

A SILENT WAR

A Screenplay by

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Over black...

SAL (V.O.)

He is a fucking cockroach...

(beat)

...Nobody fucking likes him, not even his own fucking family. He is respected by his guys; mainly because he is a fucking maniac.

(beat)

Take this one poor smuck for example... smuck gets home one day, goes inside and that fucking maniac is inside with a couple of goons waiting for him. They had raped his wife and cut her face up real good.

(beat)

Raped his fourteen year old daughter too and slit her fucking throat. Poor guy was forced to watch it all. They then broke his legs and he hasn't walked since.

LUCAS (V.O.)

Okay.

SAL (V.O.)

Do it tomorrow.

(beat)

I'll text you more details as normal tonight.

LUCAS (V.O.)

Okay.

FADE IN:

INT. HOTEL/BEDROOM - DAY

Tight shot of a man in his late forties, sat on the edge of a bed. His eyes are baggy, his face is pale and his hair is brown, unkempt and thinning. He is dressed in pale blue jeans, white sneakers and a grey sweat shirt. This is Lucas.

He puts a grey beanie hat and a pair of black gloves on, stands up and leaves the room.

INT. HOTEL/CORRIDOR - CONTINUOUS

He walks down the corridor and then down a flight of stairs.

INT. HOTEL/GROUND FLOOR - CONTINUOUS

He walks towards the entrance/exit and leaves the hotel.

EXT. STREET - CONTINUOUS

He walks down the street, hands in pockets and eyes on the sidewalk. It is a busy street, lots of people walk past him but he is in his own mental space, somewhere far away. Once at the end of the street he crosses the road.

On the other side he walks towards a subway entrance and goes down the steps.

INT. SUBWAY STATION #1 - CONTINUOUS

He walks over to a ticket vendor, purchases himself a ticket, then stands and waits for a train to arrive.

Several moments later, a train pulls into the station, its doors open and people get on and off of it.

INT. SUBWAY TRAIN - CONTINUOUS

Lucas takes a seat.

He sits staring at the floor for the whole duration of the journey.

The train makes several stops before Lucas stands up and faces the doors. The train comes to a halt, the doors open and he gets off.

INT. SUBWAY STATION #2 - CONTINUOUS

He walks past a mass of people and towards the exit. He jogs up the steps and out onto the...

EXT. STREET - CONTINUOUS

...sidewalk. He walks down it for a few minutes and crosses a road.

He continues to walk with purpose until he reaches a high class looking Italian restaurant. He looks over his shoulder and then enters it.

INT. RESTAURANT/RECEPTION - CONTINUOUS

Lucas approaches the manager.

MANAGER

Hello Sir, how can I help?

LUCAS

Hello, I'm meeting Mr. Padovano for dinner.

MANAGER

Can I take your name?

LUCAS

Of course. My name is Alessandro Bianchi.

MANAGER

Okay, one moment please.

LUCAS

No problem.

The manager walks over to a waiter and starts talking to her. After a few moments, he walks back over to Lucas.

MANGER

Great, if you would like to just follow one of my colleagues.

The waiter walks over to Lucas.

WAITER

Hello sir. If you would just like to follow me.

Lucas follows the waiter.

INT. RESTAURANT/DINING AREA - CONTINUOUS

Lucas is led towards a table where a handsome, olive skinned man dressed in a smart, grey suit is sitting. His name is Vincenzo. Sat at the table with him are two beautiful blonde women dressed in fashionable attire. They are all laughing loudly about something. On the table are two steaks, a plate of pasta, a bowl of bread and several bottles of wine.

He stops laughing and glares at Lucas when he sees him.

VINCENZO

(to Lucas)

Who the fuck're you?

Lucas pulls a pistol out of his back pocket, aims it at Vincenzo's head and pulls the trigger. A bullet passes through his skull - blood splatters all over the back wall, table and the two women. They scream in terror as do the other diners.

Lucas swiftly puts the gun back in his pocket, walks over to a nearby door and opens it.

INT. RESTAURANT/KITCHEN - CONTINUOUS

He briskly walks through a loud, busy, working kitchen, approaches the exit, opens it and...

EXT. ALLEYWAY - CONTINUOUS

...jogs to the end of an alleyway before returning to walking speed as he...

EXT. STREET - CONTINUOUS

...rejoins the crowds of people that are scurrying up and down the street. He disappears out of sight.

FADE TO BLACK.

TITLE CARD: A SILENT WAR

INT. HELICOPTER - DAY

Moving.

Lucas sits in a helicopter dressed in full military uniform. An assault rifle resting on his lap. There are five other soldiers sitting with him:

Sgt. Ambrose - a tall, black, clean shaven male.

Sgt. McLaughlin - an older, muscular, Caucasian male.

Sgt. Hulse - a short, young, Caucasian female.

Sgt. Furlong - a teenage, skinny, black male.

Sgt. Phillips - an older, bearded, Caucasian male.

Lucas looks out of the window. The sun shines brightly in the clear blue sky above miles and miles of dense, green canopy. There are five other helicopters in the sky.

SGT. AMBROSE
How're you feeling Furlong?

