

BLIZZARD (draft)

by

Jermaine Cameron-Pinnock

FADE IN:

CD 1 - MUSIC – TRACK 1 (start – 2:20)

EXT. MIDWAY CITY HARBOUR - (PRESENT DAY, LATE NOVEMBER) - MORNING

It is morning in Midway city but the sky is still tinged with darkness because of the bitter chill of winter. From across the water we see the full skyline in all its grandeur. The CAMERA ZOOMS CLOSER towards a particularly large building which tells the date and time. It is 10am on the 21st of November. It is snowing lightly, as we jostle through the streets. We see heavily wrapped up civil servants making adjustments to the grand city Christmas lights. Christmas is just over a month away, which is good for some, but the last thing on others mind. As the masses of Midway inhabitants shuffle through the snow, we see a little old lady joyfully arranging her decorations in her card shop window MEDIUM SHOT. On the other side of town, where the more privileged live, the likes of Versace, Luis Vuitton, Prada, and Gucci open their flagship store doors to a select few. We see a lady looking lost and overwhelmed as she tries to find where she is going at a tourist information point. CLOSE UP on a small red dot saying 'you are here', ZOOM OUT on a vast map of that particular borough. (REACTION SHOT) MEDIUM CLOSE UP of a large built man lovingly picking up his son before they begin to skate on an outdoor rink. DIAGONAL CRANE VIEW through window: at a nearby coffee house, five middle aged women sit sipping from their cups, seemingly unaffected by the flakes of snow trying to get in. elsewhere in the region we see a tramp sitting on the giant steps of the Midway museum, watching the world rush into problems. CLOSE UP on his face. We only see the legs of the flocks of people walking by. The CAMERA THEN BOOMS UP into the sky amongst falling snowflakes, through buildings so tall they look like they are clapping hands. In the flurry of activity we follow the path of one snowflake to the window of a large mansion, in the lofty suburbs of the city.

END TRACK 1

(1) GOD BLESS THE CHILD (Title in the middle of the screen)

BLACK AND WHITE SCREEN:

INT: CHILD'S BEDROOM (MORNING)

The room is dark. The fluffy pink clock is ticking loudly, the time is 11am. CLOSE UP, HORIZONTAL PROFILE OF ESTHER TAYLOR. ESTHER is the founder of a global charity organization. She is 57 and is married to the second richest man in the world. She is usually well groomed but today she is wearing no makeup. Tears are streaming down her face as she lay on the pillow clutching her grand-daughter's t-shirt close to her nose

and mouth. ESTHER turns sullenly towards the en-suite bathroom. As she looks on, a physical FLASHBACK takes place.

MUSIC - TRACK 2 (0:48 – END) FEINT IN BACKGROUND

INT: BATHROOM

The bathroom is a distinct glowing cream colour which contrasts the darkness of the room ESTHER is viewing it from. ESTHER is bathing her 3 year old grand-daughter EMILY in very soapy water.

ESTHER

Okay little Madame. Time to get out of the water.

EMILY

No!

ESTHER

No?! (Laughing)

EMILY

No! (laughing)

ESTHER gets up and fiddles around in the towel cupboard as EMILY splashes around in the bathtub.

ESTHER

If you stay in water too long you go all crumply like a prune.

EMILY

Don't be silly nanny (blows some bubbles out of her hand)

ESTHER

Emily the prune! That's what your friends will call you (she blows some back)

EMILY

(giggles)

ESTHER lifts EMILY out of the bathtub with the towel and starts to dry her with it slowly and tenderly

ESTHER

There we go. Get all dried up and ready for bed.

EMILY

Can you tell me a story?

No! (in a child's voice)

ESTHER

Yeah!

EMILY

No! (laughs)

ESTHER

Yeah!

EMILY

Okay, okay, you choose the book and I will read it.

ESTHER

No, make one up nanny.

EMILY

Make one up, shall I call it 'Emily the Prune'.

ESTHER

No nanny. Silly!

EMILY

I'll make up one about the snow.

ESTHER

Yay!

EMILY

With angels.

ESTHER

Yeah!

EMILY

And unicorns.

ESTHER

Yeah!

EMILY

And castles.

ESTHER

EMILY
Yeah! (EMILY hugs ESTHER ecstatically)

ESTHER starts to dress EMILY in her nighty

EMILY
How do you make up stories nanny?

ESTHER
It's easy, everything is a story, even taking a bath.

INT. CHILD'S BEDROOM

FULL CRANE SHOT of ESTHER curled up on EMILY'S bed like a fetus. EMILY'S voice echoes around the room, repeating "how do you make up stories nanny".

END TRACK 2

INT: POLICE STATION (MORNING)

EXTREME CLOSE SHOT OF DOUGHNUT on desk dominates the foreground whilst a poster with EMILY'S picture on is in the background: The poster states missing. Two fat police officers sit opposite each-other laughing. They begin to unload a large box of doughnuts onto their desks.

OFFICER 1
Ladies and gentlemen today's event has been brought to you courtesy of jimmy's doughnuts the finest in Midway and the world.

OFFICER 2
And Midway police: keeping our streets safer.

OFFICER 1
This occasion promises to be everything that we could hope for... eager spectators and a fabulous arena in which to hold such a glittering spectacle... The eyes of the world now fixed firmly on this event...now for the moment we've all been waiting for, the moment of truth, two titans of the patisserie modern age lock horns for the penultimate showdown to end all showdowns...here we go then: the unpredictable versus the uncompromising... the jelly doughnut versus the ring doughnut.

OFFICER 2
(he moves the two doughnuts together on the desk as though they were walking) they're making their way down, such magnificence.

OFFICER 1

Firsts up, in the red corner we have the ring doughnut.

OFFICER 2

Splendid entry.

OFFICER 1

Indeed, such a rich golden colour.

OFFICER 2

Oh it's definitely in the colour.

OFFICER 1

(he holds it up for observation) Soft and smooth, yet a striking firmness which holds its shape... almost deceiving...

OFFICER 2

A true example of mankind's craft.

OFFICER 1

In the blue corner, we have the jelly doughnut, emerging from the snowy shower of white icing (he holds it up for observation) strong balanced shape...yet, also deceiving, with its sweet-

OFFICER 2

-But tangy

OFFICER 1

Thick-

OFFICER 2

-But runny

OFFICER 1

Oh so runny centre...the best bit is the centre.

Both officer's take up a ring doughnut and begin to eat it slowly and over indulgently. CLOSE UP ON BOTH FACES then EXTREME CLOSE UP ON MOUTHS as they begin to eat the jelly doughnut. We see the traces of white icing on the sides of their mouths and the top of their shirt.

OFFICER 1

I think we have a winner.

OFFICER 2

I think we do.

OFFICER 1

Won through the core!

EXT: THORNY GROUND CAFÉ (DAY)

Snow is piled up against the side of the café and the windows. It is not the fanciest café in the world, but it isn't a slum hole. It is on a large main road, busy traffic is passing by, so we hear the sound of cars slushing through the snow.

INT: THORNY GROUND CAFÉ

FULL SHOT from the CORNER of the ceiling. The floor is black and white checkered and the seats are green leather. It is mainly police officers eating and drinking on their break. CLOSE UP ON CLOCK it is ticking loudly, the time 12pm. Two different officers sit eating more doughnuts. Faint upbeat 20's jazz music plays in the background.

OFFICER 1

(stuffing his face with a doughnut) the best in Midway.

RADIO: NEWS HEADLINE JINGLE

The search for Emily Taylor continues: JINGLE: Emily was abducted from Holisul outdoor ice rink in the suburbs of the city yesterday afternoon. It is believed that she was only left unattended for a brief moment before she went missing. Police are urging anyone with anyone with any information to come forward. The police are not disclosing much information at this moment but believe that she is likely to be still somewhere in or around the city.

INT: THE TAYLOR MANSION (EVENING)

MUSIC – TRACK 3 (repeat)

FULL SHOT of large room through the crack of door. We see multi-billionaire SETH TAYLOR talking with top police officials including CAPTAIN FALK. Seth is 60 years old and the second richest man in the world. He has on jeans and a loose white shirt with the sleeves rolled up to his mid forearm. Although he is listening to everything the officials are saying, he has a slightly distant countenance. Many people depend on his strength, but he is maybe starting to feel the strain. CAPTAIN FALK is an honorable officer that can't be paid off; he also acts like lieutenant Colombo.

CAPTAIN FALK

I mean, in this situation we are investigating all the areas. The possibilities are numerous, so we can't rule anything out, not at this early point. Although we would have to rule out now, that she is simply, lost.

INT: LARGE ROOM

Esther is sitting on a sofa in the background wearing large green blouse. The room is elaborately furnished.

SETH

Yep!(nodding wearily)

CAPTAIN FALK

-Extreme political opposition, opportunist criminals, professional kidnappers. Our team will be set up in the event that it is a ransom situation, which at the moment would be better for everyone.

SETH

Um...how likely is it to be political?

CAPTAIN FALK

It is possible.

SETH

Stop me from running for mayor...

CLOSE UP ON ESTHER as she lets out a large sigh, she knows that her husband cares but doesn't think he is focusing enough on the situation.

CAPTAIN FALK

We can't rule it out.

SETH

Could be a combination of everything...

CAPTAIN FALK

You and your wife are very important people... We are working around the clock, if you have any information, anything at all that you remember that may help us find your granddaughter, please don't hesitate. We are making progress.

ESTHER

Progress?! What progress? You've spent most of the time here-

SETH

Esther, please.

ESTHER

-You should be out looking for my baby.

CAPTAIN FALK

Mrs Taylor, I understand that you are worried.

ESTHER

-Yes I am worried, I'm really worried (she starts to cry)

SETH goes over to comfort ESTHER, he holds her tightly in his arms.

SETH

Give us a minute.

CAPTAIN FALK

Sure, sure. (he walks across the room to the other officials)

SIDE MEDIUM SHOT of SETH and ESTHER, he has his arms wrapped around her from behind inside of a thick blanket. They are both staring at a large picture of their deceased son and daughter in law holding EMILY.

ESTHER

I'm sorry.

SETH

Sorry?

ESTHER

Don't, Seth.

SETH

It's not your fault...

ESTHER

You blame me.

SETH

I don't blame you for anything, nobody is to blame.

ESTHER

It's me, everyone knows it's me (she begins to sob)

SETH

Esther...

ESTHER

What was she thinking...stupid bitch.

SETH

Esther...

ESTHER

-Leaving such a precious, sweet, sweet, precious baby by herself. It was only for one, fucking, second...don't tell me it's not my fault.

SETH

It will be okay.

ESTHER

You don't know that Seth.

SETH

I do, everything will be, okay.

ESTHER

No, you said that when, when Ruben was dying, dying on that bed... I promised him that I would never leave Emily, never, I whispered it into his ears... Never!

I remember how happy he and Rachel were when Emily was born...and he was snatched away from us, now Emily is gone, it's-it's all wrong, it wasn't supposed to be like this.

SETH

Listen, listen to me.

ESTHER

I hate it, I hate it all (she sighs deeply several times) I've spent my whole life, trying to save the world...but the things that matter the most, are taken away.

SETH

She's not been taken away.

ESTHER

She's gone, and I hate it.

CLOSE UP on SETH'S face from over ESTHER'S shoulder. He is holding her face against his.

SETH

Sshh...I've been on this earth sixty years, started with nothing, poorer than dirt, I've got a lot and I've given up a lot, but I've never, never given up hope.

ESTHER

She's all alone.

SETH

- Never, given up hope.

CUT TO BLACK

END TRACK 3

The screen is completely black. The two slightly muffled voices we will hear are from the same person. Each voice represents the conflict going on in the mind of EMILY'S kidnapper.

KIDNAPPER

- Wh-what, what are we gonna do now?
- What do you mean what are we going to do now.
- Wh-what we gonna do?
- About what? What are we going to do about what?
- What are we-
- Stop! Stop, don't say another word. Just, silence...

There is sounds of activity, as though someone was preparing for a trip. Bags are being zipped and locks are being opened.

- About the g-girl?
- What about the girl?
- What we gonna do about the girl?

- Why are you talking this shit now huh? At this time. I'm trying to concentrate man, and your talking shit...we're going to do what we always do... what we do best... what we enjoy...
- S-see, um, I kn-I know what we gonna do...but-but I don't know if I can, not this time, n-not this time...s-see its like been here, t-too-too many times before...

The sounds of activity don't stop.

- Shut the fuck up!
- N-no-no you, you shut up.
- Shut the fuck up! I'm the man around here. I say what. It's time.

A door opens centre screen, allowing in a burst of artificial yellow light. LOW MEDIUM BUGS EYE VIEW SHOT reveals the tall shadowed figure of the KIDNAPPER. The only distinguishable feature of the darkened man is his balding head. As he opens the door we here the sound of little EMILY'S nervous gasp.

(2) ALL MIXED UP (Title in the middle of the screen)
COLOR

MUSIC – TRACK 4

We see a Polaroid photo of a cliché perfect nuclear family. Dad is standing behind daughter, while mom is standing behind son. The whole family is smiling, standing outside a big house with a white picket fence.

INT: LARGE SCHOOL HALL (DAY)

A large white clock engulfs the screen, ticking loudly. The time is 11.30 21st November. RAISED FRONT VIEW of rows of seemingly endless students working hard in a test. CLOSE UP on JOSH (white) glancing at other students. JOSH'S wild scruffy hair look reflects his wild unique nature. He is unsure of what he really wants to do in life, but the prescribed route he is being forced into has made him rebellious. We hear the invigilator speak.

INVIGILATOR

Ladies and gentlemen you have half an hour left.

INT: OFFICE (DAY)

MICHAEL (white) is JOSH'S father and is a successful businessman in his mid 50's. His anxieties over solving his family's problems, have often lead to bad decisions being made. FULL SHOT from side. We see MICHAEL receiving oral sex from his secretary. CLOSE UP of the look of shame and guilt on MICHAEL'S face afterwards.

INT: KITCHEN, FAMILY HOME (DAY)

KATHY (oriental) is chopping vegetables. She is the mother of the family, and an attractive older woman. However, she is desperately unhappy. This unhappiness has arisen from unachieved goals and a failing marriage.

INT: LIVING ROOM (DAY)

KERI, (black) the daughter of the family, is heavily pregnant and sprawled out on the sofa like Greek goddess watching TV. She is optimistic about where she is going in life, although those around her aren't.

KERI
Mom! Can you pour me a glass of water?

KATHY
Yeah, just a minute!

KERI
The baby just kicked again!

INT: KITCHEN

KATHY
Great!

KATHY is chopping the vegetables erratically. She is so frustrated that she cuts her finger. She looks at her wedding ring then holds up the cut finger as a drop of blood and a tear fall at the same time.

END TRACK 4

INT: LIVING ROOM

TV SOUND

Also the great thing about perditine is that it can be used by everyone: all ages, pregnant mothers to sportsmen. Especially in this cold winter coming, it can regenerate and give that revitalized spring feeling...

EXT: OUTSIDE THE FAMILY HOME (EARLY EVENING)

FULL FRONT SHOT of the house. Father and son pull onto the snowy drive at the same time from opposite entrances, but JOSH rushes ahead to the door to avoid conversation: insinuating that it is too cold to wait around.

EXT: JOSH'S BEDROOM

We see from Michael's perspective as he faintly knocks, then pushes open the door.

INT: JOSH'S BEDROOM

We are opened up to a surreal misty lakeside surrounded by beautiful multi-coloured hills, under natural evening blue light. The atmosphere is peaceful but shrouded in mystery, while the water remains perfectly still. JOSH'S bedroom is a little hut which contains just the usual items, including decks, and is positioned on the edge of the lake. MEDIUM SHOT, JOSH is facing us in the foreground with his headphones on his ears, he is enjoying himself while he experiments with music. We see MICHAEL emerge at the door in the background. When JOSH realizes his father is there he stops.

MICHAEL

Never studying, always messing around...(no response) hint hint.
Studying, go to college, get a proper job...

JOSH

Yeah whatever...

MICHAEL

Can't quite believe you sometimes.

JOSH

Yep.

MICHAEL

Wasting your time... you'll find out

JOSH

Can you just like, relax! I am studying

MICHAEL

Relax!? Every-time I walk past you're fooling around.

JOSH

So!

MICHAEL

So, it means you're not studying.

JOSH

Well I am, so...

MICHAEL

Listen son, I've not come to have a go at you. Simple probability states that if you are working hard like you claim, I should walk past and see you studying at least once.

JOSH

Bit of a pointless conversation really dad, you hardly ever 'walk past', so you can't really say much.

MICHAEL

No, no, no, you can't pull that 'I'm not here enough' one here.

JOSH

Pray tell, what happened at the office today to make you want to start walking past?...change from the usual one liner- 'you're going to college and that's the end of it'.

MICHAEL

This isn't about me josh, it's about you. The clock is ticking away.

JOSH

You're right dad, it is about me. Nobody else!

MICHAEL

Well I've got a responsibility to make sure you make the right decisions.

JOSH

But in the end it's my decision, and this is what I've decided to do. This is my thing.

MICHAEL

You're thing?

JOSH

My thing!

MICHAEL

This 'thing' is no guarantee.

JOSH

Well it's the 'thing' I love to do, and will do.

MICHAEL

Things, things! Look at all the things in this house, all the things you've been privileged to have. You can't get things without money, and you can't make clean money without a real job.

JOSH

Things aren't important to me.

MICHAEL

Exactly, forget it then.

JOSH

You know what I mean, material things. People like me need to express themselves, I'll never be a nine to five. I'm different to you, I need to be creative.

MICHAEL

Listen son, I'm just trying to point you in the right direction. It's a brilliant pastime, but that's all it should be. You're making me sound like one of those parents who always put their kids down... The point is, if you don't earn the only place you will be is the streets. But that is not for you, so around here it's education.

There is a brief silence. The camera focuses on a picture of Muhamed Ali knocking out Sonny Liston.

JOSH

What's the point of an education if you haven't got a desire to do something with it?

MICHAEL

Here we go.

JOSH

It's got nothing to do with here we go! There's no point driving yourself insane trying to meet other people's deadlines for life.

MICHAEL

Heard it all before!

JOSH

It's how I am.

MICHAEL

Josh, you're still a boy. 'How you are' will change dramatically, trust me. As a parent I'm preventing you from making a mistake and falling behind the rest. I've heard all this talk before, I used to preach it myself when it was all philosophical. You can make all the mistakes you want in later life, but while you're on my watch you will be going to college...

JOSH

Any more arguments you want to be at the centre of again dad.

Having already made his point loud and clear, MICHAEL walks back through the door.

INT: DINING ROOM

MUSIC – TRACK 5

The family is sitting around the table eating dinner. The scene is set out to look like Da Vinci's 'lord's supper' painting. The room is slightly dim, parts of the room around are completely dark. The white clock in the centre above them ticks away. The dinner conversation begins quite surreal, in that it almost seems like a conscious performance. Comments are often accompanied by wry smiles and gestures. They are all casually dressed in subtle variations of pale blue. KATHY'S hair is dragged back in a ponytail.

JOSH

These potatoes are much better Kathy, you're really starting to come up trumps.

KERI

They are nice mom, don't listen to him.

KATHY

Thank you sweetie!

JOSH

I was only joking, they're beautiful.

