

Ariel
by
John Hidalgo

John Hidalgo
john@johnhidalgo.com
512.656.2836

INT. PARKING GARAGE, DAY

ARIEL, 20s, in a long coat and glasses, stands near a stairwell door. Her face and glasses are splattered with blood. On the pavement around here are the bloody bodies of HELEN, DYLAN and RYAN. All three corpses are in their early twenties and wear dark hoodies. The back of Helen's head has been blown out, Dylan has a large gash in his forehead and Ryan has a knife in chest. A pistol rests in Helen's hand.

Ariel stands frozen and mouth agape as her wide eyes look around her.

INT. NANCY'S APARTMENT LIVING ROOM, DAY, TWENTY MINUTES EARLIER

NANCY, 30s, sits with Ariel on a couch and watches the television.

TELEVISION NEWS ANCHOR
Austin police are still searching
for three men and one woman they
say have beaten and sexually
assaulted three women and two men
in Hyde Park.

Nancy's eyes begin to tear up.

TELEVISION NEWS ANCHOR (CONT'D)
Police describe the suspects as all
being in their early to mid
twenties...

Ariel picks up the remote control and turns off the television. Nancy begins to sob. Ariel leans in and hugs her.

INT. NANCY'S APARTMENT HALLWAY, DAY, LATER

Nancy opens the door to let Ariel out.

NANCY
Ariel, I really appreciate you
coming by.

Ariel hugs Nancy.

NANCY (CONT'D)
Thanks.

Ariel smiles, waves and departs. Nancy closes and locks the door behind her.

INT. PARKING GARAGE, CAR, DAY

Helen, Dylan, Ryan and LUCAS, 20s, watch the stairwell. Helen and Dylan sit in the front seats. A woman in workout clothes exits the stairwell.

HELEN

No.

Another woman walks by.

RYAN

What about her?

HELEN

No.

Ariel exits the stairwell.

HELEN (CONT'D)

Bingo.

DYLAN

Yeah.

They all pull their hoodies, get out of the car.

INT. PARKING GARAGE, DAY

They start walking toward Ariel. She sees them and stops. They laugh as they close in. Ariel hands shake as she raises the, She walks backwards towards the stairwell.

Ryan lunges at Ariel and she turns away. Ryan trips and runs head first into the corner of the cinder block wall. Blood spurts from his forehead as he falls to the pavement.

Ariel looks back and sees Dylan thrust at her with an knife. She tries to get away but gets entangled with him. He freeze. He looks at the knife in his chest and then up at Ariel before collapsing.

Helen sees Ryan and Dylan go down. She glares at Ariel.

HELEN

You bitch!

With one hand, Helen grabs a Ariel by the lapel of her coat and with the other puts a gun to her head.

Ariel panics and tries to twist away. The gun goes off and the back of Helen's head bursts with blood. Ariel gets splattered. Helen falls backward.

Lucas looks at his fallen comrades and then at Ariel and runs away.

Ariel stands frozen and mouth agape as her wide eyes look around her.

INT. PARKING GARAGE, DAY, LATER

Ariel sits in the back of a police car. The door is open and her feet rest on the pavement. DETECTIVE REBECCA PERKINS, 30s, looks in on her.

PERKINS

Do you need anything, honey?

Ariel shakes her head.

BROWN

Hey, detective.

Perkins looks up at OFFICER SCOTT BROWN, 30s. He is holding up a tablet pc.

BROWN (CONT'D)

I think you want to see this.

Perkins looks over to Ariel.

PERKINS

You just stay here. I'll be right back.

Perkins walks over to Brown. He shows her the tablet pc.

BROWN

We pulled this off the security system.

On the tablet pc plays a video of the security camera footage. It shows Helen, Dylan, Ryan and Lucas approaching Ariel and attacking her.

PERKINS

That poor thing.

BROWN

She's damn lucky.

PERKINS

I'll say.

Perkins goes back to Ariel.

PERKINS (CONT'D)

Hey. We just looked at the security footage. I think we have everything we need. There's no need to keep you. Are you going to be OK?

Ariel nods her head.

PERKINS (CONT'D)

Would you like us to give you a ride home?

Ariel shakes her head.

PERKINS (CONT'D)

Are you sure?

She nods again.

Perkins pulls a couple of cards out from a pocket.

PERKINS (CONT'D)

Alright. Well, here is my card just in case and here is the card for victims services. They have a lot of good resources. You may want to check them out. OK?

