

# **IT'S FOR YOUR OWN GOOD**

**by**

**XXXXXX**

## **INTRO**

MUSIC: Generally bright, everyday and routine like

INT. DINING ROOM-DAYTIME

CAMERA: BIRDS-EYE VIEW OF THE TABLE (CAN ONLY SEE HANDS MOVING)

Two breakfast plates are set. One female set of hands is eating while the older set of hands just rests on the table. After 4 seconds, the person eating stands up, goes to the other side, and starts cutting the food on the still person's plate. They feed the seated person a piece of food.

INT. SHOWER-DAYTIME

CAMERA: STRAIGHT ON. CAN ONLY SEE NECK TO HIPS OF OLD MAN

An elderly man with swim trunks on is sitting under a shower head. His hands to his side. Another set of hands comes from off screen and starts using a washcloth to wash him.

INT. BEDROOM IN FRONT OF A VANITY-DAYTIME

CAMERA: STRAIGHT ON. CAN ONLY SEE THE BACK OF THEIR HEADS

The adult woman and elderly man are sitting next to each other in front of a bedroom vanity. The woman is brushing her hair. Before picking up a different comb, turning to her left and sweeping over the man's few white hairs.

## **SCENE 1**

MUSIC FADES OUT

INT. BEDROOM IN FRONT OF A VANITY-DAYTIME

CAMERA: STRAIGHT ON. CUT TO REVEAL BOTH CHARACTERS' FACES.

MIRROR POV OF THE TWO CHARACTERS.

Michelle, 55, is looking at her father's hair as she combs it out. She has been her father's caretaker for 7 years now. She looks tired, but she is comfortable in this position having done it for so long. This is routine: the way things are and have been for a while now.

Paul, 82, is Michelle's father. He stares blankly at his reflection in the mirror. He has undergone several health scares that have made him weak and unable to live independently, relying heavily on Michelle.

Paul reaches for another comb on the vanity, and starts raising it to his hair.

MICHELLE

(without stopping her combing)

Dad, stop, I've got it.

PAUL

I don't like how you do it. There's too much hair on this side now.

Without responding, Michelle takes the comb out of Paul's hand and continues combing. Immediately, Paul slowly tries to pick it up again, but Michelle moves it out of his reach.

MICHELLE

(finishing up Paul's hair)

I need to drop off some books at the library. Why don't we go after lunch and pick out that new book too. How does that sound?

PAUL

(Soft but firmly)

You know what I want to do today.

MICHELLE

(exasperated but trying to be gentle)

You know we can't, alright? Even if we were able to get you a handicap pass it's not safe to ride those rides anymore, okay?

PAUL

(slightly lost in thought)

Disney was your favorite place to visit when you were little. What happened? Didn't you love going on Splash Mountain?

(affirming himself) You did. You did. We loved going on Splash Mountain.

MICHELLE

I did love going on Splash Mountain, but that's just not possible anymore. Drop it, please.

Michelle stands up and starts wheeling her father out of the room.

CAMERA: PAUL AND MICHELLE ARE COMING TOWARDS THE CAMERA.

As they exit the bedroom, Paul jerks his head to the left in an attempt to get his hair to slick over to the other side.

## **SCENE 2**

EXT. DRIVEWAY, MIDDAY

CAMERA: FROM THE POV OF THE FRONT PORCH LOOKING TOWARDS THE CAR.  
NO TRACKING SHOT.

Michelle and Paul are standing next to the trunk of the car.  
Michelle opens the trunk and rolls Paul onto the car lift.

CUT TO EXT. MINIVAN AS IT IS DRIVING, MIDDAY

CAMERA: THROUGH THE BACK SEAT PASSENGER WINDOW OF THE CAR  
Paul is in the backseat of the minivan due to the wheelchair set up, looking off into the distance. He is staring off blankly but a little upset.

CAMERA: CUT TO MICHELLE DRIVING, FILMING THROUGH THE FRONT DRIVER'S SEAT WINDOW.

Michelle is driving. She's looking at the road with tired, focused eyes.

CAMERA: LOW ANGLE FROM THE LEVEL OF THE ROAD AS THE CAR DRIVES INTO FRAME AND INTO THE DISTANCE.

## **SCENE 3**

INT. LIBRARY, MIDDAY

CAMERA: CUT TO TRACKING SHOT OF MICHELLE AND PAUL AS THEY ENTER THE LIBRARY FROM THE FRONT DOORS.

Michelle is pushing Paul through the doors and they stop at the front desk. Due to the height of Paul's, he is hidden from view once they arrive at the desk.

There is a library clerk standing behind the desk who notices them walking up.

LIBRARY CLERK

(friendly)

Hello. What can I do for you today?

MICHELLE

Good afternoon. Well, we're looking for that book you wanted to get right, Dad?

Michelle looks down to Paul in his wheelchair.

