away and tosses a stone.

SCOTT

Forget it.

JASON

No. What?

SCOTT turns back toward JASON.

SCOTT

Whatever, it's no big deal. It's just—we've known each other since we were little. You're my best friend. You trust me, right?

JASON

Yeah...so?

SCOTT

Well, as your best friend, I'm telling you that I'm not so sure about this girl.

JASON

You mean, you're jealous that she's taking up all my time?

SCOTT nods his head back and forth and frowns. He opens his mouth as if to say something, but decides otherwise. JASON puts his hand up to stop SCOTT from speaking and continues.

JASON

Hey, it's cool. I've been working a lot lately, but...I mean, we still hang out, you know? We always have, we always will.

SCOTT swallows, still frowning at JASON, but nods his head in agreement. JASON puts his arm around SCOTT, again demonstrating the intimacy of his and SCOTT's friendship.

10. PARK FUN – JASON and LIZZY have a good time, finally.

EXT. PARK - DAY

LIZZY and JASON are tossing a Frisbee back and forth at the park. This is the happiest we have seen JASON. He is smiling, laughing, and being uncharacteristically lighthearted. LIZZY is also smiling and laughing. LIZZY misses a catch, and as she goes to retrieve the disc, JASON runs up behind her and semi-tackles her. He holds her in his arms and starts to tickle her.

LIZZY (gasping between giggles)

Not-fair!

JASON

It's totally fair. You know why?

LIZZY

Why?

JASON

Cause I. say. so.

JASON punctuates each word with a kiss to her forehead, cheeks, and nose.
LIZZY puts her hands on his face and kisses him back on the lips. They embrace.

INT. KITCHEN – NIGHT (DREAMSCAPE)

Hand and rose; bloody arm; move up the arm to see shoulder and hair; blood.

EXT. PARK – DAY

LIZZY notices the strange expression on JASON'S face.

LIZZY

Babe? Are you okay?

JASON

Yeah, I'm fine.

JASON'S face still wears a tortured expression, and LIZZY is not convinced.

LIZZY

Jason, what's wrong?

JASON

Nothing.

JASON shakes his head, trying to clear his mind.

LIZZY

It's not nothing. You've been acting so weird lately. I know something's bothering you.

JASON

I don't know...it's like I see pictures in my head.

LIZZY

What kind of pictures?

JASON

Don't worry about it. I'm fine. I probably just haven't been getting enough sleep lately.

LIZZY brushes aside a lock of JASON's hair that has fallen into his face.

INT. KITCHEN- NIGHT (DREAMSCAPE)

Moving from shoulder down frontal; torn clothes, blood, some side skin with blood; lower jaw and neck, splattered blood.

EXT. PARK – DAY

JASON sucks in a deep breath and stares at LIZZY, a pained expression on his face. He puts his arms around her and pulls her close to him, unable to speak. LIZZY looks bewildered, but goes along with him, wrapping her arms around his shoulders as well.

11. BANKING – JASON and SCOTT at the bank discussing JASON's sour relationship.

JASON and SCOTT walk out of the bank. Other patrons are entering and exiting the bank as well.

JASON

I just don't understand how she could do this to me.

SCOTT

Jay, you need to stop this.

JASON

You don't get it!

SCOTT backhand taps JASON.

SCOTT

You have to move on. You need to forget her.
Just forget Lizzy completely.

INT. KITCHEN – NIGHT (DREAMSCAPE)

Hand, rose, arm, top half, blood, hair, but no face.

SCOTT (softly)

Okay?

JASON (quietly)

No. I can't.

JASON walks away to cross the street, SCOTT stands for a pause, then follows.

12. BENCHED – JASON and SCOTT continuation of 11.

JASON

You don't understand what it's like. I can't do it.

SCOTT

I'm telling you, it'll be okay. You just need to forget about her. Just wipe her out of your mind.

JASON (increasingly emotional)

I can't. It's not over. It can't be over.

SCOTT

Jase—

As SCOTT speaks, he lightly touches JASON'S shoulder in support.

INT. KITCHEN – NIGHT (DREAMSCAPE)

Cop interviewing JASON, pointing at broken window glass, rose, hand, lower jaw and neck, part of turned face and blood.

SCOTT

What's going on, Jason?

JASON jumps up and starts walking away, hands shoved in the pockets of his sweatshirt.

SCOTT

Hey! Where are you going?