MICHAEL

Can you pass me the gravy? (JOSH pretends he doesn't hear him) maybe not then. Could do with more of these potatoes.

KATHY

Why don't you make dinner tomorrow night then, and you can make as many as you want.

MICHAEL

I didn't mean it like that.

KATHY

Don't give me that, you always mean it like that.

MICHAEL

Where are you getting this always from? Relax

KATHY

Don't patronize me Michael.

JOSH

You are quite critical sometimes though dad.

KATHY

Sometimes!

MICHAEL

Don't get involved son, your mother has had a bad day for whatever reason, and she is typically overreacting to one harmless comment.

KATHY

Pfft, it was another cheap dig at me... here's more gravy.

MICHAEL

Cheap dig? Same cycle, same pattern every time, I made one comment

JOSH

Should have thought before you said it Mike!

MICHAEL

Don't take sides son.

JOSH

I'm not taking sides.

KATHY

He's not taking sides.

MICHAEL

Oh I see, the double entendre ay. Well will this alliance be so strong when mother dearest finds out that you still don't want to go to college.

JOSH

For goodness sake!

KERI

Do we have to have this all the time, please.

END TRACK 5

KATHY

Exam anxieties!

JOSH

I'm not anxious.

MICHEAL

The alliance has crumbled.(he throws up his hands in victory)

KERI

Dad, how was work today? - Anything interesting happen?

KATHY

Meet anyone interesting? (muttered under her breath as she helps herself to more vegetables)

MICHAEL

Not much happed today really sweetie... The usual corporate humdrum.

JOSH

My point exactly.

KERI

What about you Josh, how did your mock exam go?

JOSH

It went okay. Everything I expected really from an English literature exam.

KERI

What was this exam on?

JOSH

Shakespeare's the Winter's Tale. Something about how the seasons winter and spring affect the plot and meaning, can't quite remember.

KERI

What did you say?

JOSH

Well it's like, Shakespeare has it set in winter for the first half of the play and the cold reflects how grim everything is. But the second half is set in spring, which is full of new birth and hope -In a nutshell.

KATHY

Were having our own winter tale at the moment, spring is a long way off.

MICHEAL

Ah well, at least we've got Christmas to look forward to. Get some baby gifts all over again. Granddad has had a good year (he taps KERI on the belly) actually, speaking of work and today. Seth Taylor will be attending our next function. Providing this problem gets sorted out.

KATHY

It's such a shame, I still cant believe it. Surely the richest man in the world should have better security for his family.

MICHAEL

He isn't the richest, he's the second richest.

KATHY

Okay! Not by much.

MICHAEL

And they do have security, but I was reading that Esther wanted to take the girl out like normal people do: In a wealthy part of town of course.

JOSH

You can't be normal with that amount of money.

KATHY

Well I hope they do find the girl safe, and it doesn't stop him from running for mayor.

JOSH

Why? You planning on voting for him?

KATHY

Yes indeed.

MICHAEL

Me too!

KATHY

He's a good honest man, and there's not many of those around anymore. Esther is a very lucky woman, good looking and wealthy too.

MUSIC – TRACK 6

CLOSE UP on josh's glass. In it we see SETH and ESTHER swimming in money, guiltlessly enjoying themselves.

JOSH

I don't know. I've not really bought into the whole wealth and power thing. Take this for example, I know it's still a little girl missing, but if she was a normal little girl she'd be lucky if she made it into a crack of a local newspaper. But because she's a Taylor she's probably been on every news broadcast across the world. Something doesn't seem right about that to me. I respect the whole rags to riches thing, but someone with that amount of money, I can't see how they aren't corrupted by greed and allsorts.

MICHAEL

I would agree with you with anyone else, but there is something different about old Seth.

KATHY

There is!

MICHAEL

I think he would make a good mayor. Said he would clean up crime and the deprived districts of the city. Wouldn't really affect us then.

We see a glass slowly fall from the table and smash on the floor, however we do not see who knocks it off. The camera stays focused on the shattered pieces on the floor.

KATHY

Great!

We see a sequence of doors shutting in the house. MICHAEL shuts his study room door to us. KATHY shuts the dining room door to us, then JOSH walks out into the snow, shutting the door on us.

END TRACK 6

(3) THE HITMAN (Title in the middle of the screen)

COLOR

INTRODUCTION SEQUENCE-WIDE SCREEN

MUSIC – TRACK 7

NARRATOR

MIDWAY CITY. The bitter tyranny of winter presides over the vast urban skyline. Snow invades every street like a mighty empire seizing power, distorting the faces of the natives. By day, the warmth of the sun is but an illusion for the populace, bearing marks of woe: In and out of work, transport and consciousness.

Daytime sky line view of the city, continual snow fall, (frame splits from outline of buildings into next frame). Traffic is piled up on snowy roads, the cold can be seen in distorted faces looking happy, angry and sad. CRANE ANGLE, we zoom out of multitudes walking through streets.

At night is when the real wildlife emerges. Destitute wolverines roam the streets., swarms of parasitic rats challenge the snow for supremacy. Meanwhile, the pigeons, between dove and bat, the fowls of the air, war with seagulls.

(Three way split frame against black background, comic book style). We see stray dogs chasing cats and rats through alleyways. Above them we see and hear the fluttering of pigeons. One pigeon flies off and releases some droppings.

At the heart of the city, the pendulum swings to the left, with pimps pushing the timeless red light sale of flesh. Ladies of the night share patch with merchants plying their trade of rare minerals and herbs, all in Midway's midnight market.

TRACK AT 1:05

The falling bird dropping lands very close to where a group of pimps and prostitutes are standing, to their cackling dismay. A drug dealer walks past the same group of people, towards a car, of which he discreetly exchanges drugs for money. CLOSE UP on the exchange.

To the right, the pendulum swings to good Samaritans spreading the word, lovers defying the cold and revelers pursuing the temporal pleasures of life.

The hand exchange from the previous frame turns into a salvation-army volunteer handing a tract to someone that looks like the KIDNAPPER, CLOSE UP on title of tract which reads somebody loves me. We see two lovers wrapped up in each others arms, walking past queues of people going into bars.

But always the pendulum rests in the middle, with the needy and homeless.

An old lady is given some soup by the same salvation-army volunteers, which she eats in a parting between two buildings.

While crooked and hopeless authorities remain in a state of slumber, crime escalates. In Midway the blind lead the blind, only a few good guys survive.

(The parting between buildings in the previous frame, turns into the doorway). Through the doorway there is a fat policeman reclined on a chair, sleeping. We see comic book animated men sitting around a table smoking cigars, with wicked grins on their faces. Captain Falk (a good cop) is shaking his head at the corruption.

The streets are divided between new super villains, morphing into various colors and codes.

On the front page of a newspaper, the headline reads 'Big men of Midway'. In the picture, four crime bosses from different races tower over the city. Although it is a picture, they are slightly moving.

It is no surprise to find serpentine monsters festering in the filth of an unguided city.

We see the shadow of an adult cast over a fearful child. CLOSE UP on the tears of the child.

Life, death and frost everywhere: in the roads of every district.

The falling tears of the child in the previous frame turn into cars driving down the highway.

Life, death and frost in the crevices and innards of every great building, in the greatest metropolis. Life, death and frost in the derelict alleys and stairways.

We see ice covered buildings, snow piled up into alleys and lonely stairways.

Life, death and frost in the marked faces of the old and young, great and small. Shivering and wheezing out their frost corrupted entrails, widening the cabooses of their hearts.

We see the same distorted faces from the first frame, coughing and sneezing.

END TRACK 7

Yet amidst the darkness and confusion, a hero arises. Destined to depose the evils of crime and restore hope to frozen hearts and minds.

We see SETH TAYLOR walking through one of the most deprived area's of the city with a large entourage. This is an area similar to the one he would have grown up in. They are looking at building blue prints and pointing around. CLOSE UP on an optimistic smile on SETH'S face, a bright light shines from his face, fading into white.

...but even the greatest heroes need help.

The white light from the previous frame turns into snow. We see two jogging feet crunching through the snow.

MUSIC – TRACK 8 (2:06 – END)

MEDIUM SHOT from behind, which pans around to the front view of black, 6.2ft, cruiserweight LEONARD 'THE HIT-MAN' HEARNS.

END SEQUENCE

EXT: STREETS (DAY)

FRONT MEDIUM CLOSE UP of THE HIT-MAN jogging. He is unshaven and wearing a dull grey hooded top, with bottoms that do not match. We can hear the amplified sound of him breathing and trudging through the snow. THE HIT-MAN is a recently retired assassin and former Olympic and professional boxer. Self-raised on the mean streets of Kingston Jamaica, for the past 12 years he has struggled between being a prize fighter and a hit-man. Having given up both, he now wants to resurrect his boxing career and finally live a normal life. However, at 31 it is a case of now or never.

END TRACK 8

SOLID BOX CAPTION AT TOP LEFT OF SCREEN:

We join our hero on his way to the gymnasium. His quest for a fresh start, begins here.

SOLID BOX CAPTION AT BOTTOM RIGHT OF SCREEN

Meanwhile...

(Slide in from right)

MUSIC – TRACK 9 (0:36 – 1:20)

INT: BLACK BULLET PROOF VAN

NORMAL SCREEN - 3:4 ASPECT RATIO

FRIAR B is sitting in the back of the van accompanied by two very large henchmen in black. This is a massive black organization and FRIAR B is in charge of this district. Although his weak frame and reptilian looks are un-intimidating, he only answers to the seven borough bishops and the archbishop.

Henchman 1 is on the phone. He turns to the driver.

HENCHMAN 1

He's coming up by Rilrock rd.

FRIAR B

Make sure you're ready, we can't fuck this up today. Not this one.

HENCHMAN 2

We won't fuck this up.

FRIAR B

You damn right you won't, Thirty seven fucking friars, over seven boroughs, its shit like this that make you stand out. Work you're way up the ladder of power.

As the van drives through the streets, we see them loading and placing guns in their large overcoats.

END TRACK 9

EXT: RILROCK ROAD

THE HIT-MAN is still jogging but slows down outside a convenience store to grab a breath back and stretch. He enters the shop.

INT: CONVENIENCE STORE

THE HIT-MAN looks for a bottle of water. As he approaches the counter, we see two old smiling Korean shop keepers. They start banging on the counter and chanting.

SHOPKEEPER 1

The champ is here! (drum beat) The champ is here!

SHOPKEEPER 2

Is this for real?

SHOPKEEPER 1

Pinch me.

THE HIT-MAN

It's for real man.

SHOPKEEPER 1

It's been too long. You're looking good though.

THE HIT-MAN

Slim, trim and on my toes.

He bounces on his toes in the boxing stance.

SHOPKEEPER 2

How long for though?

THE HIT-MAN

This is it. I'm here till the end. No messing around anymore.

SHOPKEEPER 2

Nice!

THE HIT-MAN

Decide your own destiny.

SHOPKEEPER 2

That's it.

SHOPKEEPER 1

So, you aiming for the big time this time?

SHOPKEEPER 2

All we are seeing at the moment is paper-fights.

THE HIT-MAN

Paper-fights?

SHOPKEEPER 2

Come on, Warren versus Burne? Absolute paper-fight. We want to see real fighters, like the old days.

SHOPKEEPER 1

Those days it wasn't about the money and the girls.

THE HIT-MAN

What about Jack Johnson?

SHOPKEEPER 1

Okay. But you know what I mean.

SHOPKEEPER 2

He's talking about real fighters that can go the distance, give everything they have got.

THE HIT-MAN

I'm in it to win it.

SHOPKEEPER 1

Yes!

SHOPKEEPER 2

Right to the top!

THE HIT-MAN

All the way to the top baby!...how much do I owe you?

SHOPKEEPER 1

You funny guy, you don't pay us for water. For you it's free.

SHOPKEEPER 2

Just you remember us.

MUSIC – TRACK 10 (START – 1:04)

THE HITMAN smiles and nods, but in the background we see the van pull up. (ZOOM CLOSER on van through three split frames) As he is walking towards the door he sees the two large henchmen emerge from the vehicle. LONG SHOT from inside shop, we see him walk outside and stand defiantly by the van, calmly drinking his water. Through the window we can see that there is dialogue taking place, but we can not hear it, eventually THE HITMAN enters the vehicle.

INT: BLACK BULLET-PROOF VAN

As he gets in, he sizes up the three men in the back, determining how he could use force to get out of this situation.

FLASH VISION: BOX APPEARS IN BOTTOM RIGHT CORNER

THE HITMAN punches the henchman to his right in the nose, forcing the bone back into the brain. He does the same to the henchman on the left, then launches the bottle of water into FRIAR B'S face.

END VISION

END TRACK 10

FRIAR B

Leonard!

THE HIT-MAN

Had to be you didn't it.

FRIAR B

How you gonna greet an old friend like that.

THE HIT-MAN

Friend?

FRIAR

Come on, it's been too long.

THE HIT-MAN

It has been a while, but not long enough. I don't recall being a friend.

FRIAR B

Such harsh words Mr Hearn. Am I not good enough to be you're friend?

THE HIT-MAN

No.

FRIAR B starts to laugh, he reaches into his coat for a cigar.

FRIAR B

Don't tell me you're jumping on some damn high horse now, you of all people.

THE HIT-MAN

I'm through with killing now.

FRIAR B

Oh, you're through with killing, is that why you've tried to run?

THE HIT-MAN

I don't run from anything or anyone, you should know that.

FRIAR B

Shit, you've been hard to find, so...

THE HIT-MAN

Professional assassins tend move you see.

FRIAR B

Either way we're all together now, so let's celebrate. (he lights his cigar with a match)

THE HIT-MAN

So this is the point were I say- you haven't got me in here to catch up on old times, then you say "in a way I have".

FRIAR B

Still got your wits after all these years of fighting huh.

THE HIT-MAN

It's what keeps me alive.

FRIAR B

Let's hope they stay sharp then nigger.

THE HIT-MAN

Why am I here?

FRIAR B

Straight to the point, I like it. But I like to play games.

THE HIT-MAN

Not a games man myself.

FRIAR B

Oh, oh. It's all a game, this whole life is a game and whether you live or die depends on you're ability to play the game. And I can play the game. Can you?

THE HIT-MAN

I can. But not you're game, I'm done with killing, I told you. And I'm sure I made myself clear about "running away".

THE HIT-MAN motions to open the door.

MUSIC – TRACK 10 (START – 1:46)

FRIAR B

Whoa, whoa. So hasty, hear me out... if you hadn't noticed, we're finally taking over this shit, seizing control. Can't nobody stop the black takeover. Look at the streets we're moving the weight, we're buying officials, us. And you wanna walk away from that shit? You better listen, past is the past, you can be part of this, but you got a job to do first.

THE HIT-MAN

Job?

FRIAR B

You owe the archbishop something...your free services. The bishop wants you at the headquarters 8:30pm sharp. Be there.

THE HIT-MAN just sits there with his arms folded, smiling.

THE HIT-MAN

You like games? I've got one, lets pretend I'm a punk, and I'm gonna swallow this shit about having piece of the cake. Nigger please, (he sits forward). Bullet proof van, big gorilla's with live rounds, that's not how you roll. Sitting here trying to make me help you move up the power ladder. Do some research, don't you know the danger you boys are in. that's why you got me here, cause you know I'm the f**king best.

THE HIT-MAN motions to leave but one of the henchmen grabs his arm.

FLASH VISION: BOX APPEARS IN BOTTOM RIGHT CORNER

THE HIT-MAN grabs the henchman's hand into a twist and snaps his elbow

There is a tense meeting of eyes and the henchmen releases him in fear.

THE HIT-MAN

Now hear this, because it's the last time I'm going to say it, (sitting forward) I no longer hit!

FRIAR B also sits forward. His demeanor has dramatically changed.

FRIAR B

Now you hear this you fuck, on Midway streets we tell you the rules, and you broke the rules by stepping out without permission. You're dangerous, but shit changes, and you're only one man, you can get rolled over. So if you wanna keep taking fucking breaths, you better make it at 8pm.

THE HIT-MAN once again attempts to open the door, but this time he is not stopped.

Oh, just one more thing. If you were thinking about disappearing for good this time, you'll be going without your medals. That's right champ, right now our boys are making sure you're most precious life achievements stay in the archbishop's vault. I do my research.

(The screen splits three ways). In the bottom centre, we can see the goons going through THE HIT-MAN'S apartment. On the left we see THE HIT-MAN'S vexed reaction. On the right we see the over-exaggerated grin of FRIAR B.

FRIAR B

8PM!

THE HIT-MAN smiles at FRIAR B as he gets out of the van, the door slides shut behind him and the van speeds off. We see THE HIT-MAN continue to jog off into the distance. Two thought bubbles come out of his head.

END TRACK 10

FIRST BUBBLE TOP RIGHT

Why do they need me?

SECOND BUBBLE BOTTOM LEFT

Must be more to it then free services....

EXT: ABRAM'S BOXING GYM

THE HIT-MAN stands outside the door looking up at an old worn sign saying 'ABRAM'S AMATUER AND PROFESSIONAL BOXING GYM'.

FLASHBACK: PALE BLUE COLOUR

THE HIT-MAN is meeting his mentor and trainer ABRAM for the first time, at the age of 19. ABRAM is a black man in his late 50's. THE HIT-MAN is brought in by another trainer JOE, who is in his 40's, to see ABRAM whilst he is watching two fighters spar.

JOE

Wait here kid.

JOE walks over to ABRAM in the foreground, leaving a young HIT-MAN in the background.

JOE

Abe, this is the kid in the fight I was telling you about.

MUSIC – TRACK 11

ABRAM takes an unenthusiastic glance over. JOE then summons THE HIT-MAN over. ABRAM'S voice is rough and grinding, but there is sincerity in it.

ABRAM

I hear you've got a temper. You're going to need to control that if you want to get it all right.

REALTIME:

THE HIT-MAN runs up a steep flight of stairs to get into gym.

FLASHBACK: PALE BLUE COLOUR

ABRAM is pushing THE HIT-MAN to his absolute physical limit, shadow boxing with weight. This is a perfect example of blood, sweat and tears.

ABRAM

(Shouting) don't waste my time-come on! ...Come on! ...punch the fucker...come on! They said you couldn't make it!

The buzzer for the end of the round goes. THE HIT-MAN slumps to his knees in an exhausted grunt, he is almost in tears.

ABRAM

You're a winner! I've been waiting for you all this time! I know you got no family but I'm going to see you make it (he picks him up by arms). Get up!

REAL TIME:

THE HIT-MAN is walking past pictures in the narrow hallway. In the centre of them he sees pictures of him winning gold at the Olympics. ZOOM into picture taken in the ring.

FLASHBACK:

The still picture comes to life as we are transported back to the occasion. THE HIT-MAN stands triumphant, his hand is being held up by ABRAM. ABRHAM holds THE HIT-MAN'S cheeks and looks into his eyes.

ABRAM

You're ready for the big time.

For the first time in his life THE HIT-MAN is truly happy, he has a tender smile on his face.

REAL TIME:

THE HIT-MAN exhales a deep sigh and looks behind him down the stairs.

FLASHBACK:

THE HIT-MAN is about to walk into the gym one afternoon, but a black van pulls up outside. ABRAM is watching from an above window but THE HIT-MAN can't see him. They eventually see each-other as THE HIT-MAN enter the vehicle. THE HIT-MAN'S eyes tell ABRAM how hard it is for him to escape the only life he has known.