CAMERA: LOW ANGLE OF PAUL IN HIS WHEELCHAIR. PAUL IS IN FOCUS AND THE CLERK AND MICHELLE ARE OUT OF FOCUS ABOVE HIM

Paul turns his head the other way and doesn't respond to Michelle.

CAMERA: STRAIGHT ON-NO LONGER LOW ANGLE. SIDE-PROFILE SHOT OF THE THREE CHARACTERS, EVERYONE IS IN FRAME.

MICHELLE

(addressing the clerk)

Sorry, we're having a rough day. Can you show me the history section, please?

The clerk starts to respond and point in a direction as sound starts to fade out and music fades in.

**SCENE 4:**

CAMERA: TRACKING SHOT. AERIAL VIEW OF THE LIBRARY STACKS WITH MICHELLE AND PAUL WALKING THROUGH IT.

Michelle is pushing Paul while she stops every few steps to pick up books.

A young boy walks into the aisle.

CAMERA: CAMERA COMES LEVEL WITH THE CHARACTERS.

Both Paul and the young boy point/try and reach for the same book on the top shelf.

CAMERA: CUT TO A SHOT OF THE BOOK (TREASURE ISLAND) WITH THEIR HANDS STRETCHED UP AT THE BOTTOM OF THE FRAME UNABLE TO REACH IT.

Due to the short height of the young boy and Paul's height in his wheelchair, they are both unable to reach it.

CAMERA: HIGH ANGLE, OVER MICHELLE'S SHOULDER.

Both characters look up to Michelle with sincere eyes, implying that they want her help in getting the book.

CAMERA: CUT TO A CLOSE UP OF MICHELLE'S FACE

Michelle first looks at the boy, feeling a tug of sympathy for the innocent, helpless child. She then looks at her father.

CAMERA: CUT TO A CLOSE UP OF PAUL'S FACE

His head is tilted up towards the shelf with eyes deadset on the book.

CAMERA: CUT TO A CLOSE UP OF MICHELLE'S FACE

She feels conflicted, but this is the first book they've come across that he has expressed an explicit interest for. She wants him to be happy. Michelle decides that her father's desire for the book outweighs the little boy's. Her face settles in resolution. She reaches up and takes the book off the shelf, placing it in her father's lap.

Michelle whispers a quick, grimaced apology to the child before turning Paul's wheelchair around.

CAMERA: CUT TO AN AERIAL VIEW OF THE AISLE

Michelle and Paul are seen hurrying out of the aisle and out of frame with the little boy standing watching them exit.

## **SCENE 5**

INT. MINIVAN AS IT IS DRIVING, MIDDAY

CAMERA: THROUGH THE REFLECTION OF THE FRONT VIEW MIRROR. YOU CAN SEE PAUL'S HEAD AND TORSO IN THE BACKSEAT AND ONLY MICHELLE'S EYES. THE NEWLY ACQUIRED BOOKS SIT IN PAUL'S LAP.

PAUL

(bitterly while looking out the window)

I never dragged you to the library. I always tried to take you to places you wanted to go, and do things you wanted to do

MICHELLE

(looks briefly back at Paul through the front view mirror before  
turning her attention back to the road)

Huh? Dad, what are you talking about?

PAUL

(a little louder this time and now looking directly at Michelle)

You never listen to what I want to do. I always tried to  
make you happy.

CAMERA: CUT TO CAMERA IN FRONT OF MICHELLE WITH PAUL IN THE  
BACKGROUND. MICHELLE IS IN FOCUS.

MICHELLE

(slightly exasperated)

Oh my gosh, Dad. You're still on about Disney? I'm not  
doing this to punish you. I don't want you getting hurt.  
It's for your own good.

CAMERA: PAUL COMES INTO FOCUS

PAUL

You don't tell me what's in my best interest. I'm a grown  
man.

CAMERA: PAUL AND MICHELLE ARE BOTH IN FOCUS

MICHELLE

(eyes still on the road)

I'm not having this conversation with you right now. I need  
to drive.

PAUL

I-I-I know what's best for me. I should be the one telling  
you that.



MICHELLE

(looks back at Paul through the front view mirror)

Do you know how dangerous it would be to go on those rides? Your body can't handle it. You are not the same person you were when I was a kid.

CAMERA: CUT TO CAMERA IN FRONT OF MICHELLE WITH PAUL IN THE BACKGROUND. MICHELLE IS IN FOCUS.

Michelle pauses, regretting how harsh she had sounded.

MICHELLE

Look, Dad. I know you really want to go, but there are some things we can't do. You have to accept that you're not as young as you used to be.

CAMERA: CUT TO CAMERA IN THE BACKSEAT IN FRONT OF PAUL.

PAUL

(pauses)

I'm still your father. I'm supposed to take care of you. I took care of you... I take care of you.

CAMERA: CUT TO CAMERA IN FRONT OF MICHELLE WITH PAUL IN THE BACKGROUND. MICHELLE IS IN FOCUS.

