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written by

This is quite stylised using lots of music and different types of shots to get the desired effect.

We open on a room with two people sat at a table. One of them is tied there, the other sits opposite just looking at him. A lamp swings from the ceiling lighting one after the other.

A heartbeat plays in the background, maybe something like the heartbeat from Breath on Dark side of the moon.

The person tied in the chair is a policeman. David Jackson. The other person is just known as "Y"

David tries to take control of things, he is slightly dazed like he has been drugged and not long woken.

Y is in disguise, although this is not apparent yet, he has long hair (wig), baseball cap and a long coat on. The coat is buttoned up. It should look wrong, but it suits him

"After the crash" is subtitled in the bottom corner of the screen

INT. SHOP BASEMENT. - DAY

DAVID

So what do you plan to do with me?

the heartbeat keeps on beating the background. y considers for a moment then answers. there is a calmness in his voice

Y

I have not decided yet

DAVID

Well that's your M.O isn't it.
Killing people. Are you progressing to the police now?

Y

Who says i have not already killed a policeman?

We see a shot of David trying to get out of the ropes that bind his hands. The volume of the heartbeat rises

DAVID

Have you?

Y

i don't like to think of them that way. have a killed a policeman? maybe... maybe not. i only kill bad people

DAVID

So, do you consider me a bad person?

We see a shot from Y's POV. David is sat there but we can see a light glow from around him. All the sound is amplified we can hear the scratching as David tries to get out of the rope. The heartbeat is loader now, pulsing from the front speakers. There is also a shuffling noise, a shuffling of feet in the background

We leave the POV and are back to seeing them at the table

Y

No, no I don't know what you are,
but you're not bad

DAVID

So we're in a pickle then aren't we
Y, do you mind if I call you Y?

Y

sure

DAVID

So what now? You only kill the bad
and You yourself have said I am not
bad

Y sits quietly, just looking at David.

DAVID (CONT'D)

What's on your mind?

Y leans forward

Y

i am trying to decide when this is
all going to start

The heartbeat grows a little louder

Y

You see. I know you're trying to get
out of there. I also know your
friends are behind that door

Y motions with his head to the door behind him

Y sits for a moment, tapping his fingers on the table.
Tap,tap,tap,tap - pause - tap,tap,tap,tap

He then opens his mouth as if he is going to say
something, he pauses for a second like he is having second
thoughts but he then continues and asks

Y (CONT'D)

Do you dream detective?

DAVID

Do I dream? What kind of a question
is that?

Y

quite a simple one

They both sit looking at each other for a moment, sizing
each other up maybe

DAVID

Of course I dream, who doesn't?

Y

i've had this dream

DAVID

You've had this dream?

There is a hesitancy for a moment, Y looks around the room
in all the corners, rechecking his surroundings.

Y leans back in his chair, trying to get his composure, he
raises his arms in the air stretching up. We catch a
glimpse of a white jacket under the long coat he is
wearing.

The camera cuts to the ropes holding David, he has managed
to free himself, he is keeping his arms in place at the
moment

Y

yes.. i don't know what reminded me

Y looks around the room again

Y

I don't know if it was the footsteps
outside the door, my heartbeat

Pause

Y (CONT'D)

You're heartbeat, or the fact you've
slipped your ropes

Everything stops, the sound drops to nothing. They both
sit. Three things happen at once

David stands up

Y leaps across the table, it is almost a supernatural
leap. He knocks David over, he is completely wrong-footed
by the move

The third is the door is smashed open by the police
outside. As this happens the drum beat from Pink Floyds

"Run like hell" starts (0.15s The Wall) Its the loudest thing so far. The song continues to play as the scene completes.

The instrumental intro plays as Y runs across the room, he charges against the door at the back of the room and it opens outwards, he runs through it.

EXT. STREET - CONTINUOUS

Y slams the door shut, locks it then grabs a piece of wood that is there and slips it under the handle. He has planned for this. He looks up the steps that make there way to the street and he makes his way at a quickened pace, but not running, up them. He scans the street as he gets high enough. It is a busy market street.