END TRACK 11

REAL TIME:

INT: ABRAM'S BOXING GYM

SOUND: Skipping and punching bags

CLOSE UP of a time buzzer sounding, the clock underneath it reads 1:05pm 21st November. The gym is full of young men skipping, punching bags and sparring. JOE is walking through the gym with a cup of coffee, talking to BULL, one of the fighters. JOE occasionally interrupts the conversation to shout instructions to other fighters.

JOE

Going the distance? This isn't a movie Bull. What can you tell me about going all the way?

BULL

I've been the distance and back.

JOE

Put it this way, who was you're last fight? And did you win?

BULL

Last fight, Felix Terra!

JOE

Ha, the man's a living yo-yo –DOUBLE JAB!

BULL

Decent fighter...

JOE

Fighter? Oh my, the guy couldn't fight his way out of a wet paper bag, with a knife in his hand –BETTER!

BULL

Yeah, but it was a breeze.

JOE

It had to be, or we shouldn't be talking.

BULL

Yeah, but I could do well with you you know.

JOE

I know you could, but look at this (he is watching two fighters spar)
.This is the future, the new generation –SECOND PHASE! Perfect specimens ready to be shaped into champions. These boys would train twenty rounds a day if I would let them –SECOND PHASE. These – BETTER. These boy's are a different breed – STEP IN, BAM-BAM, STEP OUT, BAM-BAM. Go on then, prove me wrong.

BULL goes off to get changed. The buzzer for the end of the round sounds.

JOE

Bring it in boys.

All the fighters gather around him in a circle.

JOE

Now what some of you are doing wrong, is letting the weather turn you into mr frosty the snowman. You're either lunging forward like you're slipping or you're dragging you're feet like you've got big

bastard ice-blocks on them. Abe always said, if you want to be the best you have got to master the stepping...look where my feet are.

BOX APPEARS IN BOTTOM LEFT: CLOSE UP OF HIS FEET IN THE STANCE.

His two feet move forward slightly, then move back.

CLOSE BOX

This is the only time in your life that a few inches are just right.

Everybody laughs.

My wife always complains that anymore than that is a waste.

TRAINER

That's what she wants you to think.

Everybody laughs again.

JOE

There's always one isn't there.

He gets someone to help him demonstrate.

You step in, test the water, BUM! You step out. See you've fooled you're opponent if you've got the stepping and positioning right, you've won the fight. He thinks you're still in range and comes short, BANG. I tell you what, he isn't going to need sleeping tablets tonight...go do it.

MUSIC – TRACK 12

They all disperse, revealing THE HIT-MAN standing against the wall in the background. CLOSE UP on JOE'S face, all they do is stare at each-other for a moment. JOE can't believe his eyes so he looks into his coffee cup. THE HIT-MAN walks over to him and there is a touching manly embrace. We see JOE'S eyes close as he tightens his grip. We see them standing by the window looking out at the backstreets.

END TRACK 12

JOE

It's a breath of fresh air seeing you back here again.

THE HIT-MAN

It's a good feeling too.

JOE

There was me thinking it was just going to be just another day.

THE HIT-MAN

Then the prodigal son turns up.

JOE

Exactly! So where have you been?

THE HIT-MAN

A few places... I can't really say.

JOE

Abe never wanted to know the details, always figured the less I know the better... All is good though?

THE HIT-MAN

Yeah...all is good.

Now that the small talk is over there is only one thing on both of their minds. There is a brief silence as they both continue to gaze out of the window.

MUSIC – TRACK 13 – FEINT IN BACKGROUND

In the adjacent yard, we can see an unused shed door being held on by only one hinge. Despite sudden gusts of strong wind it is faithfully holding onto the door.

JOE

He was waiting for you. He always knew you would come back.

THE HIT-MAN closes his eyes then opens them back up.

But he just couldn't hold on any longer....

THE HIT-MAN

(Sighs) When?

JOE

Last winter... Peaceful.

THE HIT-MAN

Did he hate me?

JOE

Abram?

THE HIT-MAN

For leaving.

JOE

No, no. You were too special to him. Out off all the fighters and champions, you were the one, and he never told me why. Abram didn't express himself like that, but, every time you would leave, it's like a part of him kept getting chipped away.

THE HIT-MAN

I tried... but I couldn't escape the darkness.

JOE

The old days...that's what I long for, but can't have. Relive the memories... this is the future now, these boys are all I've got.

THE HIT-MAN

And me...

JOE

But for how long? Part of me got chipped too.

THE HIT-MAN

For good! No turning back.

They shake hands firmly. CLOSE UP on JOE'S face.

END TRACK 13

JOE

I can't reach you like Abram did, even though he never spoke the words, he wanted me to look out for you. So I'm going to give you all I've got.

They embrace once again. CLOSE UP on THE HIT-MAN'S face, he is trying his hardest to hold back a tear. (focus of face follows into next frame)

MUSIC – TRACK 14

We see THE HIT-MAN skipping, but he has an absent look on his face.

AUDIBLE FLASHBACK OF ABRAM'S VOICE:

I'm never gonna leave you, never! Even if I have to come to you from the land of dreams, I'll see you come out on top.

THE HIT-MAN starts to skip faster.

END TRACK 14

EXT: ABRAMS BOXING GYM

LONG SHOT from across the road. THE HIT-MAN walks out of the gym, emotionally he doesn't really know where to go. We see him start to slowly jog again. CLOSE UP on his face. We see four neighborhood kids on bikes approach, they ride alongside him.

SOUND: Cars whizzing past.

KID 1

Hey mister!

THE HIT-MAN

What's up?

KID 1

You a fighter or something?

THE HIT-MAN

Yep.

KID 2

Heavyweight?

THE HIT-MAN

Light-heavyweight.

KID 1

You had lots of fights?

THE HIT-MAN

Won them all!

KID 1

So you're a champion then.

KID 2

Who would win out of a fight between you and Tyson?...

THE HIT-MAN

Me!

KID 2

You must be tough then mister.

THE HIT-MAN

You could say that.

KID 1

Who would win out of fight between you and yourself then?

THE HIT-MAN

It would be difficult because he'd know all my moves. Good question though.

KID 2

Hey mister, we gotta take our little brothers home, see you later.

THE HIT-MAN

Take it easy.

He continues to jog but he hears them call his name, so he turns his head around.

KID 2

Hey mister.

(Frame splits in two) on the left side we see THE HIT-MAN'S face as he turns around. On the right side we see the kids pelting snowballs at him. THE HIT-MAN dodges them all successfully and the kids speed off. Standing there bemused, a thought bubble appears out of his head.

HIT-MAN THOUGHT BUBBLE:

Kids these days!

MUSIC – TRACK 15 (2:46 – END)

THE HIT-MAN continues his light jog, the extent of his hard work shows as he vomits on the side of the street. Crouched on the floor he goes through a spell of dizziness, LENS BECOMES BLURRED AROUND EDGES. We can see blurred cars and people going past. He rubs the bridge of his nose until things become clear again.

HIT-MAN THOUGHT BUBBLE

Come on...root to the fruit! Root to the fruit!

He gets up wearily, his slow jog has turned into a walk.

EXT: THE HIT-MAN'S APARTMENT BUILDING (EARLY EVENING)

Relieved to be home, he briskly stretches down before entering the building.

END TRACK 15

(4) SPARKS (Title in the middle of the screen with date: 21st November)

COLOR

SOUND: A PLANE IS TAKING OFF

MUSIC - TRACK 16 (0:59 – 1:46)

INT: OFFICE (MORNING)

One of the workers in the office is leaving today, so they are having a small leaving party. JAMES is standing by a large window holding an empty cup. We see a plane flying in the distance, which JAMES also sees. Although he works full time in the office he is an aspiring writer. He is 25, however, his good looks and career have failed to fill the void in his life. There is a reason why the cup is empty. MEDIUM SHOT across the window glass of him sighing, he looks despondent. The colleague that is leaving, DOMINIQUE, comes over to speak to JAMES.

JAMES

Hey.

DOMINIQUE

Hey.

JAMES

We're going to miss you around here, it's not going to be the same.

DOMINIQUE

Oh really. That's why you've spent all morning hugging this window, huh.

JAMES

Nah, I'm just taking it easy you know.

DOMINIQUE

Taking it easy...what's up James? You know I'm your big sis.

JAMES

Seriously...I'm jealous that you're escaping us all for a Jamaican paradise.

DOMINIQUE

Yes!! (she shakes him mockingly) back home for while. Come and join us. (she walks off)

JAMES

I will.

MUSIC – TRACK 16 (2:44 – 3:16)

JAMES continues to look out of the window and sigh. We see him walking through the streets on his lunch break.

INT: MUSICAL INSTRUMENT SHOP - LUNCHTIME

JAMES and two of his friends are in the foreground fiddling around with guitars like kids. Their friend PETE is the manager there and they have all met up to discuss last minute plans for the holiday they are going on tonight. They are old high school friends.

MUSIC – TRACK 17 VERY VERY FEINT

PETE

Look at you, you're all an embarrassment.

WESLEY

Don't be like that paps

PETE

Look like little kids in toys r us. I can't take you anywhere. Holiday is off

WESLEY

Fancy that. That's hardly fair...they made me do it. Look at my skin, you know I'm not into all this head-banging shit.

PETE

You're all just excited, I can tell

ALL

Shut up!

PETE

Yes you, aww its so cute.

HAO

You've got us all wrong. We were actually checking to make sure the shit still works. So please us so we can get back to the job. Okay.

They continue to play with the guitars, performing wild air guitar gestures.

TRACK AT 2:10 VERY LOUD

Whilst this activity is going on, the shop door swings open, almost in slow motion, and a beautiful girl called LYDIA walks in. She and JAMES have history but have not seen each-other for years. MEDIUM SHOT as she glamorously shakes the snow out of her curly shoulder length hair. She should be in the movies. However, she also looks despondent in the same way that JAMES does, and it is not the bitter chill of weather.

TRACK AT 2:56

In the foreground the friends have stopped playing with the guitars and are talking. In the background LYDIA enquires about her violin. We can hear everything she and the assistant SAM are saying but the whole shop is in view.

SAM

Hi.

LYDIA

Hello, I've come to collect my violin, I had it repaired here

SAM

Sure, I remember it's just here somewhere. Pete!

He isn't really calling PETE for help, he wants him to see the girl that he's been talking about, but PETE is slow to respond (He is on the telephone). SAM turns the music off.

LYDIA

I paid for the repairs when I brought it in too.

SAM

I remember...here we go. Pete! Is this the repaired one?

LYDIA

That's mine yeah.

SAM still holds it up in the air and this time PETE looks back and sees the girl. They both nod and smile.

SAM

Here you go.

LYDIA

Thanks a lot

SAM

Cold out isn't it...So, you got a name?

Although SAM is a geek, she decides to humour him. He is trying his hardest.

LYDIA

Lydia. Lydia Cockrhan. I'm 24, Virgo, I play violin, used to teach it at holy trinity until yesterday and it's been a pleasure speaking to you (she reads the name tag) Sam.

SAM can't stop grinning. We see a FULL SHOT of her leaving

SAM

Yeah baby

PETE

Yeah baby.

SAM

She was hot right?

PETE

Dude, she was definitely hot. I believe you now. Couldn't really see it all, but from where I was, it was all good

SAM

See I was working it and everything, she was loving it.

PETE

Man.

SAM

Man...Lydia Cockrhan!

PETE

Lydia Cockrhan?

CLOSE UP on JAMES' face when he hears the name. He springs into life as if awoken from some age long spell.

JAMES

Lydia Cockrhan? How do you- wha-what does she look like.

PETE

She just left. I didn't even think, I-saw- it could be-go see if you can catch her up.

JAMES

What is she wearing?

PETE

Like err a green coat or something?

SAM

Yeah-yeah!

James darts out of the shop. LONG SHOT. The door slams shut. We see from JAMES' perspective the masses of people jostling up and down the busy city high street. There is a sea of wooly hats and scarf's, but no curly hair. He runs back into the shop, straight over to PETE.

JAMES

Lisa, was it her?

PETE

Dude, I didn't even think of Lisa until he said the name

JAMES

Didn't you see her?

PETE

I only saw the back, kind of. I take it you never caught up with her.

JAMES

Nah, I went out but there were too many people. Thought I saw someone that might have been but she didn't have curly hair...shit, shit, shit! This girl had curly hair right?

PETE

Yeah.

JAMES

Man. Do you think? (a smile forms on his face)

PETE

You know what, it could be. I'm not even playing.

JAMES

Get your assistant dude back out here.

PETE

Sam!

SAM comes out nonchalantly, knowing that he is required for some valuable information.

SAM

What's up? Did you see her?

JAMES

Nah she was gone by the time I got out there.

SAM

Unlucky

JAMES

What did she look like? Describe

SAM

Err, hot (laughs to himself)

JAMES

Pull yourself together.

SAM

She was hot. She had this sexy curly hair, like Tina Turner's, but a lot nicer obviously. She was just sexy, even the way she spoke man, confidence.

PETE

Could be...

SAM

So what's the deal with you and this chick, did you used to bang her or something?

JAMES and PETE look at each other and shake their heads playfully. The other two friends WESLEY and HAO walk over to the desk area.

HAO

What's going on?

PETE

We think Lydia might just have come in.

HAO

Lydia?

JAMES

Lydia, Lydia.

WESLEY

Back in the day Lydia?

JAMES

Yeah.

WESLEY

Yeah baby.

JAMES

So Sam, what's going on with the vital details then? You can pass them on

SAM

What details?

JAMES

Her details, need to contact her don't I.

SAM

Sure, but she didn't leave any. She only came in the other day for some strings but they had to be ordered. So Johnson tried to get her number and stuff but she just left her name and said she would be back.

JAMES

No details. You're rubbish, I thought you were trying to put moves in there.

SAM

I was making progress, just didn't have the time.

JAMES

So, didn't she say anything useful then?

SAM

Errrrmmm. Oh yeah, she did say that she left Holy Trinity girls school yesterday.

JAMES

Bingo (clenches his fist in the air)

PETE

Oi, bingo boy, I can see what your thinking. But it's gonna have to wait till we come back from holiday.

JAMES

Don't worry, it'll be fine. Just gotta make some enquiries.

WESLEY

At the school. It's on the other side of town isn't it? Ah the joyous yomps I would make to those gates as a youth.

PETE

Haven't you lot got to be getting back to work? It's nearly one o'clock

JAMES

Nah they won't miss me for a while, they know I'm going away later anyway. Come on, it's worth finding out...history repeats itself, don't forget that boys.

PETE

Yes but history operates under the laws of time, and that my friend, is a commodity you have very little of.

HAO

Flight tonight.

JAMES

I've got time don't worry, I'll make it or cause it to stop. Time has a beginning and an end, but love is eternal

A look of exaggerated horror sweeps across the faces of everyone standing there. JAMES is chuckling to himself.

WESLEY

That, is the most gay thing, for so many reasons.

Everyone starts to gather their bags to get back to work in a comical protest to JAMES'S last statement.

HAO

Had to go and ruin it didn't you. All we wanted to do was have a good build up to the holiday...only joking bud. Make sure you close up on that ass.

ALL

Here, here!

They are all walking out of the door except for PETE and SAM. SAM calls to JAMES

MUSIC – TRACK 18 (START – 1:00)

SAM

Oh yeah. That Holy Trinity, I'm sure I was watching the news earlier and they said that that was the school that that EMILY TAYLOR went to. So they'll probably have tighter security...just a thought.

MEDIUM SHOT of JAMES as he walks out of the shop, he is fastening his coat up, but the cold doesn't seem to have any effect on his mood. As he walks down the street in his black coat he has a distinct spring in his step, almost to the beat of the song. We see him pass by an old jazz man playing saxophone in the snow, JAMES gives him a lot of change. We see JAMES enter the train station and wait at the busy platform. He is leaning up against the wall looking like he is having a daydream.

END TRACK 18

FLASHBACK

SOUND: heavy breathing and laughing

A small stairway is dim-lighted, the carpet is scarlet. We soon see LYDIA walking up the stairs with JAMES following close behind. LYDIA has a seductive but playful smile on her face as she removes various items of her clothes, throwing them at JAMES. We now see from JAMES'S perspective as LYDIA waits invitingly at the threshold of her bedroom door.

EXT: HOLY TRINITY GIRLS SCHOOL (DAY)

LONG RANGE SHOT of JAMES standing in front of the school. The building looks like a old Victorian stately home. He is scratching his head trying to figure out his strategy to get the information he needs. He decides to phone PETE.

JAMES

I've got here but it's like a fortress. You even have to buzz in at the gates.

PETE

What did you expect? Just say you're a visitor.

JAMES

That's too easy. This is James Bond time.

PETE

You're a nut-job. Don't phone me again!

SOUND: James Bond theme

INT: SCHOOL RECEPTION DESK

MEDIUM SHOT as JAMES walks in suave and sophisticated, just like James Bond. He approaches the desk with an undeniable air of confidence, he looks the part and is acting the part. We see him approach the desk where OLIVIA, a 40 year old receptionist, is standing.

JAMES

Ooh, it's cold outside, shoot, my fingers are numb, my toes are numb. Fly me to the Caribbean, to the beach.

OLIVIA

Hello, can I help you.

JAMES

Hello...(he reads the name badge) Olivia. I'm James. I love that name Olivia. It reminds me of much sunnier climates, especially in such cold.

OLIVIA

I suppose it does in a way.

JAMES

Where's yours from? -If you don't mind me asking.

OLIVIA

Brazil! (with a big smile on her face)

JAMES

Brazil! -Now that what I'm talking about, some South American fun in the sun.

OLIVIA

Ha,ha

JAMES

Play in the sun in the day and samba all night –so I've heard. Do you go back?

OLIVIA

Yes, yes, when I have the chance

JAMES

Listen, you need to take me with you when you go next time...well as long as your husband doesn't mind.

OLIVIA

(She laughs) you are okay, I am not married.

JAMES

Fiancé? Boyfriend surely.

OLIVIA

I live with my sister and her two children. It is perfect.

JAMES

Well that is the shock of the day, a beautiful woman like you, I'd expect you to have them queuing up.

OLIVIA

Oh, stop it.

JAMES

No really, I think it is the whole curly hair thing, it's a winner-but you've only just had it done?

OLIVIA

Yes! -Yesterday actually.

JAMES

I'm a psychic. Not really, it just looks nice and natural, natural curls... Ah speaking of curls, before I waste anymore of your time, Lydia Cockrhan. Miss curly herself.

OLIVIA

Lydia, Lydia? Oh yes, the music teacher.

JAMES

Yeah, I'm an old friend. Someone said she was working here now so I thought I would pass through. You know, say hello.

OLIVIA

That's nice. Well, the only problem, is that she doesn't actually work here any longer.

JAMES

Really? Oh no.

OLIVIA

Yeah.

JAMES

This is the tale of the man that came too late.

OLIVIA

I think it was yesterday she left.

JAMES

Woe betide me, for I am without a single friend.

OLIVIA

I'm sure you have many friends, good-looking man like you.

JAMES

Hold on Olivia, I'm doing the charming today.

They both laugh. He looks up at the employee board and sees OLIVIA'S full name.

