

Good Samaritan  
Chi Laughlin

**PAGE 1 (EIGHT PANELS)**

**TITLE: GOOD SAMARITAN**

**Page 1, Panel 1.**

Wide on Chi, in a hoodie, jeans and sneakers, walking down the sidewalk in Brooklyn, specifically in the Midwood section of Brooklyn. The average person won't know the difference, but for what's about to unfold in this story, it's important that it's not Bed Stuy. It's not Park Slope. It is unquestionably Midwood. A narrow, one way street with no yards or trees. Lots of big houses close together, close to the road. In the background, from the doorway of a house across the street, a shadowy figure calls out, running towards Chi and waving his hand to get his attention. It's almost like the guy's trying to hail Chi like a cab.

MAN 1:  
Excuse me!

**Page 1, Panel 2.**

Two shot, over this guy's shoulder or with his arm dirty in the foreground, as he now approaches Chi out on the sidewalk. Chi is startled. Why is someone talking to him? It's important that we don't see much of this guy just yet, and from here on out, he's speaking quietly, so his text should appear in very small print, leaving lots of white space in the word balloons.

MAN 2:  
I wonder if you could help me.

**Page 1, Panel 3.**

We now see a CLOSE UP of the guy, just his face. There's nothing particularly menacing about him at all; He's an average looking guy in his 30s, with a dark, neatly trimmed beard.

MAN 3:  
The light is on in my refrigerator and I can't turn it off.

**Page 1, Panel 4.**

On Chi. He's leaning forward in disbelief, as if to say, "Come again?" Because--Welcome to Red Flag City-- there's no fucking way this guy just asked him to help turn off his refrigerator light.

CAP 4:

Okay.

CAP 5:

Because that is exactly how serial killers lure people in.

CAP 6:

They make it seem like you're doing a good deed, like in Silence of the Lambs...

**Page 1, Panel 5.**

We see a scene from the excellent 1991 film Silence of the Lambs, in which Ted Levine's Buffalo Bill, with a cast on his arm, has suckered Brooke Smith's Catherine Martin into helping him load a big living room chair into the back of a van. If you haven't seen the movie, check it out. I don't need this scene to look exactly like the frames from the film, but really close would be great.

CAP 7:

...when Buffalo Bill gets that girl to help him load that chair into his van.

CAP 8:

He's got that cast on his arm...

MUSIC SFX 9:

...Take it easy, baby. Make it last, make it last all night...

**Page 1, Panel 6.**

Another shot from Silence of the Lambs. This one's a few moments later, when Catherine lies unconscious in the back of the van. We can only see the edge of her hair in the background, slumped over, and Buffalo Bill, so damned creepy, is reaching out to shut the van doors behind them. I know, I know, the Tom Petty song doesn't actually play over this scene, but that's how I remember it, so that's how it's going to be.

CAP 10:

And that awesome Tom Petty song. That's how they get you.

CAP 11:

How can you not trust somebody who listens to Tom Petty?

**Page 1, Panel 7.**

Back in Brooklyn, we're in a two shot, over the guy's shoulder on Chi, who isn't buying into any of this bullshit. It's okay if we see a little more of the guy now. Specifically, it's okay if we see that he's wearing a yarmulke.

CAP 12:

I don't fucking think so.

CHI 13:

And why exactly do you need me to --

**Page 1, Panel 8.**

Close up on Chi's shocked, and slightly embarrassed reaction as he puts the pieces together. Suddenly it all makes sense.

CHI:

Oh!

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**PAGE 2 (TEN PANELS)**

**Page 2, Panel 1.**

The big wide reveal. A two shot favoring this poor guy, who is now clearly an Ultra-Orthodox Jew, with a yarmulke and a tallit--a Jewish prayer shawl. Whoops.

CAP 1:  
Christ, it's Shabbat.

CHI 2:  
Oh man, sorry for being a little slow. Of course I'll help.

**Page 2, Panel 2.**

Wide on Chi and the guy, with the house in the background. The guy has his arm out, pointing towards the house.

CAP 3:  
I could still be walking right into a trap.

CAP 4:  
Fuck it. What else did I have planned today?

**Page 2, Panel 3.**

Inside the house, the guy leads Chi through the living room, past four older Ultra-Orthodox Jewish MEN, all of them with heads covered, in dark clothing and prayer shawls. Two sit, two stand, but all are engrossed in prayer books.

MAN 5:  
Are you Jewish?

**Page 2, Panel 4.**

Closer on Chi as they walk through the house. He's looking around, taking it all in. Culturally, this is all very new to him.

CHI 6:  
Irish Protestant. You need help drinking or fighting, I'm your man.

**Page 2, Panel 5.**

Inside the kitchen, the guy now stands beside the open door of a refrigerator. Chi reaches deep inside it, searching for something to shut the light off.

CHI 7:

Right here, huh?

**Page 2, Panel 6.**

Close on Chi with his arm buried inside the refrigerator, the interior light clearly on, spilling out onto his side.

CHI 8:

Presto!

SFX 9:

Clik!

**Page 2, Panel 7.**

Identical to Panel 6, but Chi's face--in a little flourish of showmanship--is now wearing an exaggerated look of surprise and the light is clearly off.

CHI 10:

Look at that!

**Page 2, Panel 8.**

Wide shot of Chi and the man in the kitchen. The guy gestures towards a table covered with several bowls of food. Chi holds up his hand to say "no thank you."

MAN 11:

Thank you. Would you like some water? Some cucumber?

CHI 12:

Nah. I'm just happy to help.

**Page 2, Panel 9.**

We're back outside the house in another wide shot. Chi is walking down the sidewalk again, waving goodbye to the guy, who stands in the doorway of the house, small in the background, waving back.

CAP 13:

Thanks, God, for letting me live in a place where so many different people can live together and help each other out now and then.

**Page 2, Panel 10.**

Close on Chi, smiling.

CAP 14:

And thanks, too, because I could seriously be chained to a wall in that guy's basement right now.