There's a shift in Michelle's expression. Her face hardens.

MICHELLE

(under her breath)

How can you take care of me if you can't even take care of yourself?

CAMERA: CUT TO CLOSE UP OF PAUL IN THE BACKSEAT.

Paul hears her. His eyes soften for a moment with understanding of what was just said. before returning back to a solemn, blank stare out the window.

CAMERA: CUT TO CAMERA IN FRONT OF MICHELLE WITH PAUL IN THE BACKGROUND. MICHELLE IS IN FOCUS. THE BACKSEAT OF THE CAR IS OUT OF FOCUS.

The car slows down as they begin to pull into their home driveway.

Michelle is still focused on driving but all of a sudden wind enters the car (Sound effect: wind). In the out of focus background, the backseat car slides open.

Michelle is in a state of confusion and panic, looking to and from the back of the car and the road. Paul is seen wheeling his wheelchair out of the open side door. You hear a thud. Michelle starts to scream, frantically looking behind her as she furiously turns her steering wheel to pull over.

The screen goes dark.

## **SCENE SIX**

EXT. HOSPITAL WAITING ROOM, MIDDAY

CAMERA: FADE IN. LONG SHOT. MICHELLE IS THE ONLY CONSTANT, STILL FIGURE IN FRAME.

Doctors and workers are walking in and out of the emergency room going about their work. Michelle is sitting on a bench to the

side of the door, eyes closed with one elbow resting on the arm of the bench. Her head is in her resting arm's hand.

SAM, Michelle's 30 year old son, walks in frame. A wave of relief washes over Michelle as she stands up to meet him.

CAMERA: CUT TO MICHELLE'S FACE OVER SAM'S SHOULDER

MICHELLE

(as she embraces SAM)

Oh thank God you're here.

CAMERA: CUT TO SAM'S FACE

SAM

Hi, mom. How is he? How are you holding up?

CAMERA: ZOOM OUT TO SEE BOTH OF THEM SIT BACK DOWN

SAM and Michelle sit back down onto the bench.

Michelle sighs.

MICHELLE

The doctor said he should be okay. Minor injuries. Somehow he landed pretty straight on his wheels so he was able to stay seated for a bit before hitting the edge of the road. I think he's mainly in a state of confusion...

Michelle slowly drops her head into her hands.

MICHELLE

Not like that's anything new.

SAM

What even happened? He just randomly opened the door?

Michelle weakly throws a hand up.

MICHELLE

Ah, nothing new. Complaining about wanting his freedom. Saying I'm too controlling. I think he was just extra upset because it's around Christmas time when we would go to Disney when I was little.

Michelle pauses for a moment before her face contorts with exasperation and frustration.

MICHELLE

I mean he's really acting delusional. An 82 year old man should not be going upside down in any capacity. Does he think I like to see him in this state? Does he think I don't want my Dad who raised me? He acts like I'm not the one who bathes him and feeds him, like I'm not the one keeping him alive. So ungrateful sometimes. He doesn't realize how much I do for him.

SAM

Mom, you have to stop coddling him all the time. I know you just want him to be safe, but he's a grown man.

MICHELLE

He's not a grown man: he's my dad. I don't want him getting hurt.

SAM

But you have to give him some dignity. He feels like this life isn't even his with all your control. Even if you are

actually calling the shots at least make him feel like he has some authority in them, alright?

SAM takes a breath.

SAM

I remember how grandpa used to be. So full of life. Always going on adventures. He's still in there. He just... can't get it out. I feel bad for him. I miss that old him.

Michelle looks at her son, then looks away in reflection.

MICHELLE

I know. I miss him too. But if I let that old him get out, he'll kill himself trying to do all that crazy shit.

SAM chuckles and wraps an arm around his mom.

SAM

But he needs to feel like his old self. At least a little bit. Or he'll feel like he's dead even though he's not.

Michelle tilts her head on her son's shoulder, feeling like her baby boy is now a mature man.

MICHELLE

You're right. Thank you, baby.

SAM

Come on. Let's go check up on him.

CAMERA: CUT TO A STILL SHOT (ABOUT 10 FEET AWAY).

As they stand up to go inside, Michelle reaches into her pocket and takes out a pack of cigarettes.

MICHELLE

(starts lighting a cigarette)

I'll meet you inside, honey. Go ahead.

SAM

Mom, no. Come on, you gotta quit this stuff. It's bad for you.

Michelle begins to protest as Cole takes the cigarette out of her hand and puts it out beneath his shoe.

MICHELLE

(stammering)

B-b-but...

MUSIC: FADES IN, SAME MUSIC FROM THE INTRO SEQUENCE

Cole takes the cigarette pack as well and takes her by the hand. He leads her to the emergency room door, and they walk in.

Screen goes dark. The music concludes (only a few notes more once the screen has gone dark).

**THE END.**