-Olivia de Lima, what are we going to do? Imagine all your friends in Brazil, and how you used to have fun. Those carefree summer nights when it seemed that nothing else in the world mattered. Don't you wish you could relive them with you're friends again?

OLIVIA

Yes.

JAMES

We don't spend enough time with loved ones do we?

OLIVIA

True. Okay Mr James, you have done enough sweet talking for the day. I have her file here on screen. We are not supposed to give personal information out but...

As OLIVIA is about to give him contact details another receptionist walks behind the desk. She most likely heard OLIVIA'S last sentence so she has to change what she is about to say.

-We are permitted to pass on you're information to the teacher and she can choose whether to contact you.

JAMES

Sure.

OLIVIA

If you give me a contact telephone number, I will ring her now
(JAMES writes down the number).

OLIVIA turns away to make the call and whilst the other receptionist is not looking, JAMES leans over the desk to try and get the details off screen for himself. He manages to read the address quickly, but the number is being obscured at the top of the screen and JAMES can't reach the mouse to scroll the screen up.

OLIVIA

I have left a message on her telephone so hopefully she will get it.

JAMES

You are one in a million. Thank you.

(1) GOD BLESS THE CHILD part 2 (Title in the middle of the screen)

MUSIC – TRACK 19 – FEINT IN BACKGROUND

The Midway skyline is snowy. We see cars driving over black ice. CAMERA SLOWLY PANS ACROSS the side of a blue van whilst it is moving. We soon see the lonely side profile of the KIDNAPPER as he is driving. He looks in his early forties, bald, unshaven face, he is wearing a large black coat with a green hooded sweater underneath, there is snow on the hood. He is an extreme professional criminal, as can be seen through the wear in his face. However he is far from at peace in his mind. EMILY is in the passenger seat, this is risky, but is a result of the KIDNAPPER'S strain of confusion. She is wrapped up in a patchwork blanket. She occasionally turns nervously to see the kidnapper. MEDIUM CLOSE UP on corner of KIDNAPPER'S face.

(EMILY cannot hear the dialogue that the KIDNAPPER has with himself. When such conversation takes place, the KIDNAPPER'S split psyche manifests itself physically with two separate persons. Both are near enough identical, however the more dominant sinister voice has darker shading under the eyes, and is in control of the wheel. The stammering voice takes the passenger seat until EMILY is directly addressed. Often when he stammers, his body convulses forward as tries to pronounce a word. The edges of his eyelids are constantly pink as if he is in a continual state of weeping.

INT: FRONT SEATS OF VAN (EVENING)

KIDNAPPER

- Ever wish it had been y-you? Us?
- Say what?
- Been n-normal, you know, n-normal life
- Well...what is normal?
- Um...g-go-go to school, proper job, f-family, you know.
- Family?
- Normal.
- We are normal.

CLOSE UP on the face of the stammering voice. His face is twitching as he looks at the driver side voice. The radio is turned off.

END TRACK 19

- S-s-see I'm a lit-I'm a little stuck.
- Okay...
- We've b-we've been here before, lots of times, b-but um... do you have any regrets?
- About what?
- Abou-about all-all this. w-what we do.
- You're trying to ask me the same question you asked a minute ago and I believe I answered.

- You're not answering me man!
- We're normal, we aint normal, fuckit, it's too late to change now.
- ...I-I've been having the-these dreams.
- Dreams?
- Dreams, w-w-well kinda n-nightmares, s-see, I can't r-r-remember, when I was young, b-but, in these dreams, dreams...

CAMERA ZOOMS IN SLOWY on his face as he tells his dream.

I'm-I'm young. Can't s-see, myself, b-but I'm young. I-I'm under a white b-bed sheet. The s-sun, is shining th-rough it. Morn-morning. I-I'm trying, b-but I cant, get, out of-of the sheets. I can hear like l-...I can hear like l-aughing playing, b-but I can't g-get out. I-I'm kicking and t-turning. S-smell breakfast, scrambled eggs.

His left eye becomes bright with the small tear that is forming in it.

M-must be-must be summer ... just k-keep thinking, if-if I –if I can just get of s-heets.

EMILY sneezes. She appears back into the passenger seat. The KIDNAPPER pauses for a moment then puts the radio on and a song he likes is playing.

MUSIC – TRACK 20 (3:20 – END)

He scrambles to find a tape to record it, but realizes it is too far into the song, so he just rocks to the beat. The song finishes and the 8pm bulletin news comes on. We only hear headline MISSING GIRL EMILY TAYLOR. EMILY looks at the radio nervously but the KIDNAPPER changes the station.

END TRACK 20

RADIO

- next tale is from ancient Sumerian legend, accompanied by music from Sheherezade, the young prince and the young princess... The tale of Gilgamesh the wrestler...

MUSIC – TRACK 21 (4:40 – 8:14)

EMILY gazes out of the window as the story is about to be told. To her glee, animated images of Gilgamesh wrestling people to the floor, appear on the dashboard.

ANIMATION SEQUENCE

- Gilgamesh was the strongest most fearless wrestler in the world.

Gilgamesh has a powerful top heavy stature. His skin is a golden brown colour and he has flowing jet black raven locks. He has an exaggerated smile on his face as he stands triumphantly.

- He and his friend Enkido, ruled and protected the beautiful city of Uruk.

Enkido is slightly smaller than Gilgamesh, with shorter hair. They are both stood outside the gates of a beautiful glowing city smiling.

- They were both so strong and mighty, that they fought whole armies together. They wrestled giant lions and wild beasts. They would go on all sorts of exciting adventures.

Gilgamesh and Enkido run through vast armies knocking them down like bowling pins. We see them choking the necks of lions with a single hand and tossing beasts by their tails. They run through deserts at top speeds and jump through trees in the jungle.

- After a long hard victory over one particular red eyed, yellow toothed monster, Gilgamesh and Enkido returned home as heroes once again.

Both heroes ride through the city being applauded with praise and showered in petals.

- However this time they had a visitor to the city. Her name was Ishtar, the goddess of love. Ishtar was very beautiful and she came to see if she could separate the two friends so that they would not be so powerful.

Ishtar is walking slowly through the crowds with a seductive but sinister smile on her face. She is moving her hand around in elaborate gestures, casting a spell.

- Ishtar tried to put a love spell on Gilgamesh so that he would do what she told him and destroy Enkido. But Gilgamesh was also strong in his mind, and he would not let her. She was so angry, that somehow she persuaded the gods to send a giant rampaging bull through the streets and they did.

A giant black insane bull rampages through the streets, leaving destruction behind it. People are running screaming.

- However, Gilgamesh and Enkido came to the rescue once again and defeated the bull.

TRACK AT 5:18

The bull's large carcass is dumped down on the ground. The people begin to cheer loudly. Both heroes stand proudly together.

- Ishtar was furious once again, but to make it worst this time, Gilgamesh splashed the blood of the dead bull into her face. She was humiliated, and the people began to laugh.

Gilgamesh presses down the head of the bull and blood splashes from its mouth onto Ishtar, she looks angry. We see the crowd growing as the laughter increases.

- Ishtar vowed revenge once again. But she knew this time that she could not beat their strength, so she decided to poison Enkido. She did this by disguising herself as a cook in Enkido's large house.

TRACK AT 6:09

The close up of the angry look on Ishtar's face slowly turns into another sinister grin. She enters the house through the kitchen window and pours some poison into a large bowl of soup.

- Soon after Enkido had been poisoned, he fell ill and died. Gilgamesh cried for weeks and weeks, nobody could cheer him up.

Gilgamesh held the dead body of his friend and water gushes out of his eyes like a fountain.

- But one day, an old wise man of the city told him of a flower that could bring people back to life, but only the bravest of warriors could get to it.

An elderly man walks over to where Gilgamesh is mourning and whispers something in his ear. The old man points in the direction of the sun. Gilgamesh leaps into the air with a bag on his back and runs into the distance.

- After a perilous journey, Gilgamesh finally arrived at the palace of Napishtim to speak with the king and queen. Only they could tell him where the flower was; it was at the bottom of a deep sea. But they pleaded with him even the strongest warrior did not have lungs big enough to swim to the bottom and back.

Gilgamesh arrives at a mysterious palace in a beautiful land surrounded by the harshest desert. He sits and talks with the king and queen and they make pleading gestures, but Gilgamesh has a determined look on his face. We see the flower swaying gently at the bottom of the sea.

TRACK AT 7:05

- Gilgamesh swims to the bottom of the sea and grabs the flower. The king and queen are astonished at his achievement and bid him farewell.

We see Gilgamesh swimming like an eel to the bottom. He triumphantly presents the flower to the king and queen - both of their mouths are wide open.

- Just a few days from home, Gilgamesh decided to go for a swim in the river to cool himself down. Leaving his stuff by the bank he jumped in. However, a nearby snake could smell the sweet flower and devoured it.

Gilgamesh is walking through trees to get some shade from the sun. he strips off his clothes and dives into the river. We see the snake slithering through Gilgamesh's clothes and eat the flower.

- When Gilgamesh returns and realizes what has happened, he falls to the ground and weeps.

Gilgamesh climbs out of the water and sees the snake. He rummages through his things. We see him on his knees from above crying.

END ANIMATION

END TRACK 21

The KIDNAPPER is talking in his mind again. He switches off the radio once again.

- Is- is that it.
- What do you mean?
- Th-the end?
- Course it's the end. Don't you get it?
- N-no...(he looks at him perplexed)
- How can you not understand?

EMILY

Is there any snow stories?

EMILY looks up for a split second, then looks back down towards her feet.

KIDNAPPER

- Sh-she wants one ab-about snow.
- I'm not fucking deaf, I heard her...
sure I've got one about snow. It's called the snow queen.

MEDIUM DIRECT SHOT of the KIDNAPPER'S face. CAMERA MOVES SLOWLY TOWARDS FACE

- Once, long ago, the devil, the most wicked demon of them all, had made a special mirror. The reason why this mirror was so special was that it could make beautiful things look ugly and horrible things look worse than they were. Beautiful flowers would look like weeds when reflected in it. Even the nicest looking people and their thoughts would look horrible. The devil had great fun bringing it around the world making peoples lives a misery. But one day the devil and his minions foolishly tried to fly up to heaven and make fun of god, but the higher they flew the more the mirror shook, until it shattered into pieces no bigger than grains of sand. The tiny bits of glass went everywhere, making green landscapes look like desserts. The pieces got into peoples hearts and eyes, which turned them bitter and twisted...and they couldn't see the wrong they were doing...
What the fuck am I doing? Shit. She don't know what I'm talking about. It's all fucked up.
- Wh-why?
- Just another fucking story. its not real.
- I-it is.
- Yeah, this is the part your gonna tell me it's all metaphoric.
- S-Sure, but umm, some-some part's gotta be real.
- For what?
- M-meaning. F- for what it means.
- Meaning?

- M-meaning. J-Just cuz people don't u-understand. D-don't mean it's a-all just s-symbols.

MUSIC – TRACK 22 (0:33 – END)

We see the van drive down a long highway covered in snow. It passes a large sign just outside the city saying Yawley Woods, 2 miles. There is something ominous about the sign.

INT: FRONT SEATS OF VAN

- It's all fucked up now anyway, nobody cares what the fucking stories mean. Everybody, makes there own rules. Fucking, fucking right and wrong don't exist no more...you said we should disappear...lets make this last one our own.
- N-no!
- You want to stop, this is the way out. Just us, just for us. No right or wrong.
- N-ot this one!

CLOSE UP as the driver gnashes his teeth in a mixture of emotions, his eyes begin to swell with tears, he is shaking his head in confusion.

- Fuck you! I've told you, I'm the man, I run it, all of it, I'm running shit around here, not you.
- N-ot this one.
- Fucked it up for everyone. How about I kill us all, yeah mr do-gooder .Drive us all into a pit...the pit, the pit is death...I've been having the dreams too.
- Well, that-that's good. W-we can m-make.
- I said I've been having dreams, but they're a bit different to yours.
- D-different?
- See, it happens, like you said, but then, it doesn't. I wake up in the sheets.

END TRACK 22

MUSIC – TRACK 23

DREAM SEQUENCE (MORNING)

We see tiny little child legs trying to kick their way out of white sheets. A bright light is shining outside of the covers.

- No matter how hard I kick I can't get free. The more I try the darker it gets. I can't smell any scrambled egg, its not summer, its... eternal winter.

As the space around the legs darkens, a hole beneath them begins to open up.

- Then a black pit opens up...it never quite gets to the point where I'm falling down a hole, but I know it will happen...(feint whisper) the pit is death...the pit is death.

END DREAM SEQUENCE

INT: FRONT SEATS OF VAN

Continual CLOSE UPS on both faces. The driver's face is flooded with tears and a helpless half smile as he begins to open up. There is a look of desperation on the face of the other, as he sees this as his last chance to bring this troubled lifestyle to an end. CLOSE UP between his legs, he is holding a card saying 'happy birthday'.

- B-but you don't go down.
- No, I don't go down.
- That's G-good. S-s-see, hope.
- Hope! Ha, in what? For what?
- N-new start, ch-change.
- Change into what? We are what we are, it's too late, thought you were intelligent.
- It's-it's not.
- Nobody understands us, the stories can't communicate, they don't want to communicate. I hate them, I don't want to be like them...that's all our life is, to them, just a story, a made up boogiemans story. Nothing real about it whatsoever.

- P-people would l-isten.
- Yeah, sure, listen to us then turn us in at the first chance. Its funny, no, it's strange but today you seem to have forgotten what it is we actually do. Nobody's gonna listen to that, nobody cares enough...it's too cold.
- S-some-somebody does.

CLOSE UP on the birthday card between his legs.

- No, they don't.
- 'S-somebody loves you', th-the b-ooklet, from the city.
- Can't be for us, to far gone.
- The-there is hope, please.
- (shakes his head) The force is strong here (painfully smiling)...I'm evil, I'm already in the pit. And...it's too late.

The helpless and sorrowful smile on the drivers face slowly turns into a menacing grin.

EXT: SMALL WOODLAND AREA

The KIDNAPPER leads EMILY a short distance into the dark woods. SHAKING CAMERA, We can still see the lights of the highway in the background. In the background we can also see the other half of the KIDNAPPER, he is following slowly, but has been left behind. The driver stops suddenly realizing the danger he may be getting himself into.

- Fuckit, it isn't worth dying... Looks like it's gonna be the don Pirlo after-all.

He picks EMILY up over his shoulders, looking at his watch he walks briskly back to the van.

END TRACK 23

(2) ALL MIXED UP part 2(Title in the middle of the screen)

CD 2 - MUSIC – TRACK 24

INT: JOSH'S EX-GIRLFRIEND'S BEDROOM (NIGHT)

The walls are decorated with all kinds of weird and wacky paintings and posters. JAMES is stretched out over the cream bed sheets, fast asleep in his black overcoat. Although it is bitterly cold outside, the room is warm and cozy. JAMES'S ex-girlfriend LING is wrapping up well to face the elements.

	LING
Josh...Josh.	
	JOSH
Huh!	
	LING
You nodded off.	
	JOSH
What time is it?	
	LING
About ten minutes since you were last awake.	
	JOSH
Oh right...where are you going?	
	LING
I'm going to get some milk and stuff, I woke you to ask if you wanted anything?...Josh?	
	JOSH
Oh, nah, I'm okay.	
	LING
...Are you really?	
	JOSH
Yeah, yeah.	
	LING
What's up?	
	JOSH
Nothing I'm cool.	
	LING

Really?

JOSH

Yes really. I'm just relaxing, chilling, back to the grind.

LING

Back to the grind?

JOSH

Just talking rubbish again.

LING

Josh, why are you here?

JOSH

Why am I here? That's a bit unfriendly isn't it?

LING

I didn't mean it like that.

JOSH

Oh, it was meant to be a profound question. Why are we on this earth?
It's a bit much for a guy that's just woke up.

END TRACK 24

LING

So?...

JOSH

I wanted to see you Ling...just escape from it all, you know.

LING

It's been a while.

JOSH

It has yeah.

LING

So you've not needed to see me before now?

JOSH

No it's not that, it's just, today was the day.

LING

But why now?

JOSH

I don't know...

LING

I like seeing you stretched across my bed again...but it's strange.

JOSH sits on the edge of the bed in a defeated slouch, he then looks out of the window at the starry sky. All we see from this point is a night sky peppered with stars.

MUSIC – TRACK 25

JOSH

That's how things go I suppose.

LING

No that's how you made it.

JOSH

(nods his head) I just remembered how comfortable you made me feel.
How it was like we were in our own world.

LING

We were.

JOSH

I think about how good it was.

LING

Things change, just in general. Memories are great, but we just, move on...

END TRACK 25

MUSIC – TRACK 26

INT: SUPERMARKET

CAMERA FOLLOWS from in front of JOSH and LING. We see them walking through the shop picking out goods, but they have relatively expressionless faces. We only hear the conversation, we do not see them talking.

JOSH

What if we could go back in time, and change all the bad decisions. Or even the future.

LING

Future?

JOSH

See what was ahead, make the right choices.

LING

So were not talking about us anymore.

JOSH

Yeah, I don't know...music or college?

LING

Or both?

JOSH

Everyone is breathing down my neck, as if they haven't got their own problems. Trying to avoid their own shit by pretending to care about mine. You know I could do with moving away from them, might not be a bad idea. Really can't stand them right now.

LING

Don't say that.

JOSH

I can't help it. There's just too much arguing going on. Ignoring it doesn't work.

LING

I've got no reason to dispute anything you're saying, but we all argue sometimes. We're just people.

JOSH

Doesn't go like that though does it...something seems missing from it all.

LING

Is all this really what's up? It still seems odd.

JOSH picks up a box of cake mix to look at the picture on it. CLOSE UP of a family baking a cake. He is about to put it back, but LING hands him a box of icing mix with a picture of a snowy landscape on it and smiles at him.

JOSH

Bit confused really, it's like I'm lying here, but did I ever leave this place... I longed to be here the other night, it's strange, but I still after all this time couldn't put my finger on why I wasn't here. I think I came to make some sense of it.

LING

Let's get to the bottom of it then.

END TRACK 26

INT: LING'S BEDROOM

JOSH lay's back on the bed with his hands behind his head and stares at the ceiling in silence. He hasn't felt open like this for a long while.

JOSH

It's been a bit of a strange day today. For no particular reason, nothing unusual has happened, but something seems odd...one minute I'm relaxed and confident about where I want to go. Then the next minute I get really anxious. Like there is so much I want to do, but, I don't know if I'll be able to.

LING

Like what?

JOSH

Like, the same things I've always said: change things, help everybody come together and see a better way of expressing themselves.

LING

Yeah but, nobody can change the world on their own.

JOSH

I know, that is what makes me just want to disappear.

LING

Every little helps though.

JOSH

No, not enough people are trying. I'll be like a drop of water in the desert.

LING

But if you did that, things would be even worse without you.

JOSH

This is the dilemma. Its shit to stay but its shit to turn away...

LING

Like you said, things just happen that way.

JOSH

But why, why can't everyone have what they need. Do we really ever stop to think about it, really? Why all the differences, why all the confusion of truth? Sometimes I wish that all this is just a work of fiction. So we can be relieved when it's over... Sounds like I've lost touch with reality, must be the time of year.

MUSIC – TRACK 27

LING looks at JOSH wishing she could help make him truly happy again.

LING

When was the last time you were happy.