The song kicks in with the lyrical part "Run,run,run,run"

The titles start appearing, as the scene plays out.

We cut to a split screen. We see inside the room the police officers helping David up and then running to the door at the back of the room, they are barging the door.

The other side we see Y head into the market. Again he is walking at a pace, but its not a jog or even a run.

The lyrical section starts "You better make your face up with your...." We see Y grab at the baseball cap and rip both that and his hair (wig) off at the same time. His hair is shorter now, a darker colour. He throws the cap and wig towards the feet of a busy market stand, its hidden under a group of people. He does all this as he is walking

We go back to a single shot of Y

Next he removes his coat, just ripping it at the front the buttons all pop of and we see them fall to the floor. He throws the coat over his arm. He is now wearing a plain white jacket. It does not look out of place on this hot summers day. He mingles with market goers at a clothes store. He looks at something hanging on a hanger, as he is looking he slips his jacket over the coat hanger, then walks off.

INT. SHOP BASEMENT. - CONTINUOUS

We see the police hammer the door one last time, we then hear

DAVID
Back the way you came!

Music hits the second chorus "Run,run,run,run"

David shouts at some of the other officers, they turn and head out of the room via the door they had smashed down. David follows. A few of the other officers continue smashing at the door.

EXT. STREET - CONTINUOUS

We see a shot from the steps that Y used to escape. David comes into shot from above. He looks down the steps and then grabs an officer from beside him and pulls him into shot. We see him grab the officers radio but we don't hear what he is saying as he shouts into it.

The camera zooms up into the sky, we can see an overhead of the market. The police by the steps, we can see David pointing down at the door.

We zoom back in, but this time we are on Y as he continues at pace, he is almost out of the market now. He pulls a packet of smokes from his pocket and lights one. Taking a long deep drag as he makes his way.

Music - "You better run all day, and run all night"

Y walks up to a car and pulls some keys from his pocket, he opens the door takes one more drag and then throws the smoke to the ground. He gets into the car, shuts the door. He then starts the car. As the car starts the radio turns on, its playing the exact same song, at the exact same point. The synth solo and instrumental outro play as he drives off.

We see police cars coming in from one side of the road as he joins traffic on the other side. He doesn't look back, he just carries on driving forwards.

Titles continue until the end of the song.

Fade out.

INT. BAR. - NIGHT

Y is sat at a bar drinking, no disguise this time he is just his normal self. It is a poorly lit bar, somewhere where people can go and drink a cheap drink alone. It is not going to be winning any awards a real spit and sawdust place.

Genesis' "Jesus he knows me" plays in the background

"Before" is subtitled in the bottom corner of the screen

Y reaches into his picket and grabs a load of change. He just plonks it on the bar and starts fingering through it. He fingers through it, and then reaches into his pocket for any other loose change. He finds a little and then adds it to the rest.

He is counting it slowly, we can see he is a little drunk as he does so. Finally he finishes counting.

He calls over to the man behind the bar

Y

Any chance you could sub me 5p?

His voice is the same but it has a rougher edge than when we saw him before. An anxiety about it, in the opening it was calm.

EXT. BAR. - CONTINUOUS

We're outside the bar now, the pathway that leads to the bar is dimly lit. We can see the outside of the bar, a large neon sign "Vegas" is lit above the door.

A man (James) walks past us into shot. He walks over to the window of the bar and peers through, we see over his shoulder.

We can see Y talking to the barman. The barman scraps his change from the bar and tops up his drink

James steps back from the window and looks down the ally. We switch back to the camera further down, we can see him looking past us. He walks over to the wheely bins that near the bar and slips in beside them. He hides in shadow as the only light in the lane does not shine there.

INT. BAR. - CONTINUOUS

Y sits at the bar and finishes his drink. The barman looks over

BARMAN

Another?