SGT. FURLONG
Feeling sick sir.

SGT. PHILLIPS
It'll pass.

SGT. AMBROSE
Keep your mind on the job. Ain't no time for sickness now.

SGT. FURLONG
Understood sir.

LUCAS
McLaughlin. Hulse.

They look at him.

LUCAS (CONT'D)
Who is staying to man the gatling?

SGT. HULSE
I'll take it sir.

SGT. MCLAUGHLIN
Sure you're ready?

LUCAS
That's what she said sergeant.

The helicopter starts to descend.

LUCAS (CONT'D)
Alright - keep your focus, keep your wits and keep your head.
(with a smile)
I look forward to having a beer with you guys later.

They hit their helmets several times. The helicopter lands and the door is pulled open by Ambrose. Lucas is the last soldier to leave the helicopter. He gets out and...

EXT. EDGE OF JUNGLE - DAY

...looks around. The long grass and tree leaves shake as the helicopters land. Once on the ground - soldiers get out and march towards the jungle with their guns held aloft.

Lucas advances to the jungle with McLaughlin by his side.

The helicopters take off again.

EXT. JUNGLE - DAY

The soldiers walk slowly through the jungle.

Suddenly, the sound of helicopter propellers can be heard; this is then followed by the sound of rapid gun fire.

The twenty plus soldiers begin to rush forwards. A soldier screams in agony as he gets his foot caught in a bear trap.

LUCAS
(shouting)
Medic! Man down!
(beat)
Keep going! Keep going!

They continue to rush forward through the jungle. Never looking back for a second.

EXT. OUTSIDE OF JUNGLE - DAY

Helicopters hover above an enemy barracks. The soldiers on board fire round after round from their gatling guns down onto the enemy below.

The foot soldiers run out of the jungle and bombard the enemy camp with gun fire.

Blood sprays in every direction imaginable as the enemy is hit by an unforgiving barrage of bullets and exploding grenades.

EXT. BARRACKS/COURTYARD - LATER

Lucas and some of his fellow soldiers walk around the courtyard shooting lame, enemy soldiers. After a few moments there is complete silence.

Soldiers shake hands as they walk past each other. Just like two sports team at the end of a match.

Lucas gives each soldier he passes a fist pump. Sgt. Furlong walks over to him.

LUCAS
How're you feeling?

SGT. FURLONG
I'm okay sir. I'm doing okay.

LUCAS
Good to hear. Go look for that oil.

SGT. FURLONG
Yes sir.

Lucas kneels down, pulls his canteen out of his pocket and takes a long sip. He closes his eyes momentarily as he savors the flavour. When he opens his eyes he can see the outline of a large, unidentified object in the distance.

LUCAS
What the hell?

It is hard to make out what it is but it is about twelve feet plus tall and moving.

SGT. PHILLIPS
What the fuck is that?

Close ups of terrified faces.

The ground begins to shake.

LUCAS
Fucking run!

As the object gets closer we can just about make out a large, drooling, rectangular mouth and a thick, amphibious tail. The thing has large, muscular arms and legs.

LUCAS (CONT'D)
Run! Just fucking run!

The soldiers begin to run. Lucas looks back - the mysterious figure begins to swat the helicopters down one-by-one.

The area is awash with yells of terror, loud explosions and tremors. Trees falling and buildings crumble to the ground as a high pitched squeal rings through the area.

EXT. DRIED UP RIVERBED - DAY

Lucas runs with his head down, he doesn't dare look up. He looks forwards to see two soldiers running into the jungle, he follows them.

EXT. JUNGLE - DAY

The two soldiers get down behind a large rock. Moments later, Lucas slides down next them.

SOLDIER #1
What is that?!

LUCAS
I don't know!

SOLDIER #2
What are we going to do?!

LUCAS
Let's just wait! Just wait!
(beat)
Keep calm! Lay down now!

They lie down and listen to the screams of terror and the hellish squeal of the unidentified object.

Several moments later and the silence is deafening.

Lucas peeks out from behind the rock to see what is happening. He slowly crawls along the floor and ushers the soldiers to follow him.

EXT. DRIED UP RIVERBED - DAY

The three soldiers sneak back up the riverbed. They look up out of it and see torn up bodies. One of the soldiers covers his mouth as he retches at the site of blood, missing limbs and chewed up fatalities.

Lucas raises a hand, they stop walking and he points to a dusty path diagonal to them.

EXT. PATH - DAY

There has been no sign of the UFO for a while now but they continue to walk slowly and cautiously along the path. Tree branches hang over them causing a dappled lighting effect on their backs and heads.

Suddenly, it walks out in front of them! They swiftly take cover behind some trees.

It sniffs around the area occasionally making small, high-pitched squeals and then stomps away.

LUCAS

(into two-way radio,
quietly)

Team Hotel, this is Lieutenant Lucas Reeves, do you read me? I repeat, do you read me? Over.

TEAM HOTEL COMMANDER (V.O.)

We read you Lieutenant Reeves. We are concerned, the majority of Team Whisky has gone off grid. Please provide update. Over.