CAMERA ZOOMS SLOWLY into JOSH'S face. He wants to cry, but because this is the first time he has opened up, but he doesn't want her pity, so he holds it in.

JOSH

I'm the happiest before I wake up from a dream. It's like I'm here without really being here. At least that way nobody will forget me, because nobody will know I existed.

END TRACK 27

MUSIC – TRACK 28

We see an old man putting bags of rubbish into a large skip outside. The amount of layers he has on probably weighs more than him.

INT: FAMILY KITCHEN

CLOSE UP of clock, it is 7:25pm. In the foreground KATHY is sitting by a small table knocking back numerous glasses of wine. CLOSE UP of a tap dripping water. MICHAEL emerges from the background darkness and approaches the fridge to get a drink of fruit juice. Out of the windows we can see violent waves continually crashing up against rocks in daylight. We hear the faint sound in the background throughout. MICHAEL tries to escape the room without saying anything.

KATHY

I want a divorce.

MICHAEL

Okay.

KATHY

I mean it.

MICHAEL

Okay...

KATHY

How long has it been this time?

MICHAEL

How long has it been this time? What do you mean darling?

KATHY

Don't call me darling!

MICHAEL

Pray tell, what should I call you?

KATHY

Kathy!

MICHAEL

I see someone has lost that loving feeling.

KATHY

Shut up Michael!

MICHAEL

Can't even call my wife darling.

KATHY

You don't even want to. You don't mean it, it's pointless.

MICHAEL

Oh come now.

KATHY

See, this is what you do. You say something stupid to me to wind me up, then you tell me to relax. You started it, you fucking relax.

MICHAEL

I'm not sure that I did start it.

KATHY

Yes, yes you did.

MICHAEL

No, no I didn't. I think you should make that your last glass.

END TRACK 28

She laughs but starts to cry at the same time. It is a combination of how much she has had to drink and her actual feelings.

KATHY

How fucking dare you! Judging me now?

MICHAEL

I'm not judging anyone.

KATHY

Prick! How can you judge anyone?

SOUND: A big wave crashes against a rock in the background.

MICHAEL

Shh!

KATHY

Don't fucking sush me!

MICHAEL

Listen, I'm not starting anything or judging you.

KATHY

Well you did and you always do.

MICHAEL

Well I didn't mean it that way.

KATHY

Please... this must be some game to you or something. I'm here telling you my feelings, and you're acting like you can't read between the lines.

MICHAEL

What if I can't read between the lines? Did you ever think about that?
So tell me plain and clear what's going on.

KATHY

You know.

MICHAEL

I don't know, tell me.

KATHY

You do.

SOUND: big wave crashing in the background.

MICHAEL

Argh. We keep going in circles, if you don't tell me then I won't know.

KATHY

You're not fucking ten years old. We're not intimate like we used to be, we hardly speak. If you're trying to say you don't notice, we've got more problems.

MICHAEL

Well...

KATHY

It's like at every meal time, something isn't right, something isn't enough. You never criticize when you cook anything.

MICHAEL

Come on, that was one comment that got blown out of proportion.

KATHY

It's not just today Michael.

MICHAEL

When else does it happen?

KATHY

Everybody but you hears it, Josh makes comment all the time. it's not even just the little things you say, it's the big things too.

MICHAEL

First of all, like I said at the time, Josh is just looking for an ally in his mad scheme.

KATHY

Grow up Michael! Josh hasn't got any mad scheme, he is pushing you because you're so difficult.

MICHAEL

How am I difficult?

KATHY

You just are.

MICHAEL

I'm not difficult, you're being difficult one. How much have you had?

KATHY

It's got nothing to do with that. The truth is the truth, and I just can't take it anymore...you've really fucked this family up, big time.

SOUND: big wave crashing in the background.

MICHAEL

I think that's enough.

KATHY

Oh no, no, no, not this time. Last time was enough, this time there's no going back.

MUSIC – TRACK 29 (0:48 – END)

KERI is sitting on the staircase next to the kitchen listening to everything that is being said. She rubs her belly tenderly.

MICHAEL

What do you mean 'this time'?

KATHY

Still can't read between the lines.

MICHAEL

Obviously not!

KATHY

Last time you were forgiven...can't do it anymore.

MICHAEL

Forgiven, bullshit! This isn't forgiveness. You've never forgiven me for something stupid I did years ago. I'm not trying to excuse myself, I am sorry, but this is your own bitterness causing this.

KATHY

You fucking bastard, you , fucking, bastard. You're finally trying to turn it all around.

MICHAEL

It's not about right or wrong. You haven't forgiven me. If I could take it back I would.

KATHY

Oh Michael.

She laughs again.

MICHAEL

This isn't helping anyone.

KATHY

I know you too well unfortunately. What is this one like, blonde again, has to be. How long has it been?

MICHAEL

This is stupid.

KATHY

Gives you blow jobs and you're wife doesn't?

MICHAEL

This is vulgar.

KATHY

Yeah it is fucking vulgar! Sleeping around while I look after you're knocked up daughter all day. I wonder why it's not you that has to take time off to look after her. You don't work harder than me.

MICHAEL

We've been through this.

KATHY downs the last bit of drink. We see KERI putting her coat on in the hallway.

KATHY

You men are all the same. He's going to use her, he's done it before he'll do it again, just like you. He's probably doing it right now.

MICHAEL

Don't say that.

KATHY

Making up bullshit about not having enough space. 'I've got to find somewhere bigger'? He should be looking after her. I didn't even want her to have this baby

MICHAEL

Well she is!

KATHY

She didn't have to. Because I'm telling you now, I'm not going to be left alone to pick up the pieces when it breaks down, again.

END TRACK 29

LONG FULL SHOT from the back of the hallway. Keri walks through the front door into the snow.

EXT: BUS STOP (NIGHT)

MUSIC – TRACK 30 (1:02 – END)

KERI is sitting in the bus shelter waiting for a bus to take her to the other side of town. On the bus she is staring out of the window at the busy world of Midway city. We see KERI walking through the streets like a lost orphan trudging in the snow. Two prostitutes stare into the screen.

END TRACK 30

(3) THE HITMAN part 2 (Title in the middle of the screen)

INT: BATHROOM

LONG SHOT from top corner of room, we see THE HIT-MAN standing in the shower, just letting the water fall on himself. CLOSE UP on his face and upper torso. Lonely streams of water run down the lines of his body. His hapless sighs are echoed in such an enclosed space. (frame slides across into next)

INT: KITCHEN

The kitchen is empty, there is hardly anything in it. THE HIT-MAN opens a cupboard and takes out one of two packs of pasta. He then opens a can of tuna and tips it into a bowl.

INT: LIVING ROOM

Like the kitchen, the living room is stripped to the bare essentials. There is a small TV in the centre and a goldfish bowl on the side. It is safe to say that THE HIT-MAN does not have many earthly possessions. He is sitting on the sofa eating while watching TV. We then see him slouched in a half asleep, half awake state. The different colors from the TV shine on his motionless body. It is as if he is in some kind of trance, when he realizes that he it has been on mute he quickly snaps out of it.

TV:

CHANNEL 2

By instinctive survival, the () bird escapes the harsh cold of winter, into the life giving spring...ushering through a new generation which will-

He flicks onto a wildlife channel. We see a nest of birds, with the mother bird feeding new born chicks.

CHANNEL 3

-Police are urging anyone with any information to come forward. Seth Taylor, head of the multi-billion dollar corporation: Clay Global, released this statement earlier today- Money means if you haven't got the people you love with you. I plead with any person that has any information, anything at all, that will lead to her safe return, to please come forward. We're just the same as anyone in this situation, we just want our baby back. We need real heroes, I still believe there are many out there-

The newsreader is female and has shoulder length hair. There is a big silver 3 in the background, and a caption saying 'Emily is the youngest of the Taylor grandchildren' running along the bottom of the screen. We see SETH make a press conference, but ESTHER does not speak, she is too upset. There are continual camera flashes.

CHANNEL 4

Its time you do awaken you're faith-

Channel 4 is screening a puppet animated adaptation of Shakespeare's The Winters Tale. THE HIT-MAN switches over at the point where Paulina is about to unveil Hermione at the closing.

CHANNEL 5

You make it seem as though it were a wonder drug or something.
-well see that is the whole attraction, it is not a drug, it is completely natural and I think people really want more natural things these days.
-Perditine has a range of multi-purpose uses, in elixirs as ointment, you name it. I use it everyday, and people always ask me why I'm so full of life-

Two middle aged women sit around a table arrayed with this new product. There is information on the right side of the screen on how to order. At first THE HIT-MAN seems keen to hear more, but then looks to where he had his medals, seeing only a picture of ABRAM there. He looks at the digital clock which reads 5.35pm, then buries his head between his knees.

INT: KITCHEN

MUSIC – TRACK 31 (START – 1:09)

CLOSE UP of THE HIT-MAN from inside the cupboard as he takes out some aspirin and a tin of protein powder. He is talking to himself.

-

THE HIT-MAN

Here we go...aspirin and a protein shake, what do you know about that?

Like a scientist conducting an experiment, THE HIT-MAN meticulously mixes his drink with the tablets. (The screen splits into still, animated comic book strips) there is some kind of chemical explosion and we see THE HIT-MAN undergo an incredible hulk like transformation. He does not turn green, but his bulging body rips out of his clothes. (a red target symbol engulfs the screen).

END TRACK 31

INT: GROUND FLOOR OF AN APARTMENT BUILDING (NIGHT)

There is something seedy about this environment. It is dim with some very dark areas all around, anything could jump out. The pendulum swings to the left here. We see a pimp and one of his ladies of the night having a disagreement. He speaks and is dressed like a typical pimp from an old blackploitation movie.

MUSIC – TRACK 32 (START – 1:48)

PIMP

See I –see I knew I was gon' see you here, I knew. Where you been, where you hiding at?

PROSTITUTE

I aint been hiding!

PIMP

I said she got my money, they said 'say what', I say bitch you better
haves my money. What? Wha'you looking scared fo?

PROSTITUTE

I aint got no money, can't nobody stand out here in the snow!

He scratches his chin for a second, then slaps her across the face.

PIMP

Bitch you just aint putting in the work, acting like you don't need to do
this shit no more. Looks like I'm gon' have to put you back in the
mood.

He pushes the fearful prostitute against the wall and holds her by the throat. He smiles
perversely, then unzips his trousers whilst turning her around. Any other woman would
scream, but in this part of Midway, fearful screams fall on deaf ears. Until now...

TRACK AT 1:00

THE HIT-MAN

Let the girl go.

The PIMP turns around startled but cannot see where the voice is coming from. Zipping
himself back up, he takes out a knife and looks around with one hand on the girl.

PIMP

Who the fuck is that?

THE HIT-MAN

I said let her go!

PIMP

This aint none a yo bidness! You aint no po-lice, move on!

The pimp is waiting anxiously for some kind of response, but doesn't get one.

...but you come into the light now, an I'll cut ya.

END TRACK 32

MUSIC – TRACK 31 (START – 1:07)

THE HIT-MAN slowly emerges from the darkness. He is sporting the training suit he wore before his Olympic triumph. It is all black, with a red target symbol printed on the back.

THE HIT-MAN

I am in the light, and this is my business.

PIMP

Who is you?

CLOSE UP on THE HIT-MAN'S face.

TRACK AT 0:22

THE HIT-MAN

The Hit-man!

THE HIT-MAN lunges forward in a flash.(the target symbol engulfs screen leading into next frame)

EXT: THE BUILDING ROOFTOP

Instead of jogging through the streets, THE HIT-MAN is now running and jumping over the rooftops. He can now be the all seeing guardian that the city has been longing for. ROTATING CRANE VIEW of THE HIT-MAN standing triumphantly watching over the city.

END TRACK 31

We see THE HIT-MAN inquisitively peering through the roof window of a church, like a child stumbling upon a secret garden.

INT: CHURCH HALL

MUSIC – TRACK 33

The chairs are in a semi-circle arrangement, with a humble pulpit at the centre. The combination of warm purple and blue, contrast the monotony of the outside snow. The room is brightly lit and the chairs are full: behind the pulpit stands CHRIS a black male in his 40's. He is speaking to the congregation in his blue suit. SLOWLY ZOOM CLOSER towards CHRIS.

CHRIS

Its cold outside isn't it...(he rubs his hands) but is that the truth?... I'll say it again, don't miss it. Its cold outside, but is that the truth?... What am I talking about now? Okay. Is it physical? In other words, can it be picked up by the five senses? -Sight, smell, touch, taste, hearing. Its

physical, or its in the physically perceived environment. Well then it can be changed, it is temporal, temporary, subject to change, not lasting.

He comes from behind the pulpit and walks around.

Okay, lets say it another way, what 'is' lasting or even, 'the truth' is found in the unseen...you say I ain't following you Chris, I say, watch this. It may be a present reality, but it is not 'the truth'- 'the truth' is the reality behind the so called physical reality.

He looks around at the people with a smile on his face. His smile is returned by a number of people who understand what he is saying. The rest of faces are either perplexed or expressionless.

Shoot, its cold outside, I've got a big coat, its winter, but that's temporary. The truth is that spring will always follow.

JUBILANT VOICE FROM CONGREGATION

Come on now!

CHRIS

Come on now! Now I'm not saying there's anything wrong with winter, of course not. Winter is the metaphor, a period or situation of lack or bitterness. The reality of it is, there are children missing and crime is rife, but the truth is it can be changed. It is subject to change... "yeah but Chris you're too optimistic"...its hope, applied hope, practical hope, do something about it hope, faith?...why do you think we have imaginations? So that we can 'see' things that are not yet seen by our physical senses... "Well if it is eventually seen in the physical, then it is subject to change, ha, ha". Well, yes, once the physical manifestation of the thing has served its purpose: unless it is intended to last.

He stands on an empty chair at the front and stretches his arms out.

All the many fine buildings of this city had to be seen before they existed: vision, that's what made them a reality...welcome to Midway - the transition from a socially constructed reality, to the search for the truth.

END TRACK 33

We see THE HIT-MAN at the window again, he pauses for a minute as he looks down onto the street, then dashes out of the frame. LONG SHOT from LOW ANGLE, we see him jumping over more buildings.

(4) SPARKS part 2 (Title in the middle of the screen)

INT: UNDERGROUND TRAIN (NIGHT)

JAMES is on his way home from work and has his bag on his lap. He is squashed between a fat man and a little old lady, the train is jam packed but nobody is uttering a word. The sound of the train slowly hypnotizes JAMES into a flashback.

FLASHBACK

It is the start of the summer and JAMES, PETE, HAO and WESLEY are sitting around a table in a busy bar getting ready for the night ahead. It is particularly hot this summer, so everyone is wearing the minimum. As usual, JAMES at times seems a little distant, while upbeat music plays in the background.

MUSIC – TRACK 34 VERY FEINT

INT: BAR (NIGHT)

PETE

Look at that guy there, the one standing by the woman in the green dress.

WESLEY

Looks like Hannibal.

HAO

Who we looking at?

WESLEY

You can't see him now, but he looked like Hannibal-old school. Those were the days man, that late eighties early nineties era.

JAMES

Play out till nine in the summer

WESLEY

Ride to nowhere for hours on you're bike. Holy Trinity summer school baby!

JAMES

That's what I'm talking about

PETE

You boys have got it all wrong...it's all about Saturday morning cartoons.

WESLEY

Saturday morning cartoons baby!

PETE

-Greatest of them all?

HAO

Has to be out of Thundercats and the Transformers!

JAMES

Thundercats! without a doubt.

PETE

I'll second that.

WESLEY

I'll third that.

HAO

I'm not disputing that, but it would be unwise to undermine the classic struggle between the autobots and the decepticons.

Everyone looks at each-other, HAO nods his head with a supercilious grin.

WESLEY

What do you know about cartoon trivia?

HAO

More than you.

PETE

Round one.

WESLEY

What I don't know about cartoons, you could write on the back of a rice grain.

HAO

So tell me about the primitives-ie the Dinobots.

WESLEY

Tell you what? That their leader is called Grimlock. Thought you were gonna test me.

PETE

Round two

HAO

Okay. But friend, what do you know about the Predacons.

WESLEY

Predacons? Enemies of both the Dinobots and the Teracons. But friend, what can you tell me about Primacon who made the Primitives and also made Unicron, who in time rose against him, forcing him into hiding. He also made Tornatron, made of energy itself. Um hm, not like the Quintessons who used simple matter to create the Transformers on Cybertron, billions of years before.

Everyone looks at each-other again. It is WESLEY'S turn to have a grin on his face.

-What do you know about that, friend?

HAO

Not a lot...but ye know too much.

They all start to laugh and knock each-others glasses in a toast. JAMES gets up to go to the toilet, he passes a group of girls including LYDIA. LYDIA alerts one of the other girls attention to his quaint 'I love Jesus' t-shirt. When JAMES returns they all leave and walk to their next destination. JAMES is lagging behind slightly, but is still involved in the conversation.

END TRACK 34

EXT: BUSY STREET

PETE

Boys, I'm feeling the summer vibe already. The summer of 2003 is going to be one to remember.

ALL

Here, here.

WESLEY

We need to straighten a few things out though.

JAMES

Like what?

WESLEY

Like no falling in love this time!

PETE

Hao!

They all start to laugh and make fun of HAO antics on their holiday the previous year.

HAO

What you on about?

WESLEY

What we on about? You, last summer, falling in love all the time on holiday.

HAO

Not at all!

PETE

You were a joke.

WESLEY

First there was that girl from the hotel, becky. What did he say to me? "This girl is mine now, I like her". Didn't even end up doing anything with her!

HAO

What you talking about?

WESLEY

You said you did, but when I was talking to them after, they said you got so drunk that you started saying they were fat and ugly.

PETE

She wanted me anyway.

HAO

No she didn't.

PETE

Yes she did, she told me...only joking. I won't talk about your love like that.

HAO

Shut up.

WESLEY

They weren't the only ones either, there were more you ruined for us all.

JAMES

Amy and Caroline from the beach!

WESLEY

Oh man. You were even worse with those two. "I've got this Amy now, I know you boys are saying every man for himself, but I'm not playing those games"

PETE

Said that to me too!

JAMES

Me three!

HAO

I was only joking. I didn't even like that Amy.

WESLEY

You didn't like her? You mad? You were like Gollum from off Lord of the Rings, trying to guard her all the time.

PETE

Precious!

JAMES

My precious!

HAO

You boys are stupid.

WESLEY

And you're saying you didn't like her. What was he doing when we met him and the girls in that bar one night?

They all laugh knowing what is about to be said. Even HAO laughs. JAMES gets out his phone and starts to flick through it urgently.

PETE

I'll do a reenactment.

PETE pretends to hold and stroke a girls hand tenderly as he stares deep into her eyes. He then pretends to put his hands behind her head to kiss her, but he is moving his hands away, as if she were moving away from the kiss.

WESLEY

Yo, that's exactly how it was.

JAMES has finished going through his phone and holds it in the middle of the group. The phone soon starts to play 'MR LOVER MAN' by Shabba Ranks. Everyone bursts into a fit of hysterical laughter.

INT: NIGHTCLUB

MUSIC – TRACK 35 (START – 3:30)

JAMES and his friends continue the partying. As the loud music blares, the sequence of actions speeds up. We see them sharing a fishbowl of alcohol with a group of girls. We see them dancing, taking pictures and drinking, then doing the same again. A drunken PETE grabs JAMES.