Y reaches down into his pocket, rummages around

Y

Nah, I'm good

He stands up from the bar stool, grabs his coat from next to the door and puts it on.

Y (CONT'D)

Cheers

The barman turns around

BARMAN

Cheers man, have a good one

Y exits the bar and steps outside

EXT. BAR. - CONTINUOUS

We watch as Y exits the bar, he stands and looks up at the streetlight and shakes his head. He shoves his hands into his pockets and starts to walk down the lane.

He walks past the wheely bins, not noticing anything unusual there. James steps out silently as he does so the stones "Sympathy for the devil" starts to play.

James walks silently up behind Y, we can see him getting closer and closer as the music plays.

Y stops suddenly. He has had one of those feelings that he is being watched. He wobbles slightly, the freshness of the air mixing with the alcohol making him a little unsteady.

He turns, it is almost in slow motion. As he turns James brings his fist in full force smashing his cheek. The music gets louder.

James pulls Y's head down into his knee

JAMES

Hi fuckface, where's my fucking money?

Y falls backwards out of James' grip, only just managing to steady himself with an arm. James pulls his foot back then shouts so loud its almost a scream as he brings it forward kicking Y.

JAMES (CONT'D)

I said, where's my fucking money

The door to the bar swings open behind them. The barman we had seen earlier steps out

BARMAN

What the hell's going on down here!

James turns around and quick as a flash he has drawn a gun. We switch to a shot down the barrel of it, we can see the barman in the sight.

JAMES

Get the fuck out of here do gooder

He's not shouting this time, just talking as he says it.

The barman raises his hands, his foot holds the door

BARMAN

Okay man, okay. I don't want no trouble

JAMES

Then, get. The. Fuck. Out. Of here

We watch as the barman backs away into the bar. He closes the door behind him, its only when the door is closed that James turns back to his prey.

Y is crawling away, James steps forward towards him. He puts his foot onto Y's back and pushes him down to the floor.

JAMES (CONT'D)

Not so fast sunshine. Now, do you have my money?

Y splutters on the floor, he is struggling to breath. His nose is smashed from the knee to the face.

His voice is blocked from the nose and blood.

Y

I don't ha

Y coughs, spitting out blood

Y (CONT'D)

I don't have it

James leans over Y and grabs him by the hair, Y screams out in pain. He yanks his head back so he can speak into his ear.

He says quietly

JAMES

Now correct me if I am wrong here, but I could have sworn you just said you don't have my money

Y

I don't....

James grabs Y, yanking him to his feet. He throws him against the wall. A brick falls from the wall as his body hits it.

James is on him quick as a flash, right up in his face.

JAMES

We have a problem then, don't we

James pulls Y forward, punching him in the gut. Y keels over, another knee to the face and he falls backwards.

As he falls backwards towards the ground time slows as he reaches and falls through the ground. He falls right through it into darkness. As he falls through we see his

wounds being healed, the blood on his clothes vanishing. He seems to float, the music has lowered to a dull hum like hearing it in the bath, under water. He is not underwater though, he floats to a position so he is standing, standing on nothing.

INT. NOTHING - CONTINUOUS

Everything around Y is pitch black. Suddenly the four walls on either side of Y light up, in a bright white. The floor below his feet stay an unnatural black, it does not seem to be effected by the white.

Y looks up, we pan up as he does so. We can see his body on the floor above, its like a glass ceiling. We can see James kicking his body, we can see him trying to crawl away. The worse of the kicks seem to echo into this strange room.

Suddenly a voice fills the room

VOICE

Hello

The voice is calm and deep. It is heard from every speaker

Y

Err, hello

Y asks cautiously.

VOICE

How are you today?

Y

Can't you see?

Y looks up once again

VOICE

Yes, it is quite a pickle you find yourself in

The voice although saying things like 'pickle' doesn't change tone at any point. Its completely straight, almost electronic in its tone. It is utterly emotionless.

Y

Who are you?