JASON

I'm going to the diner.

SCOTT shakes his head and follows him.

13. DINER – JASON & SCOTT at the diner.

INT. DINER – DAY

JASON storms into the diner, does not wait to be seated, and slides into a booth.

SCOTT follows a few moments later, walking quickly. SCOTT takes the time to smile apologetically at the WAITRESS. WAITRESS walks over to the table; she gives them menus before moving to another table.

WAITRESS
Here you go. I'll be right with you.

WAITRESS attends to other customers while SCOTT looks briefly at the menu. JASON does not even glance at his. Instead, he leans against the window and closes his eyes, grimacing.

WAITRESS
What can I get you guys today?

SCOTT
I'll have a burger and fries, with pickles and onions,
and nothing else on it.

WAITRESS (to JASON)
And you?

The WAITRESS waits impatiently for a response. Behind her, the manager of the diner wipes the counter off. SCOTT taps JASON to bring him back to reality JASON looks at SCOTT intently but as with before almost looking through him.

INT. KITCHEN – NIGHT (DREAMSCAPE)

POV looking out window, looking down at knife on counter, picks up knife, arm and clean knife in the air, stabbing motion, bloody knife.

INT. DINER – DAY

JASON is so unsettled by this latest vision he must leave the diner. He jumps up in a rush (knocking his own chair over), pauses for a second looking back, then rushes out. The WAITRESS stares after him, confused.

WAITRESS
What's his problem?

SCOTT
You know what—we'll come back. Sorry.

SCOTT takes off after JASON.

14. GOTTA GO - Across the street from diner, JASON and SCOTT.

EXT. ACROSS FROM DINER – DAY

SCOTT

Jason. What's going on?

JASON

Nothing. Just leave me alone.

SCOTT

Come on. Something's up besides Lizzy. What is it?

SCOTT puts his arm on JASON'S back, trying to get through to him.

INT. KITCHEN – NIGHT (DREAMSCAPE)

This time, JASON has a Dreamscape of LIZZY and SCOTT laughing and talking together, her leaning on SCOTT, hand, rose, body, blood.

INT. KITCHEN – NIGHT (DREAMSCAPE)

DETECTIVE interviewing JASON from DETECTIVE's POV, JASON points at the broken window glass and nods his head back and forth.

INT. KITCHEN – NIGHT (DREAMSCAPE)

Knife in air with blood, ½ body overview, no face, but includes some of face and hair with blood.

EXT. ACROSS FROM DINER – DAY

JASON takes off again without any explanation, leaving SCOTT standing alone on the street.

15. RUNAWAY - JASON running.

EXT. VARIOUS - DAY

JASON runs through town. As he runs, schizophrenic Dreamscapes spasm through his mind. Increasingly out of breath, he passes the bank and continues to run down several streets, picking up speed and looking more uncomfortable and panicked as he goes on.

INT. KITCHEN – NIGHT (DREAMSCAPES)

The Dreamscapes include knife on the counter, police interview, broken window, hand, rose, bloody upper half, knife in the air with blood.

EXT. CEMETARY – DAY

JASON runs into a cemetery.

16. CEMETARY – JASON finds his answers.

EXT. CEMETARY – DAY

JASON doesn't stop running as he flies past graves.

EXT. CEMETARY – DAY (DREAMSCAPE)

People standing around, as if at a funeral.

EXT. CEMETARY – DAY

JASON suddenly stops in front of a fresh grave with flowers on top of the tombstone. As he examines it, he has another, more complete vision.

INT. KITCHEN – NIGHT (DREAMSCAPE)

JASON pushes LIZZY onto the couch (from Scene 6), storms into the kitchen. LIZZY follows angrily and loses her cool. As she shouts at him, he looks down at the knife and picks it up. We see the hand in the air with the clean knife. It swoops down, out of sight, then returns into the air with blood on it. Then the hand, rose, blood on arm, upper half with blood, face, and we recognize the body as LIZZY.

EXT. CEMETARY – DAY

JASON stares at the tombstone and realizes LIZZY's full name "ELIZABETH JOHNSON" is written on it, finally comprehending the meaning of the dreamscape scenes. He falls to his knees, cradles his face in his hands, and rocks back and forth, crying.

FADE TO BLACK. LONG PAUSE.

17. POLICE STATION – Confession time

EXT. POLICE STATION – DAY

High POV moving downward as JASON starts to walk up the steps to the police station.