PETE

Yes Jimbo! -Coming back to the old you, none of this quiet shit.

As the sequence of actions speeds up further we see from JAMES'S perspective and the focus of the camera starts to blur.

INT: NIGHTCLUB TOILET – MUSIC FEINT

JAMES splashes his face with water and stares at his reflection in the mirror: he lets out a deep sigh and leans over the sink. As his head is bent down he hears a song playing that he likes.

TRACK AT 1:03

He lifts up his head and walks out of the toilet.

INT: NIGHTCLUB MAIN ROOM

MEDIUM SHOT FROM BEHIND. JAMES is walking through the dance-floor, slowly taking in the moment of the song. LYDIA emerges from his side and gently tugs his arm.

MEDIUM CLOSE UP on both smiling faces as they begin to dance. After a while they try to talk but because the music is so loud they have to whisper in each-others ears. We see the dialogue as subtitles.

JAMES
So, what's your name?

LYDIA
"I love Jesus"? Why are you wearing an I love Jesus t-shirt?

JAMES
That's a lovely name.

LYDIA
Sorry, but I'm curious.

JAMES
Why not?

LYDIA
Well do you really love him?

JAMES
What?

LYDIA
Do you really love him?

JAMES
Yeah

LYDIA
Really?

JAMES
Yes really.

LYDIA
So what are you doing in a place like this then?

JAMES
Why not?

LYDIA
It's unusual.

JAMES

Jesus ate with the sinners too.

LYDIA

What?

JAMES

Jesus ate with sinners too.

LYDIA

Oh...Tried that stuff before, but I couldn't stand the people.

JAMES

That's people for you. Shouldn't make decisions based on other people.

LYDIA

Thanks priest. I do like your style, but I reckon it's all just for fashion.

JAMES

Fashion! Wash your mouth out!

LYDIA

What? ...it is just fashion.

JAMES

No fashion. I'm a preacher's son.

LYDIA

Are you? Cool.

END TRACK 35

A loud song comes on making it harder to hear what is being said.

JAMES

So for the second time, what's your name and story?

LYDIA

What?

JAMES

Name and story?

LYDIA

I really can't hear you.

She scans the room for the entrance to the chill out room. When she spots it she pulls him along.

INT: CHILL OUT ROOM

MUSIC – TRACK 36 FEINT (1:03 – 3:30)

Unfortunately there are no comfy seats for them to sit in so they stand at the bar and continue to talk. JAMES is buying her a drink. NO SUBTITLES

LYDIA

It's too noisy to talk in there and continue such an absorbing conversation on the dance-floor. But I am going back in to dance in a minute.

JAMES

So I'm on a time limit.

LYDIA

Yep. You know what they say about meeting people in clubs! (sips her drink)

JAMES

So for the third time, what is your name, and the rest of stuff.

LYDIA

My name is Lydia, I'm 22 and I'm here with the Batsin symphony for a few months enjoying Midway city.

JAMES

I see, interesting.

LYDIA

And that is all you need to know for now, apart from my reservations about your t-shirt.

JAMES

So, what if I don't want to know anymore?

LYDIA

Well you do!

The body language between them becomes more inviting. LYDIA continues to sip her drink.

JAMES

Do I?

LYDIA

What about you? Who am I speaking to?

JAMES

James, coincidentally I'm also 22, doing a journalism course at Midway university.

LYDIA

Nice, but I've still got reservations about you.

She sips some more of her drink and for the first time in a while he follows suit.

JAMES

Still confused about me being here?

LYDIA

Maybe? Or it could be something else.

JAMES

Maybe fate decided tonight was our night.

LYDIA

Really?

JAMES

Yes really, unless of course you have a boyfriend back in Batsin.

LYDIA

Or fiancé.

JAMES

Which I know is a lie.

LYDIA

Do you now.

END TRACK 36

FULL SHOT, we see them leaning over a balcony in the club, overlooking the street. They seem to be getting on like a house on fire, both on their second drink together.

LYDIA

I love Midway...so why do you want to know about my boyfriend anyway preacher boy?

JAMES

Well, we've been talking and I've developed a bit of a mental and physical thing for you miss Lydia from Batsin.

LYDIA

Oh really?

JAMES

Umhm

MUSIC – TRACK 37 (START – 1:32)

CLOSE UP on both smiling faces.

LYDIA

Let's dance again.

INT: NIGHTCLUB MAIN ROOM

They dance again, but this time they are closer to each-other and the moves are more sensual. From a LOW ANGLE we see a bright light shining between them for a second. The camera ROTATES around them. We see them looking into each-other's eyes, exploring features for the first time. Although their faces are almost touching they don't kiss. The brief dialogue is in subtitles again.

LYDIA

You're not a preacher's son!

JAMES

Guess I'm not.

LYDIA

You liar, I knew it!

JAMES

I do love him though, all the other stuff is real...and what I said to you.

They continue to dance intensely with their arms wrapped around each other. Miraculously they thread in and out of people without colliding with anyone.

END TRACK 37

EXT: OUTSIDE THE CLUB

The club has finished and everyone is standing outside socializing. Nobody is in a rush because it is such a warm night. Both sets of friends are doing their own thing while JAMES and LYDIA continue flirting. Although neither of them have drunk much, they are both slightly tipsy. LYDIA is pulling on his t-shirt.

LYDIA

It's still a bit, what's the word?

JAMES

Sacrilegious?

LYDIA

No.

JAMES

Blasphemous?

LYDIA

No. Stop trying to use smart words.

JAMES

Smart word? (he chuckles) like, apophthegm.

LYDIA

Are you trying to play me at the smart words game?

JAMES

I am!

LYDIA

Just because you study English or journalism, whatever, doesn't mean you'll win.

JAMES

If I beat you, can I have your number?

LYDIA

You won't.

JAMES

Penumbra

LYDIA

Pernicious.

LYDIA'S friend DONNA comes over to speak to them.

DONNA

You two have been speaking for the whole night. Why aren't you kissing each-other yet?

LYDIA

We've been having a stimulating conversation.

DONNA

Is that right? Well anyway, we're going to somewhere called the Ruins, are you coming?

LYDIA

-The Ruins? I don't know, isn't it time to go home?

DONNA

No the night is still young.

LYDIA

Do you know where it is?

JAMES

Yeah, it's okay.

LYDIA

You carry on, and I'll meet you all there in a bit.

DONNA

Okay. See you there hunny. You take care of my friend mr.

JAMES

I will.

INT: TAXI CAB

JAMES

So before the end of all this, am I going to get your number, maybe meet up again?

LYDIA

-Depends.

JAMES

-On what?

LYDIA

-Whether you come in here with me.

JAMES

I would, but it's not my scene

LYDIA

Can't have it then!

JAMES

Hold on, I thought you said you weren't going anyway?

LYDIA

I know...let's get out here and you can walk me home like a gentleman.

JAMES

Walk!? Where are you staying?

LYDIA

Eastside apartments, it's not that far. It's the only way you'll get my number.

JAMES

Pfft. Come on then.

MUSIC – TRACK 38 (2:10 – END)

Their romantic walk starts over a small bridge, the water is still underneath. We see the night skyline in the background as cars are whizzing pass them on the road, but they seem to be in their own world. Eventually they reach the road that LYDIA'S apartment is on, the street is peaceful, the road-lamps are round and amber. LYDIA has her shoes off, they are swinging hands indulging in the fresh summer night air.

END TRACK 38

EXT: DOORSTEP

LONG SHOT from inside the hallway. JAMES and LYDIA are illuminated by a bright amber light which is coming from the street lights. They move nervously towards each-other.

JAMES

Well, Lydia from Batsin. It has been a pleasure spending the evening with you.

LYDIA

You too!

JAMES

I did make a request for your number but I feel it may ruin a memorable encounter.

LYDIA

Well, you didn't beat me at the words game.

JAMES

Dexterity, ephemera.

LYDIA

Love!

JAMES

Oh dear. Cheese town!

They both laugh, which is followed by an awkward moment of silence

JAMES

Really nice to meet you!

LYDIA

You too!

JAMES

Take care.

LYDIA

Bye.

They embrace FULL SIDE PROFILE. JAMES walks away out of camera view. In frustration LYDIA leans her head back against the wall: she motions to follow him but decides not to; unsure of whether he wants her to. Moments later JAMES walks back into the camera view smiling, scratching his head, as if unsure of what he is about to do. They begin to kiss passionately.

INT: LYDIA'S LIVING ROOM (MORNING)

JAMES is lying on a cream leather sofa. CLOSE UP FROM IN FRONT. Everything seems quite bright. We can hear the sound of children playing in water sprinklers and an ice cream van. JAMES squints his eyes to let cracks of light in, wearily he rubs them and yawns. He sits up slightly to see LYDIA sprawled out on the other end of sofa. JAMES smiles as he rolls his head back on the pillow.

MUSIC – TRACK 39 (START - 3:00)

We see JAMES going out of the apartment taking in the fresh Sunday morning air. He arrives back through the door with some breakfast from a nearby diner.

JAMES

Coffee? Muffin?

LYDIA just laughs at JAMES. She has on an oversized shirt.

SEQUENCE OF ACTIVITY OVER A PERIOD OF THREE MONTHS.

We see JAMES and LYDIA buying popcorn in the cinema, then sitting waiting for the film. LYDIA snatches the popcorn from JAMES because he has already started stuffing his face. We see them walking through a lively carnival at night holding hands having fun. After three attempts, LYDIA wins JAMES a cuddly toy at a shoot to win basketball game. We see them shopping in the day, jokingly JAMES pretends to get impatient waiting for LYDIA to finish trying things on, but again the smile never leaves their faces. We see them laughing and joking having a mid evening meal outside with friends. Early one morning they have a pillow fight, LYDIA continues to bash JAMES as hard as she can, so eventually he wrestles her to the ground and they exchange a few kisses.

END TRACK 39

EXT: HILLSIDE OVERLOOKING THE CITY (SUMMER EVENING)

MUSIC – TRACK 40

FULL SHOT from rear. JAMES and LYDIA are lying on the bonnet of his car staring at the scenery, enjoying every moment of relaxation. We see time rapidly elapse as the sun sets into a beautiful night. The sky is awash with stars embedded in swirls of deep purple. MEDIUM SHOT from side. Each time JAMES or LYDIA speaks we see from the other's perspective.

LYDIA

What's your favorite place in the world? Or where would you love to go? -Anywhere.

JAMES

Favorite place in the world...um.

LYDIA

Anywhere!

JAMES

I'd say-and this might sound strange, but I'd love to go back to Wesley Island.

LYDIA

Wesley island, really?

JAMES

You know what, I've been lucky enough to visit a few places around the world, but my dad used to take us there when we were younger. It always reminds me of a perfect place, nothing ever used to go wrong. Really it is my happiest memory.

LYDIA

Me too! We went a few times when we lived in Sutton. I can remember just running around the beach arcades all the time.

JAMES

Memories

LYDIA

It sounds so clichéd but it was just so easy, even though you were young and you couldn't do much, life was fulfilling.

JAMES

Yep.

LYDIA

Now, no matter where I am I always feel like I want to be somewhere else...amongst the stars.

JAMES

...Even amongst the stars, would you be satisfied?

LYDIA

I think, I am satisfied, to an extent. I just need to properly settle

JAMES

Yes. Hopefully I'll be able to move into this new place with no hassle.

LYDIA

That's what I meant to ask you. Has it been sorted yet?

JAMES

Not yet. To be honest they're messing around. I've seen another place as a second option if this doesn't go through. You can take a look next week, see what you think.

LYDIA

Yeah sure! I do like the first place though. It suits you.

LYDIA sits up

Stargazing, it's beautiful and scary at the same time.

JAMES

How is it scary?

LYDIA

The size, it just makes me feel small and insignificant. Almost like, all this isn't real, everything we're seeing is just an illusion.

JAMES

Nothing seems real anymore?

LYDIA

It doesn't.

JAMES

This isn't the real world anyway.

LYDIA

...Do you think, in the end, we will just be friends?

JAMES

No.

LYDIA

I'm hoping you're wrong.

JAMES

Okay, wasn't expecting that.

LYDIA

I mean about this not being the real world... everything just seems perfect. Life, warm summer, something to look forward to...and sitting here with you.

JAMES
It's refreshing.

LYDIA
It is.

JAMES
You're refreshing.

LYDIA
So are you...so it's not just a summer fantasy.

JAMES sits up, looks LYDIA in the eyes and then kisses her once slowly on the lips.
FULL SHOT of car and scenery.

END TRACK 40

INT: JAMES'S BEDROOM (MORNING)

JAMES is awoken suddenly by message alert on his mobile phone. He reads a text message from LYDIA asking him to meet her at their usual café at lunchtime.

EXT: STREET

JAMES is walking down the street, the sun is shining and everything is easy going. However, for some reason things start to seem odd. We see a lady peacefully walking her dog, but it then starts to fight with another dog.

INT: CAFÉ

LYDIA is already in the café nursing a cup of coffee. We see JAMES walk in and kiss her on the head from behind, she smiles. JAMES sits across from her and they link hands.

LYDIA
James. My mom isn't too well.

JAMES
Is she okay? I mean is it really serious

LYDIA
We don't really know yet...I'm going back for a week or two.

JAMES
Okay... When are you going?

LYDIA

Today! I've already packed my stuff. Not much to pack really. Booked the first flight to Batsin!

JAMES

What time?

LYDIA

6.30.

JAMES

Tricky, I'm going to try and meet you there after work but.

MUSIC – TRACK 41

LYDIA

Don't worry if you can't, I wasn't expecting you to. The reason I asked you to come here was to let you know exactly where I'll be.

She hands him a piece of paper with all her contact details on. He looks at it briefly and puts it straight in his bag. JAMES is trying hard to conceal his disappointment.

It's such shit timing because I won't even know for sure where you will be next week.

JAMES

No not at all, this is important, everything stops for family... I'll be speaking to you everyday anyway, so you'll know.

LYDIA

But I don't even know where I'll be soon when the symphony finishes.

JAMES

You'll be back by then though...

LYDIA

Yeah. Everything seems to have got all scattered again.

They lean closer together over the table.

It's only for a week or two though

FULL SHOT of them hugging each-other over the table.

SEQUENCE OF THEM LOSING CONTACT.

We see JAMES leaving the café to get back to work, he looks upset. He knows that the situation has the potential to go pear shaped. We see LYDIA moving her bags down her apartment stairs. JAMES is looking anxiously at his work clock, which shows 4.55. He rushes out early to try and meet LYDIA. She is in taxi pulling up to the airport, she looks at her phone to see if JAMES has sent her a message which he hasn't. JAMES is rushing through a busy city street trying to send LYDIA a message. He bumps into a wild looking man who discreetly presses a knife into his side and makes gestures demanding his bag, wallet and phone. JAMES tries to reason with him about the phone and bag but the man becomes extremely aggressive and eventually gets what he wants. LONG SHOT. Nobody walking passed seems to notice as JAMES stands in the middle of them running his hands through his hair in despair. JAMES starts to sprint to LYDIA'S apartment, but she is already gone. Knowing that he has no way of contacting her and he won't make it for the flight, JAMES slumps to the floor. LYDIA is looking out of the plane window sighing. JAMES is in his room surrounded by boxes, he is trying to get in contact with LYDIA through the symphony.

JAMES

Lydia Cockrhan...there must be some mistake...are you sure? ... I'm sure she is with the symphony, yes... different name? I don't know... her parents are separated, but I don't know if she uses a different name officially... have no idea.

It is just before nightfall, we see JAMES leaning over his new balcony looking into the distance. Without moving his lips, we hear JAMES'S voice.

JAMES

Do you think about me?

LYDIA is also leaning over a balcony, wherever she is, she has a small tear in her eye. We hear her response to the question without her moving her lips.

LYDIA

Do you think about me?

As the music winds down, JAMES walks through the apartment turning the lights out.

END TRACK 41

END FLASHBACK

INT: TRAIN

JAMES wakes up from his flashback and looks around the train carriage to find that nothing has changed. Still squashed between the fat man and the little old lady, nobody even realized he had dozed off.

INT: TRAIN STATION

JAMES is making his way through the crowds of people towards the main entrance.

JAMES

Pete... yeah the train was delayed for ages...something about a frozen track, or something... I'm near enough packed...so listen, I'm ready to go, but I need to go do this first.

SCAN THROUGH STORIES

Once again we view the breathtaking Midway skyline, but this time it is illuminated by the dazzling night lights. The time is displayed on one of the tallest buildings in red digits, it is 8:15pm.

INT: FAMILY HOME – BATHROOM

MIKE is preparing to have a shower, so he inserts a CD into the stereo.

MUSIC – TRACK 42

INT: LING'S APPARTMENT BATHROOM

JOSH is standing at the threshold of the bathroom door rubbing his forehead. He makes his way in and is drawn by his reflection in the mirror. CLOSE UP on a tear running down his face then dropping in the sink. Surreally, the weight of his emotions, cause his tears to quickly flood the sink.

INT: FAMILY HOME – GARDEN PATIO DOOR

CLOSE UP, KATHY lights up a cigarette, casually blowing out the smoke while she leans against the door.

INT: FAMILY HOME – SHOWER

SLOW ZOOM towards the shower; we see MIKE soaping himself, he looks exhausted.

INT: LING'S APPARTMENT BATHROOM

JOSH looks down at what his tears have produced, and suddenly plunges his head in the water. We see his face from beneath the surface as more of his body moves into the water. Eventually he is completely submerged in a dark sea.

THE KIDNAPPER is driving through the bright lights of up town Midway. His face is expressionless as the neon lights reflect off the wind screen of the van.

INT: THE TAYLOR MANSION KITCHEN

SETH and ESTHER are trying to keep themselves together; they are in the kitchen preparing their own snacks while their cook takes the load off her feet. ESTHER'S eyes are pink from all the crying she has been doing.

INT: POLICE STATION

CAPTAIN FALK is sitting on the edge of his desk anxiously rubbing his chin. His sleeves are rolled up for action, but there is little he can do.

INT: LING'S APPARTMENT BATHROOM

JOSH is still drowning in this physical dark sea of confusion. What is more alarming is that he is not making any effort to stay alive. He seems to have accepted his hopeless situation.

EXT: FAMILY HOME – GARDEN

KATHY delicately swans onto the snow with her eyes closed. Her arms are spread across, with a cigarette in one hand. She is not dancing over the snow, but simply twirling slowly with her head towards the sky.

INT: FAMILY HOME – SHOWER

MIKE is washing himself off normally, but suddenly stops and stares into an empty space. CLOSE UP on face

INT: JAMES'S APPARTMENT

JAMES is frantically stuffing a variety of garments into his holiday bags. He must get to the address, whatever the cost.

INT: LYDIA'S APPARTMENT

LYDIA is sitting on the corner of a bed, surrounded by traveling bags. She is in a state of indecision.

INT: PETE'S APPARTMENT

PETE, HAO and WESLEY are laughing and joking as they drink and pack.

INT: THE BISHOP'S HQ

LONG FULL SHOT. FRIAR B is consorting with numerous other hardened criminals; all of them are dressed in black and are carrying automatic weapons. They are preparing for something.

EXT: A CITY STREET

JOE is wrapped up in several layers walking his Alsatian.