Y looks around the room, he sees nothing.

VOICE

Does it matter? I am someone who may be able to help

Y

Why? Why would... no how could you?

VOICE

How? Well you may see. Why? Well...
Quid pro quo, Clarice. Quid pro quo

Y

Clarice?

VOICE

Don' you watch movies? Read books?

Y ignores the question

Y

Does it have to be so bright?

The room dims to a more gentle light

VOICE

Is that better?

Y

Much, thank you. Now, who are you?

VOICE

Who or what I am in unimportant. The
real question is do you want this to
be the end?

Y

How do I know I can, no that's
stupid.

Y shakes his head for a second, thinking

Y (CONT'D)

How can you help?

VOICE

Well it appears to me that you have
two choices

Y

Two?

VOICE

Well you can accept my offer and
live, or you can reject it and then
that is the end.

Y

That doesn't seem much of an offer,
I can live or I can die?

VOICE

Are you in pain? I believe this is quite a painless place. It is a better offer than most will ever get. You can go back and live, or you move on from here. Your pain from this encounter is over

Y

Do I have time to decide?

VOICE

Look up

Y looks up, we do too. We can see above is in a state. It is like an old analogue pause, jumping back and forward between two movements

VOICE (CONT'D)

I don't think your body can take much more of this

Y

How are you doing that?

VOICE

I can't do it for long. You have two choices. Please choose or the choice will be taken from your hands.

Y

But....

VOICE

Choose.....

EXT. BAR. - CONTINUOUS

The music returns to its normal volume

We are suddenly back outside the bar. Ys eyes are closed, and he is being kicked by James, kicked violently. The blood and mess on his face is awful, he face looks like it is held together by threads.

We pan down to his clothes they are spotless, they look as good as new. We move back up to his face and it is also now as good as new.

Time slows and Y outstretches to grab the brick. He is moving in real time, but we can see the leg of James in the background moving in a slow motion.

Y grabs the brick and gets to his feet, James' foot being easily dodged. He stands and brings the brick forward with all his might, smashing it into James' face.

Everything goes quiet, we cut to a shot of the ground and we see the blood falling in slow motion to the ground. As it hits the floor we hear it land, like large raindrops. As the blood hits the ground it speeds to real time.

Each drop starts the note of a song

James body falls into shot, as it hits the ground everything returns to real time. Y jumps onto him and starts to smash at him with the brick.

Y rolls of James - Now the body, and sits on his arse next to it. He drops the brick to his side and takes in a deep breath.

The body convulses on the floor. Y jumps as he sits, he scuttles back towards the wall, his face is filled with horror

The body rolls over, eyes (what's left of them and the face) are just black. The mouth drops open.

Y pushes himself up against the wall, if he pushes any further hes either going to sink into the wall or push it over.

From the mouth on the body comes a voice, it is the same voice we heard in "Nothing" the mouth does not move, it just works as a flesh speaker.

VOICE

I told you I would help

We can see Ys' body relax, we can see him lose tension and sit back, arse on the floor as opposed to half way into and up the wall.

Y stammers slightly as he speaks

Y

Wh-hat are you?

VOICE

I am the consciousness

Y pushes himself to his feet, not taking his eyes from the body once

Y

And what is that?

VOICE

I told you it is not important. All good things to those who wait. Now go, I shall take care of this mess.

Y
You'll take care of it?

VOICE
Do as I ask and I shall keep you
safe, think of me as your own deus
ex machina

Y
How....?

VOICE
Just go

Y opens his mouth, then thinks better of it. He turns and runs down the alley past the camera.

The camera pans up into the night sky, we can see a perfect moon, it is a clear night. The image distorts very slightly. It starts to rain in the same instant. The camera pans down back to the alley.

The alleyway is now clear, the brick has gone (its back in the wall) and there is no sign of the body or that there has been a struggle. The alley is as it was before James or Y entered the scene.

INT. BEDROOM. - NIGHT