INT. POLICE STATION - DAY

JASON walks in; detective from his Dreamscapes sees him and comes straight-a-way up to him.

DETECTIVE

Jason; Detective Sergeant Wilson. Remember me?

DETECTIVE sticks out a hand, but JASON does not reach to shake; just standing there looking dumbfounded. JASON closes his eyes, swallows with effort, drops his head slightly, then raises it to look at the DETECTIVE with pitiful grief.

JASON

I have something to . . .

DETECTIVE

We know.

JASON

You—you do?

DETECTIVE

After the autopsy, everything came together.

JASON looks confused; he knows stabbing was the method of murder.

JASON

Autopsy?

DETECTIVE

Sure. Standard procedure in a homicide.

DETECTIVE throws a leg up on a table or chair.

DETECTIVE

You see, Elizabeth's autopsy revealed that she was one month pregnant, we looked at insurance records to find out if she knew about the pregnancy. If she did, it could be a motive.

JASON takes in this new piece of information, realizing that he has killed not only his girlfriend, but his unborn child as well. Pitifully he responds.

JASON

Oh, no—

DETECTIVE

Yeah, amazing isn't it how life turns?

JASON

How did you find out? I mean . . . then you know everything?

DETECTIVE

When we got the insurance records, we found out Elizabeth went to a doctor an hour away. We realized something was off here. Then when forensics came back with no prints on the knife and you didn't have any blood on you, we asked ourselves, why would you leave the knife in sight, even if you did wipe it off? And then there was the broken window, but the intruder theory didn't pan out. So there you have it. Holes. Lots of holes.

JASON is shaking his head, still wracked with guilt.

DETECTIVE

It had to be you. We talked to your friends and neighbors, who said you'd been having trouble; said you were jealous and possessive; said you thought she was cheating on you. So it made sense. She comes to you, tells you she's pregnant. She probably wants you to marry her. You're trapped. You get angry, you lose it, you grab a knife and before you know what you've done, she's dead.

(pause)

JASON looks up and appears to be getting ready to nod his head.

JASON

So?

JASON nods his head in anticipation of being arrested.

DETECTIVE

So, done deal; right?

JASON leans against the same rest as the detective; it's over; he can relax now.

DETECTIVE

Except; why did she go an hour away? Why not just go ta ole Doc Wheeler? After all, he'd never tell anyone, anyway. Think about it from Elizabeth's point of view. If you're pregnant, and you want your boyfriend to marry you, why not just tell him you're pregnant? Why not visit the doctor together? Why go an hour away to another doctor?

(pause)

Unless the baby wasn't your boyfriend's.

JASON looks up, bewildered.

DETECTIVE

We brought some people in again for more questioning. While we were questioning him, he lost his cool and confessed. You see, he was the only one who knew about the pregnancy.

JASON

Wha?

DETECTIVE looks away toward the back of the room where there is a noise, then looks back at JASON and continues.

DETECTIVE

Yep; because he was the father. She was going to tell you that she was pregnant and that she was going to leave you and move in with him, but . . . he didn't let that to happen.

(pause)

I'm sorry.

JASON absorbs this news. We see a mixture of anger and sadness.

Suddenly, a police officer enters the room far away through some glassed walled rooms, the man in handcuffs becomes visible. It is SCOTT.

INT. KITCHEN – NIGHT (DREAMSCAPE)

JASON is outside the door, SCOTT and LIZZY are arguing with SCOTT looking out the kitchen window; SCOTT picks up a knife on the counter, it's in the air, down into LIZZY before JASON can even think to do anything and LIZZY falls. SCOTT stands over the body shaking his head, then turns, wipes the knife handle clean, flees out the front door, nervous JASON can't get the key in the door so he breaks the glass to unlock the door to get in, he looks at her with passion, she's the girl of his dreams and we see the frame roll up to signify JASON passing out.

INT. POLICE STATION – DAY

The DETECTIVE and JASON watch as SCOTT in handcuffs is being escorted by OFFICER ROBINS a uniformed police officer who is holding SCOTT by one arm and directing him to a side door to be jailed, SCOTT and JASON's eyes following each other.

DETECTIVE

By the way, how did you know?

18. CREDITS.

Roll credits with black background; PiP side shots of behind the scenes video or images, preferably video; and end with Trimedia intro.

THE END