EXT: A ROOF TOP

THE HITMAN is still choosing roof tops as his route through the city. We see him from afar, gliding from building to building.

INT: LINGS APARTMENT BATHROOM

JOSH is still suspended in this black sea. He has been holding his breath the whole time but looks like he is about to stop.

EXT: FAMILY HOME - GARDEN

KATHY is still twirling around with a cigarette in her hand.

TRACK AT 3.24

INT: FAMILY HOME – BATHROOM

MIKE is holding the shower door, bitterly weeping. The running water is masking his falling tears, while the emotion of the music masks his cries.

EXT: FAMILY HOME - GARDEN

KATHY has stopped twirling and is now smiling towards the sky. She drops her cigarette and we see it fall into the snow.

INT: LINGS APARTMENT BATHROOM

LING rushes into the bathroom and pulls JOSH'S head out of the water. She looks at his dripping wet face with compassionate eyes. He is wearing a joyous smile; wiping away the water from his eyes he kisses her on the lips.

INT: FAMILY HOME – BATHROOM

TRACK AT 4.12

We see MIKE'S expressions of pain turn to laughter. He puts his hands out and imitates a music conductor. Now that he has unloaded his feelings, he jumps out of the shower and turns off the music.

END SCAN THROUGH

CD 3 - MUSIC – TRACK 43 (1:18 – END)

EXT: APPARTMENT BUILDING

KERI eventually reaches the building where DALE, the father of the baby lives. She wearily rides the elevator until she reaches the right floor. When she knocks there is no reply, so she rests by the door, stroking her belly. We now see from her perspective down the hallway, as her eyelids begin to shut.

END TRACK 43

CAPTION –BOTTOM RIGHT
Meanwhile...

MUSIC – TRACK 44 (0:15 – END)

INT: THE BISHOP'S OFFICE

The tall walls are intimidating to say the least, which is amplified by the glass sculptures of big cats. THE BISHOP'S desk is by the large windows and on either side are giant statues of samurai warriors. THE BISHOP is in his mid 50's and completely bald with a grey goatee. He is wearing a purple suit. In the close background we can see THE BISHOP talking on the phone, sipping a glass of whisky. In the foreground, his three closest bodyguards –SKINNY, JUGGA and BAMBU are reading newspapers and having a conversation.

SKINNY

Who is this dude anyway? Anybody know?

JUGGA

Nah.

BAMBU

No.

They continue with what they were doing before the comment was made. SKINNY is reading the newspaper, JUGGA is staring into space and BAMBU is clipping his nails. None of them realize that THE BISHOP has come off the phone.

JUGGA

I could, I could do whatever it is Bishop wants done.

BAMBU

By all the fuss that is being kicked up, sounds like it's a job for someone with a bit of brains.

SKINNY

That leaves you out then Jugga!

BAMBU and SKINNY both laugh.

JUGGA

Shut up! I'm a juggernaut! I grew up on the meanest Midway streets, I've been doing this shit since school days. Used to call me crusher, nigger I'll crush Leonard.

SKINNY

Nah, nah. Speed rules the world, used to run through mine fields when I was Africa. I'll take out Leonard before he blinks twice.

BAMBU

You need both, end of. I'm a mixed martial arts, vale tudo expert. I'll take out Leonard's joints. This is a job for me...

THE BISHOP

Chuckle, chuckle! You think you're the man for the job then Bambu?

All three turn around.

END TRACK 44

As it goes, two of you will have to if he doesn't. But let me tell you, you're not the man for it, no-no, none of you are. On your own you're a fucking French school girl compared to Leonard. Make no mistake... I'll buy you a clue, they call him the Hit-man, for obvious reasons. Certain individuals call him shadow, ooh scary (laughs). How the fuck can you kill a shadow... Leonard Hearn.

BAMBU

Leonard Hearn!?! The boxer.

THE BISHOP

That is correct!

BAMBU

All this, just for a standard boxer?

JUGGA

Bambu knows vale-tudo.

THE BISHOP

You bite you're tongue! He isn't some punk that won a medal ages ago. Au contraire! That's the cover. He's a killer...if I only had half of all you boys, I would fear for my safety.

All three bodyguards are confused and anxious by the smiling praise THE BISHOP is giving THE HIT-MAN. THE BISHOP continues to sip his drink.

Ever been to Jamaica? That's where he was born and raised...to kill. Shit cleaning since he was but eleven...twas the 70's when the short civil war broke out on the island, and I will generously acquaint you with one particular story from this period...the prime minister at the time was a cat called Tandy, he was a crooked fuck.

MUSIC – TRACK 45 (2:00 – 3:34)

COMIC BOOK STYLE ANIMATED PICTURE SEQUENCE

We see a white man with white hair sitting at the head of a table, surrounded by black army officials.

Tandy had links with all the big bosses at the time and they had an agreement. Which was that he would turn a blind eye to crime, in exchange for help against the rebels. Garney was one of the main bosses at the time and part of this covert alliance.

More of the same table in the picture are exposed. We see different crime lords sitting next to the military officials. Garney is fat, with dreadlocks.

Garney was the one who had Leonard raised into crime.

We see a young HIT-MAN standing next to a man with an AK-47 rested on his shoulder.

Then one day Garney found out about a secret rebel base in a warehouse somewhere in his part of town. The rebels had big support with the people, so they couldn't just rush down there. Instead, Garney decided to send Leonard to see if he could infiltrate it, posing as an innocent child...

Garney is on the phone.

No fucker in the world knows what happened next except for Leonard, what the fuck did they do to make him flip like that? Its a

conundrum. All we know is what the papers said the next day '80
REBELS SILENTLY SLAUGHTERED IN THE NIGHT'.

We see a picture of a rebel in agony, as if stabbed from behind. We then see the headline on the front cover of the 'Gleaner'.

INT: THE BISHOP'S WATERFRONT OFFICE

All three bodyguards are now silent, while THE BISHOP smiles.

THE BISHOP

How do you think the Jamaica Colombia drug war ended?...

After hearing two silencer shot sounds, we see THE HIT-MAN as a teenager burst through two mahogany doors and execute a Colombian drug lord.

THE BISHOP

Shoot, his name isn't even Leonard Hearn. He hasn't got one! they just called him that after his two favorite fighters.

END TRACK 45

BAMBU

Ray Leonard and Tommy 'the hit-man' Hearn

BISHOP

Yes, yes! When somebody like this escapes to Midway, if you can blackmail them to cover your own back, you take the risk and do it.

He holds up the medal.

INT: APARTMENT BUILDING HALLWAY

MUSIC – TRACK 46

When KERI opens up her eyes again, DALE appears from the elevator, holding and kissing another girl. DALE does not see her at first, but soon realizes she is there, he loosens the grip he has on the girl. This is a sight she has seen before, but it does not make it any easier. DALE does not know where to look, as KERI stares disappointedly.

DALE

Keri. It's just...

KERI

Dale.

DALE

I wasn't expecting you.

KERI

I can see that.

DALE

How are you doing?

KERI

Why all the bullshit Dale?

DALE

Tamzin, can you give us minute?

KERI

Been here before I take it. Some things never change.

A confused TAMZIN opens the apartment door and walks in.

END TRACK 46

DALE

I didn't mean for it to happen like this.

KERI

What to happen?

DALE

This, like this.

KERI

So, why the all the bullshit? 'Keri we're in this together'! why say all the things?

DALE

Because that's what you wanted to hear.

KERI

Not if you don't mean it, what's the point of that?

DALE

I didn't want to make any problems. The last thing you need is stress.

KERI

Generous bastard! Leading me on for my own benefit, thanks Dale.

DALE

I'm not leading you on Keri.

KERI

Oh? So what's this then?

DALE

This is, this is nothing.

KERI

Is that supposed to make it better...I should be getting angry and upset, but you've drained me.

DALE

It isn't easy. I've got loads of shit pilling up right now but...

FREEZE FRAME: Keri turning her face away.

MUSIC – TRACK 47

FRONT MEDIUM SHOT as KERI slowly turns away from DALE. We can see DALE talking to her but we can't hear what he is saying. She is not responding.

END TRACK 47

MUSIC – TRACK 48 (0:30 – 1:20)

INT: BISHOPS OFFICE

The phone rings and THE BISHOP answers it.

THE BISHOP

He's here. Be ready if it comes to it.

THE BISHOP leaves his desk and opens up a room to his left with a vast array of firearms. He opts for heavy and destructive instead of light and precise. It is clear that he wants to avoid any mistakes. Moments later we see THE HIT-MAN calmly walk through the door, closely followed by JUGGA. CLOSE UP of THE HITMAN'S face.

END TRACK 48

THE BISHOP

Ole! Right on time, you impress me.

THE HIT-MAN

Timing! first rule of good hitting.

THE BISHOP

First rule in business too.

THE HIT-MAN

In anything!

THE BISHOP

That is a fine jogging suit boy. Been meaning to get fit again, but I just can't find the time.

THE HIT-MAN

Second rule: stay in shape.

THE BISHOP

Take a seat.

THE HIT-MAN

I'll stand, shouldn't take to long.

THE BISHOP

A man that likes things to run smoothly! I'll get straight to it.

There is a moment of silence, in which THE BISHOP lights a cigar.

MUSIC – TRACK 48 (START – 1:04)

THE BISHOP

Ever heard of Seth Taylor? -Multi-billionaire? Of course you have... But what you may not know, is that Seth grew up on the same mean streets as the archbishop. Yes! You didn't know that did you.

THE HIT-MAN

I didn't.

THE BISHOP

Now you do.

THE HIT-MAN

Thanks.

THE BISHOP

The boy's done well for himself, couldn't believe it when he first started coming through, amassing all that cheddar. But now he's gone and got himself all self-righteous, talking about how he wants to clean up the city, he jests! Imagine that, betraying the same streets that protected him.

THE HIT-MAN

The ultimate betrayal. (sarcastically)

THE BISHOP

Needless to say, all the bosses are pissed, and for the first time they all agree on something. He's got to go!... we tried to silence him last year by killing his son (wipes an imaginary tear from his eye)

We hear a gunshot and see SETH TAYLOR'S son falling in slow motion on the forecourt of a fuel station, MEDIUM CLOSE UP.

END TRACK 48

MUSIC – TRACK 49 (START – 2:20)

But it backfired, because he got even more determined to 'clean' up the city streets making it into a personal quest. The man is a fucking conundrum – my word of the day- how the fuck can you bribe the second richest man in the world with money?... sources tell us he is going to run for office in the upcoming mayoral elections, if he runs he'll win, when he wins he's coming after us.

THE HIT-MAN

Not into politics.

THE BISHOP

You will be! Seth is to deliver a speech next week about crime in the city, announcing his intention to run. We will be ever so vexed if he makes this speech.

THE HIT-MAN

Why are you taking on everybody's problem? And what the fuck has this to do with me?

THE BISHOP

'Why are you taking on everybody's problem? And what the fuck has this to do with me?'

THE BISHOP tosses a newspaper to the edge of the desk, it has EMILY'S face on the front. THE HIT-MAN looks at the paper and takes an apple out of a nearby fruit bowl.

THE BISHOP

Seth Taylor's grand-daughter...

We see mafia boss DON PIRLO looking through a window looking very menacing. In the background we see large guards in slick Italian suits.

don Pirlo has her, the archbishop wants her. The drop is to be made at O'Hara's storage house in the Irish district at 9pm tonight. I want you to intercept the drop and bring her back here. Leave no traces, nobody can know it was an archbishop job... we can't bribe Seth with money, but we can with a life (looks at his watch). If you hurry you'll make it.

THE HIT-MAN

Friar B should have told you that I'm through with killing.

THE BISHOP

Oh, Not yet!

THE HIT-MAN

If you are a business man like you say, you'll return what you owe.

THE BISHOP

Owe? (he takes out the medal). See, when the archbishop seized control from all the black bosses, it included you. Ipso facto, so you don't leave until the archbishop tells you. Luckily for you, this can be you're last.

THE HIT-MAN

If I say no?

THE BISHOP

That would be silly. We respect you but we don't fear you. You don't make the rules here.

THE HIT-MAN

You seemed to like my rules a minute ago.

THE BISHOP

I did, but what do they tell you to do now?

THE HIT-MAN

Third rule of hitting: Always stay one step ahead.

CLOSE up on the apple he is holding behind his back. This image remains in a box in the bottom right of the screen.

THE BISHOP

Don't trouble yourself with clever but useless tactics. Just go do the fucking job. Time is against you.

THE HIT-MAN

I had promised the good earth that she wouldn't consume anymore blood you see.

CLOSE BOX

THE BISHOP

Promises are made to be-

Before THE BISHOP has a chance to finish the sentence, THE HIT-MAN launches the apple he has been holding, into THE BISHOP'S face. As the fruit is in mid flight he turns to JUGGA behind him. FREEZE FRAME. We hear comments made by JUGGA 20minutes ago, bragging about how he would deal with THE HITMAN.

JUGGA

I grew up on the meanest Midway streets, I've been doing this shit since school days. Used to call me crusher, nigger I'll crush Leonard.

The frame continues in motion as THE HIT-MAN swiftly unleashes an explosive combination of punches to JUGGA'S skull, before he has a chance to pull his gun.

END TRACK 49

INT: POLICE STATION

We see CAPTAIN FALK looking closely at a picture of a target symbol found at the scene of the PIMP incident. However, he is still focused on finding EMILY. We see him shift his eyes to her picture on the wall.

MUSIC – TRACK 48 (0:20 – END)

INT: NARROW HALLWAY LEADING FROM BISHOPS OFFICE

The hallway is illuminated by halogen lights, but such a narrow space is filled by 15 mean looking characters. There are some familiar faces as we scan through, like FRIAR B, BAMBU and SKINNY are at the front. CLOSE UP on THE HIT-MAN'S slightly cocky smirk, he is holding THE BISHOP, whose nose is bleeding, hostage on the threshold of the door. THE HIT-MAN throws a carrier bag down in front of himself.

THE HIT-MAN

Take out all you're weapons, place them in the bag, and strip down!

Nobody obeys the order but instead they just look at each-other not knowing what to do. THE HIT-MAN nudges THE BISHOP repeat the command.

THE BISHOP

Do it!

THE HIT-MAN

You! Fill this bag with the stuff.

THE HIT-MAN points to JUGGA, still dazed by the assault.

SPLIT FRAME: FOUR WAYS.

In the top left corner, THE HIT-MAN continues to hold THE BISHOP hostage. In the top right, the goons reluctantly yield their weapons. In the bottom left, the bag is being filled. In the bottom right, heavy duty gloves and jackets are being shed to bare torsos.

NORMAL FRAME

THE HIT-MAN

Right down, that's it...take these and throw them through the widow.

JUGGA does exactly what he is told, without thinking. All the other goons gasp at the sight of their precious guns being thrown away. THE HIT-MAN points to FRIAR B.

THE HIT-MAN

Keys to the van!

FRIAR B

You aint having the keys to no van!

THE HIT-MAN

You've got three seconds, 1...(CLOSE UP on THE HIT-MAN'S face) 2...(CLOSE UP on FRIAR B'S anxious face)...3!

END TRACK 48

THE HIT-MAN attempts to shoot FRIAR B in the leg, but there is a click instead of a bang. Everybody realizes that the gun isn't loaded, then the smiles and sniggers come out, this is followed by a brief pause.

HIT-MAN THOUGHT BUBBLE

Oops!

THE BISHOP

Kill him!!!

MUSIC – TRACK 50

CONTINUOUS SIDE PROFILE OF 3 MINUTE BRAWL.

The scene is set out like a one dimensional 90's video game. There is a black chasm where the above and below floors should be: the corridor looks endless from this rooted angle. We see SKINNY near the front eager for a piece of the action but everyone is still frantically hesitating. This is not a pretty, choreographed fight scene, it is messy and brutally realistic. Throughout, we hear the sound of fists and weapons impacting flesh and the frenzied shouts of agony and excitement.

AUDIBLE FLASHBACK

SKINNY

Speed rules the world, used to run through mine fields when I was Africa. I'll take out Leonard before he blinks twice.

SKINNY rushes ahead with the two goons first. THE HIT-MAN uses the hilt of the gun to hammer the heads and ribs of the first two, then in the flurry of movement somehow manages to grab SKINNY and eventually snap his neck. However he has now dropped his gun and is now armed only with his fists. It is now BAMBU'S turn, he rushes forward with four more goons. The original goons are still writhing around on the floor but gradually get back up after the initial shock.

AUDIBLE FLASHBACK

BAMBU

I'm a mixed martial arts, vale tudo expert. I'll take out Leonard's joints.

Bambu is instantly punched in the throat with an uppercut. Now surrounded, THE HIT-MAN calmly times his dynamite strikes, as the goons miss, he connects, he is lucky that their strikes are so wild and reckless. More bodies appear rolling on the floor in pain. THE HIT-MAN boldly skips back over the bodies to find the van keys and retrieve the gun. As he steps back over the bodies to move forward, the goons start to get back up and he is once again surrounded. Now running out of steam, he begins to receive blows from both sides, but fights back. Such frantic activity continues as THE HIT-MAN moves towards the exit, until eventually only a few goons are left standing.

FRONT PROFILE

We now see from the perspective of the exit. There is a cacophony of groans from a hallway littered with squirming bodies. Hopelessly looking around, realizing their few numbers, the remaining goons retreat. But unfortunately for JUGGA who is the fattest and has also taken the most beating, he can't move fast enough. THE HIT-MAN walks back past a few bodies to treat him to some farewell blows, which make his blubber shudder. THE HIT-MAN is free to take a victorious rest against the wall, but is interrupted by desperate shouts of obscenities and anything that can be picked up, being used as missiles. This reminds him that he has places to be.

END TRACK 50

KERI wanders back through the streets, but this time with nowhere to go. All of a sudden, she feels just a little bit smaller while the world seems just a little bit bigger. CRANE VIEW, we see her look towards the sky as a few flakes try to fall, but that is all. She has tears in her eyes, and shivering more than before. With nowhere to go, she stops in a random bus shelter. Like the homeless man in the opening, she watches the world rush past.

EXT: REAR ENTRANCE TO O'HARA'S STORAGE HOUSE

MUSIC – TRACK 51 (1:45 – END)

It is a poorly lit car parking area, with no actual clear spaces to park. From a LONG SNIPER SHOT we can see two vans parked in a sort of T shape. There are five large henchmen in black standing around them, constantly surveying the area. EMILY is now tied up in the back, shivering with fright, CLOSE up on dried tears on her face. We see from her perspective as three of the henchmen open the door to look in. We hear three sharp thuds, and see these men collapse into a pile on the floor. THE HIT-MAN is now in view and hastily subdues the final two henchmen. However, the KIDNAPPER emerges from the side of van for the duel to end all duels. SPLIT FRAME CLOSE UP of both faces grinning.

END TRACK 51

ANIMATED BATTLE SEQUENCE

MUSIC – TRACK 52 (0:38 – END)

THE KIDNAPPER brandishes two extremely large guns with an array of different firepower. He laughs menacingly whilst spraying bullets out of his oversized weapon. THE HIT-MAN just manages to escape the spray and dives behind a nearby car. Still laughing, THE KIDNAPPER loads then fires a grenade at the car, the explosion sends THE HIT-MAN flying (freeze frame, white outline around HIT-MAN suspended in air). More explosions follow, which THE HIT-MAN narrowly escapes, but he is now growing weary (moving three-way split frame against black background: THE HIT-MAN looks

drained, buildings are being leveled and THE KIDNAPPER continues to laugh). It is total chaos there is rubble and fire everywhere, we see THE HIT-MAN with his head down behind a wall. Then ABRAM'S voice comes from nowhere.