She nods.

PERKINS (CONT'D)

You're sure you don't need a ride.

She nods again.

PERKINS (CONT'D)

OK.

Ariel stands up and departs. Perkins and Brown watch her leave the parking garage.

FADE TO:

INT. DOJO, DAY

Ariel stands in front of a martial arts class. She and the students wear a red gi tops and black hakama.

Embroidered on the gi top in black letters is the kanji for bujin, divine warrior.

ARIEL

It is important to remember that tension is the enemy of fluid movement. If you relax you will find that often things will give themselves to you.

INT. PARKING GARAGE, DAY

Helen, Dylan, Ryan and Lucas close in on Ariel.

INT. DOJO, DAY

ARIEL

Don't look like a martial artist. You don't want your enemy to suspect anything. Don't let them think that there is a fight going on.

INT. PARKING GARAGE, DAY

Ariel puts her hands up and backs away.

INT. DOJO, DAY

One student stands in front of Ariel. Another stands behind her holding a kicking pad.

ARIEL

You can use your environment as a weapon.

A student attack Ariel. She evades the attack, strikes the student in the face and then uses an arm bar to throw him head first into the kicking pad.

INT. PARKING GARAGE, DAY

Ryan lunges at Ariel. She evades the attack, does a hidden strike to his face and then, subtly use an arm bar to throw him head first into the corner of the cinder block structure; all the while she acts scared.

INT. DOJO, DAY

ARIEL

There is a natural tendency that when we grab something we don't want to let it go.

Ariel demonstrates by grabbing her own wrist.

ARIEL (CONT'D)

This also tells your opponent where you are at though this connection. That gives away too much information. Therefore, learn how to use friction to grab without grabbing.

A student thrusts at Ariel with a wooden training knife. She evades and then uses the friction of her arms against his to fold his arm in a manner that turns the knife against himself.

INT. PARKING GARAGE, DAY

Dylan thrusts at Ariel with a knife. She evades and uses the friction of her arms against his to turn the knife back at him.

INT. DOJO, DAY

Ariel still has the wooden training knife pointed at the student and it is braced against her forearm. They have stopped in mid action.

ARIEL

If you draw a line between his heels and the draw another perpendicular line to that you will find his weak line. Along this line his balance is weakest. Exploit the weak line.

Ariel pulls the student slightly forward and as he falls she pushes the training knife against his chest.

INT. PARKING GARAGE, DAY

With the knife braces against her forearm and pointed back at Dylan, she pulls him forward and as he falls she forces the knife into his heart.

INT. DOJO, DAY

ARIEL
Remember. No muscle. No muscle.

The student falls to the mat.

INT. PARKING GARAGE, DAY

Dylan falls to the pavement with the knife stuck in his chest.

INT. DOJO, DAY

A student stands across from Ariel and holds an orange rubber training pistol.

ARIEL
Don't fight the weapon. You'll lose. Fight the person and in doing so you will be able to turn their weapons against them.

The student grabs Ariel by the lapel and hold the training pistol to her head. She evades and turns the pistol against the student so that the barrel is under his chin and pretends to pull the trigger.

INT. PARKING GARAGE, DAY

Helen grabs Ariel by her coat lapel and puts the gun to her head. Ariel evades and turns the gun back on her so that it is under her chin. Ariel whispers into Helen's ear.

ARIEL
Oyasumi nasai.

Ariel puts her finger over Helen's trigger finger and squeeze. The gun fires and Helen drops to the pavement.

INT. DOJO, DAY

ARIEL
Don't let size get in your way.

EXT. STREET, DAY

From behind some bushes Lucas watches. He sees Ariel leave the parking garage and walk to a bus stop. Ariel sees him.

They make eye contact. Ariel's posture goes from slumped to straightened. She takes off her glasses, shakes her hair out and smiles. Lucas smiles and starts walking across the street toward her.

INT. DOJO, DAY

ARIEL
Remember, just because I'm small...

EXT. STREET, DAY

As Lucas enters the street a car horn blares and tires screech.

INT. DOJO, DAY

ARIEL
...doesn't mean that I can't hurt
you.

EXT. STREET, DAY

Lucas flies through the air and lands on the street. The DRIVER of the car gets out and goes to Lucas.

Ariel puts her glasses back on and returns to her slumping posture.

The bus arrives. Ariel gets on and rides away.