TRACK AT 2:20

ABRAM

What you doing down there? Come on! You know about the second wind, get up!

THE HIT-MAN gets up and sees three incoming grenades. In one swift move, he leaps up, takes off his jacket using it like a net to catch the grenades. He then flings them back towards THE KIDNAPPER before his feet touch the ground. THE KIDNAPPER'S smile turns into a grimace, as the grenades explode next him, throwing him back. THE HIT-MAN is now displaying a bold white target at the centre of his chest. THE KIDNAPPER only has one gun now, but everything he fires at THE HIT-MAN is easily dodged. THE KIDNAPPER is running out of options, as THE HIT-MAN'S speed overwhelms him. In one last desperate assault THE KIDNAPPER shoots a red laser beam, which THE HIT-MAN blocks with his own blue laser emitted from the target on his chest. The two beams become locked in a grueling stalemate, which amasses a high level of energy. Everything around them is shaking, buildings are falling and fires are blazing, but they are oblivious to it. Slowly, THE HIT-MAN starts to gain the advantage, forcing his beam further and further. Eventually THE KIDNAPPER is blasted and we hear defeated screams (screen turns white).

END TRACK 52

REAL TIME

MUSIC – TRACK 53

EXT: REAR ENTRANCE TO O'HARA'S STORAGE HOUSE

THE KIDNAPPER is on the ground unconscious, but so is little EMILY. THE HIT-MAN pauses for a minute just to look at how innocent and pure she looks. We then see him tying up the criminals and throwing them in the back of the van. He brings EMILY to the front and they all set off towards the hospital.

END TRACK 53

EXT: HOPE HOSPITAL

LONG SHOT of THE HITMAN skidding to a stop in front of the main entrance to this grand building

INT: HOPE HOSPITAL

MUSIC – TRACK 54

THE HITMAN walks through the automatic doors carrying EMILY in his arms like a baby. His face is half covered up by a black scarf to keep his identity secret. He approaches the front desk, but the receptionist barely even looks at them.

RECEPTIONIST

Hello.

THE HITMAN pauses for a moment.

THE HITMAN

This is Emily Taylor, Seth Taylor's grand-daughter.

Nurses and doctors begin to rush around. While he still has her in his arms for the last few moments, she begins to regain consciousness. THE HITMAN whispers in her ear.

THE HITMAN

Tell you're grand-daddy that we can clean this city up -Now there's two of us.

EMILY is being pushed on a bed to a room where she can be checked. We see from her perspective as the lights whiz past her on the ceiling.

EXT: CONVENIENCE STORE

This convenience store has a bus shelter outside it. In the foreground we can see KERI still sitting there lonely, but she also looks in discomfort. In the background we see JAMES walk past and enter the store.

INT: CONVENIENCE STORE

JAMES does not really know what he is looking for. He contemplates buying a bottle of wine as a gift for LYDIA, but is unsure whether it will be her and whether she would like it. He also has the same dilemma when considering a box of chocolates. In the end he opts for both and hastily pays for the goods.

EXT: CONVENIENCE STORE

As he leaves the shop to get into his car, he notices a small group of people crowded around KERI. Her water has broken and she is about to give birth.

KERI

I can feel him! He's coming!

One of the crowd notices JAMES getting into his car.

MAN IN CROWD

Hey buddy, hey. This girl needs a ride to the hospital, fast.

Everybody's attention is now focused on JAMES.

JAMES

Hey, look, I've got somewhere to be, really I would.

MAN IN CROWD

This is an emergency man!

Before JAMES can even make any more apologies, KERI is being helped towards the car by the crowd. He realizes it is pointless trying to stop them, especially as the hospital isn't that far. JAMES begins to take his holiday luggage off the back seat.

WOMAN IN CROWD

Come on sweetie, you're doing fine, I'm coming with you.

MAN IN CROWD

You're a good man.

JAMES

Yep.

INT: JAMES'S CAR

KERI and the WOMAN IN THE CROWD are sitting in the back. The WOMAN is trying her best to keep KERI going. KERI is constantly breathing deeply and grunting. JAMES is still in shock in the front, it is just so sudden and unexpected. Just for this short period his mind is not focused on LYDIA.

WOMAN IN CROWD

You're doing so well sweetie, just keep breathing. That's it, that's it.

KERI

It hurts.

WOMAN IN CROWD

You'll be in the hospital so soon Keri.

KERI

It really hurts.

WOMAN IN CROWD

Come on, keep it up. Did you say it was going to be a boy?

KERI

Yeah!

WOMAN IN CROWD

That's so lovely! Keep breathing, that's it!

JAMES

Call him James!

WOMAN IN CROWD

No, she wants a special name.

KERI

Something is wrong!

WOMAN IN CROWD

What?

KERI

Something isn't right!

EXT: HOPE HOSPITAL

Everything in Midway is grand, and the hospital is no exception. However, there is an unusually large gathering of police, TV crews and people outside the main entrance. They have all come because of EMILY'S presence at the hospital. Baffled by all the activity, JAMES manages to make his way through the crowd

INT: HOPE HOSPITAL

JAMES and THE WOMAN help the groaning KERI to the entrance, where she is immediately rushed into labor. There is a genuine look of concern on his face at this moment, it didn't look as though it was all going to plan. However, it is all out of his hands, now all he has left to do is Find LYDIA. But he feels compelled to stay for a few moments longer. He soon looks at the clock which reads 9:55pm. We see him driving over to the address.

END TRACK 54

EXT: THE ADDRESS

For an apartment building in the largest megalopolis in the world, everything is unusually quiet. It is a newly constructed building so it all looks in order, but also looks artificial. JAMES nervously slows down as he approaches the door and suffers a fit of indecision, turning back and forth. He takes a pointless look at the paper with the address written on

it and builds up the confidence to just knock the door. A man in his mid 20's called JULIEN abruptly answers the door, with a look on his face as if to say 'why are you disturbing me?' JAMES is a little taken back.

JAMES

Err, hello.

JULIEN

What's up?

JAMES

Yeah I'm, just err, well I'm actually an old friend of-of Lydia.

JULIEN

Lydia!

JAMES

Yeah, I left a message earlier, see I'm going away tonight, well shortly actually. So because I haven't seen her for years and just wanted to say hello, you know.

JULIEN

Sure.

JAMES

I mean, sorry if I'm disturbing or anything.

JULIEN

No-no you're cool, but.

JAMES

But she's not in?

JULIAN

No, but, there's nobody that lives here called Lydia dude. Sorry.

JAMES

Serious?

JULIEAN

Serious bro.

JAMES

This is ...101 Crow View Boulevard

JULIAN

Yep.

JAMES

Shit!

JAMES stands there scratching his head, literally. Julian is anxious to close the door.

JULIAN

Sorry I couldn't help you man.

JAMES

No, sorry I disturbed you.

MUSIC - TRACK 55

The door shuts in JAMES'S face and the feeling of rejection overwhelms him once again. After a series of deep sighs, he takes out the piece of paper to take a final look at his hopes. A few hours ago it was the most important thing to him, but all there is left to do now is screw it up. CLOSE UP on JAMES'S helpless smile, snow is beginning to fall .LONG SHOT of him walking towards his car.

INT: HOPE HOSPITAL

United as one, MIKE, KATHY, JOSH and LING rush through the hospital doors but in SLOW MOTION. MIKE and KATHY go straight to the receptionist while JOSH and LING look around anxiously. MEDIUM CLOSE UP of people in the waiting area; there is a man holding a bloody cloth over his arm, and we see a lady hugging her child who has been given the all clear. CUT to KERI in the labor room giving birth, but she is still experiencing problems.

EXT: MIDWAY AIRPORT

The snow continues to fall. JAMES is getting out of a taxi with WESLEY, PETE and HAO. CLOSE UP and linger on JAMES'S despondent face.

TRACK AT 2:05

INT: HOPE HOSPITAL

We see a nurse showing MIKE, KATHY, JOSH and LING directions through the crowded hospital corridors. KERI is still having problems in labor, the room is full of people rushing around. As the family turn into the corridor that the labor room is on, we see a doctor leave the room rubbing the back of her faced down head. CLOSE UP on KATHY, she painfully closes her eyes when she sees such negative gestures (screen turns white).

INT: MIDWAY AIRPORT

JAMES is sitting on top of his luggage, staring at the pearly white floor, his face is not sad, just expressionless. WESLEY walks over to him.

WESLEY
You cool?

JAMES
Me, yeah, I'm fine.

WESLEY
You don't look fine.

JAMES
I know, but I'm trying to.

WESLEY
Lydia?

JAMES
Obviously, but you know...

WESLEY
Just let it go man.

JAMES
I have.

WESLEY
So cheer up then!

JAMES
I will, but... I'm paying one last tribute to sadness.

INT: HOPE HOSPITAL

We see from the rest of the family's perspective as they walk into the room. KERI is lying on the bed, alive. MEDIUM CLOSE UP on everybody's relieved faces as they see her. CLOSE UP on KERI'S face as she just manages to return a smile.

EXT: HOPE HOSPITAL

FULL SHOT, masses of people are still outside waiting in the heavily falling snow for news about EMILY.

INT: HOPE HOSPITAL

Outside EMILY'S room there is a lot of SETH'S people talking on phones and doing other things. Inside the room we see EMILY, ESTHER, SETH and other members of the family just sitting down talking. MEDIUM SHOT, EMILY is nestled in ESTHER'S arms listening to everyone talk. EMILY then gets up and whispers something into SETH'S ear. CLOSE UP on the ear. We hear the last part of it only faintly.

TRACK AT 5:30

EMILY

...Now there is two of us.

SETH smiles, nods his head and then gives EMILY a big hug and kiss.

INT: POLICE CELL

ZOOM IN SLOWLY through the small crack of a window in the door. The KIDNAPPER is sitting on the bed with a slight glare in his eyes, but is otherwise expressionless. MEDIUM COLSE UP of him looking right at us, we linger on his face then he looks away to the window.

INT: MIDWAY AIRPORT

JAMES is looking up at the departures board and certain flights have been delayed due to the weather. Even so, JAMES and his friends make their way into the busy departures lounge. They try to find seats in a less crowded area so that they can relax, but their main concern is finding a row of more than three chairs. Eventually they do, but the area is still crowded. While the others go off to get food and amuse themselves, JAMES stretches out in his seat and stares into a group of people standing in front of him.

On the other side of the group, is the one thing he would trade anything for at this moment in time; LYDIA. MEDIUM SHOT of LYDIA looking deep in thought.

LYDIA'S FLASHBACK:

LYDIA is walking with JULIEN into the same apartment that JAMES visited earlier. There is tension between them, it is clear they have been arguing. LYDIA walks into a separate room to be away from him, she shuts the door and rests against the wall. She opens a crack in the door to hear the answering machine being played.

END TRACK 55

ANSWERING MACHINE

-James, he says he is an old friend, and would like you to contact him on...

Just as the receptionist is about to say the number, JULIEN spitefully deletes the message. LYDIA rushes out.

LYDIA

Who was that for?

JULIEN

Me.

LYDIA

No it wasn't, that was the school trying to contact me.

JULIEN

Why are you asking if you know?

LYDIA

You knew it was for me and you deleted it still. Now I can't even phone them back because it's too late.

JULIEN

Unlucky miss Valasquez!

LYDIA

Cockrhan! You're such a prick! Argh! so glad to be getting away from all this shit.

JULIEN

It's just a trip, you'll be back, for certain.

END FLASHBACK

MEDIUM SHOT of a sad looking LYDIA, she is messing with her nails.

MUSIC – TRACK 56 (1:12 – 3:16)

As the group disperses, JAMES finally sees her: CLOSE UP on JAMES'S overwhelmed face. In a spasm of excitement, JAMES gets up to walk to her, but starts to debate if it is her or not. He is in no doubt when he takes a second look and covers his smile with his hands. We see him sit down behind LYDIA, back against back, she is still staring at the floor. JAMES is so desperate to wrap his arms around her but decides to savor the moment a little longer. He takes out a small piece of paper and writes on it, he then places it on the seat next to LYDIA and turns back around. LYDIA sees the note with her name

on it, but looks around to see who put it there. She is not certain who it is and anxiously opens the note, which reads 'I STILL LOVE JESUS'. We see LYDIA shut her eyes in disbelief, and holds the note against her relieved smile. She writes a reply and puts it over his shoulder. Never before has his name looked so precious on a piece of paper. He opens up the note, which reads 'I STILL LOVE YOU'. The moment has been savored long enough, JAMES turns to face her and she slowly turns to face him. LYDIA'S eyes are watery, they smile at each-other and embrace tightly. CLOSE UP, JAMES holds LYDIA'S teary face and gently kisses her. ZOOM OUT of through window into the falling snow.

END TRACK 56

INT: HOPE HOSPITAL

Captain Falk is gingerly walking through the hospital trying to find an exit so he can have a smoke. He is strangely reminiscent of lieutenant Colombo, although his overcoat is brown instead of cream. He stops a female nurse to ask directions.

CAPTAIN FALK

Excuse there.

NURSE

Can I help you?

CAPTAIN FALK

Yeah, I was just wondering where the nearest fire exit is?

NURSE

Sure, down the hall turn right then left. Okay.

CAPTAIN FALK

Thank you so much!

TV NEWS BULLETIN

MUSIC – TRACK 57 FEINT

The color of the news set is dominantly blue, with a view of the Midway skyline behind it and a number seven on the front of the desk. The newsreader has shoulder length hair and is wearing a brown suit.

NEWSREADER

The search for missing girl Emily Taylor, granddaughter of multi-billionaire Seth Taylor, has come to a dramatic but happy end earlier this evening. Only a few hours ago, Emily was reunited with the rest of her relieved family and is now recovering.

We see ESTHER holding EMILY up next to the window. They are both smiling happily, looking for angels in the snow.

Early diagnosis suggests that she has suffered no physical injury or harm from the traumatic experience. In spite of the snow, droves of well wishers swamped the Hope hospital in a display of civic support.

We see the many people from KERI'S room window, as she looks out with her beautiful baby in her hands. JOSH and LING are either side of her vying for the baby's attention. MIKE and KATHY are standing behind them all. For the first time in too long, they manage to produce a smile at each-other. CLOSE UP of the wedding ring on MIKE'S finger as they tenderly link hands. These are the first steps to reconciliation for all, as everyone stands together by the window as one.

The many gathered, waited patiently alongside news crews to hear of the Emily's well being. Seth Taylor himself briefly broke the news over an hour ago, however we will be going live shortly, where a statement is to be made.

JAMES and LYDIA are still holding each-other tightly by the large window. JAMES has his arms wrapped around her from behind. Like everyone else, they are captivated by the falling snow.

Reports indicate that Emily had been rescued by an unknown civilian, who brought her directly to hope hospital, along with the suspected kidnappers. The police are with-holding the identities of these men, and urging the unknown rescuer to come forward.

END TRACK 57

EXT: 2ND FLOOR HOSPITAL FIRE EXIT

CAPTAIN FALK is shivering in the snow while he smokes only half of his cigarette. He is trying to quit but the pressures of the job are great. His phone starts to ring; it is Borowski, a fast talking fellow officer. When he speaks, we see him sitting in a near empty office.

CAPTAIN FALK

Falk!

BOROWSKI

Its Borowski, heard it's a real circus down there.

CAPTAIN FALK

It's a nightmare, I need to get me a real coffee. What's the deal?

BOROWSKI

Something big went off at Bishop's place tonight.

CAPTAIN FALK

What! When?

BOROWSKI

Just a few hours ago.

CAPTAIN FALK

Why wasn't I told?

BOROWSKI

Wade was on it, but even still, there was nothing to tell. I mean –this is the weird thing, no shots fired, nobody reported dead, everyone knows, but everyone is trying to keep whatever went on, hush-hush. So me and Johnson are thinking, it must have something to do with the Don Pirlo hit at the storage house right? That would be a fair assumption, either tit for tat, or a third party, but something don't sit right about that.

CAPTAIN FALK

What?

BOROWSKI

Who'd have enough front to do that? Johnson just carried on moaning away about how Samuel still owes him money but he doesn't feel he should have to ask for it back: Really chewing my ear. Then he stops, and I'm thinking, great, but he's staring at these symbols up on the board, the same ones painted on Pirlo's boys.

We see photographs and pictures of symbols on the investigation board.

I say, you know these signs? He replies, 'he is back then'. I say who? But he still don't answer, he starts saying how it all makes sense, 'when he's in town, people die. Aint seen these signs since the Garney days'. I asked again who it was and guess what he tells me?...Falk?

MUSIC – TRACK 48 (START – 1:47)

ZOOM OUT from the phone, as we hear BOROWSKI say hello. CAPTAIN FALK has his hands in the air; he rolls his eyes around to see if he can see anything but he can't. THE HIT MAN is perched above him, wearing a black balaclava.

CAPTAIN FALK

I'm an officer of the law!

THE HIT-MAN

I know, and I respect you, but the law doesn't seem to mean much these days.

CAPTAIN FALK

It's still the law

THE HIT-MAN

I know you want to know what really happened at the bishop's place and at the storage house.

TV: LIVE NEWS BULLETIN FROM HOPE HOSPITAL

Seth is sitting in a press conference, facing the world media. He appears calm but emboldened by the night's events.

SETH

I made the statement that nothing in the world, even all the money, meant anything, unless I had the people I love with me. I'm happy to be able say that once again I am totally surrounded by loved ones. For my family, this is a happy ending, but for many others this is not the case.

TRACK AT 0:57

It is for these people that I speak now, more certain than I have ever been before, that there is hope. And I intend to make it my personal mission, to steer this great city back in the right direction.

SETH looks more determined than ever, this is a deeply felt conviction.

EXT: 2ND FLOOR HOSPITAL FIRE EXIT

THE HIT-MAN and CAPTAIN FALK are still in the same position.

THE HIT-MAN

I know you are serious about cleaning up this city, but you can't do it alone.

CAPTAIN FALK

How do you know what I'm about?

THE HIT-MAN

I know. I'm going to show you where to start looking.

CAPTAIN FALK

It's still only two of us.

THE HIT-MAN

Seth makes three.

CAPTAIN FALK

Seth?!

THE HITMAN

I'll find you.

CAPTAIN FALK

Find me where? Who are you?

END TRACK 48

FEW SECONDS SILENCE

MUSIC – TRACK 58

CAPTAIN FALK receives no answer, so he slowly looks to his left and right. When he realizes that THE HIT-MAN has left, he takes out his gun and frantically looks around the area but THE HIT-MAN has gone. CAPTAIN FALK runs back inside and through the corridors looking, but with no success. Eventually he runs back out and sees a target symbol on the floor and slowly looks up.

TRACK AT 0:26

The CAMERA SCALES right up to the top of the tall hospital building, and a large white moon dominates the background. However, as we move closer towards the moon we see THE HITMAN standing triumphantly on the edge. As the CAMERA ZOOMS in on him, he turns and looks straight at us.

END TRACK 58

END SCRIPT