LUCAS

(into two-way radio,
quietly)

Mission complete but we have taken heavy casualties. Something is out here and...

TEAM HOTEL COMMANDER (V.O.)

Please clarify. Over.

LUCAS

(into two-way radio,
quietly)

There is some sort of creature and it has killed nearly all the team. Over.

TEAM HOTEL COMMANDER (V.O.)

Okay Lieutenant Reeves, I think you may be shell shocked. Can you and the remaining team make it to the designated LZ? Over.

LUCAS

(into two-way radio,
quietly)

Negative sir, requesting extraction from a closer LZ. Over.

TEAM HOTEL COMMANDER (V.O.)

We cannot extract you but we will make contact with Team Indigo and report back shortly re extraction time.

(MORE)

TEAM HOTEL COMMANDER (V.O.) (CONT'D)
Proceed to originally planned LZ
unless otherwise stated, over and
out.

LUCAS
(into two-way radio,
quietly)
Copy that, over and out.
(to soldiers)
Okay gentleman on me. It is roughly
four miles to the LZ.
(beat)
Okay, lets get moving.

They get moving.

CUT TO:

EXT. LZ - DAY

They are dashing up a hill. A helicopter can be seen flying
in the sky towards their location.

They look hot, sweaty and muddy as they reach the top of the
hill. Their hearts and lungs are working overtime as they run
towards the LZ.

The helicopter begins to descend as they collapse on the
ground.

It lands beside them but they muster up the energy to get on
board.

INT. HELICOPTER - DAY

Lucas sits panting on a seat and the two soldiers lie on
their stomachs on the floor. The helicopter begins to ascend.

Lucas sighs and wipes his brow.

Suddenly, a claw reaches inside the helicopter door and pulls
the two soldiers out.

Lucas dives to the floor, looks over the edge and down at its
head.

It reaches out for Lucas but he is too high to be caught.

He gets back in his seat, straps himself in and puts his head
in his hands.

EXT. CAMP INDIGO/LZ - DAY

A couple of soldiers and a medic stand watching the helicopter as it gets closer to the LZ.

CUT TO:

INT. HELICOPTER - DAY

Lucas, who has vomited down himself, sits rocking forwards and backwards and pulling at his hair.

CUT TO:

EXT. CAMP INDIGO/LZ - DAY

The soldiers and the medic rush over to the helicopter as soon as it lands.

One of the soldiers pulls the door open.

INDIGO SOLDIER #1
Lieutenant...

He continues to pull his hair.

INDIGO SOLDIER #1 (CONT'D)
Let's get you out...
(beat)
...There is a medic here, she's
going to make sure you are okay...
(to Indigo Soldier #2)
...Give me a hand.

MEDIC
I'm right here. You're going to be
okay.

The soldiers get into the helicopter. Lucas starts violently thrashing out at them.

INDIGO SOLDIER #1
We need you to stay calm! You're
okay!

LUCAS
I'm not! I'm not! I'm not!

MEDIC
Lieutenant, please try to calm down.
We're going to help you.

He screams.

LUCAS
They were there! They were there!
(beat)
Where are they?!

The soldiers try to undo his belt but he hits out at them.

LUCAS (CONT'D)
Make it go away! Please! Please!

MEDIC
We're are going to have to sedate
him.
(beat)
Hold him back.

They hold him back against his seat. He continues to kick and scream.

The medic opens her bag, pulls out a syringe and a liquid container. She draws the liquid into the syringe and gets into the helicopter.

MEDIC (CONT'D)
Lieutenant. Lieutenant, I'm just
going to inject you with something
that is going to help you to calm
down okay? Because we need you to be
nice and relaxed if we are going to
help you.

LUCAS
No! No! Get away from me! All of
you!

MEDIC
It's okay lieutenant. It's okay.

She pricks him in the arm with the syringe.

He fights for a few moments longer but gradually begins to relax and eventually, he falls asleep. One of the soldiers unbuckles him. They each place a hand under his armpits and the medic gets a hold of his feet.

INDIGO SOLDIER #2
Okay - lift on three.
(beat)
One, two, three.

They carry him down a path.

EXT. CAMP INDIGO/HOSPITAL - DAY

The medic is being followed by two assistant medics.

MEDIC

Okay, can someone set up a respirator?

A medic wheels one over on a trolley as Lucas is put onto a bed.

MEDIC (CONT'D)

Patient seems to be in an extreme state of shock. I have administered 30mls of Propofol.

The respirator is set up, switched on and a mask is then placed over his mouth.

ASSISTANT MEDIC #2

I'm getting a SATs machine.

MEDIC

Get me some Fentanyl as well please.

The medic runs over to a cupboard, grabs the Fentanyl and a SATs machine off the side. He passes the medication to the medic.

She draws the liquid out.

The medic places the SATs machine on a trolley next to the bed, switches it on and then places it on one of Lucas' fingers.

MEDIC (CONT'D)

Injecting patient now.

They glance at his SATs, they're stable.

MEDIC (CONT'D)

Okay, great. Let him rest for a few hours and then get him cleaned up and washed.

(sighs)

Excellent job guys. How's the patient we got in this morning?

They walk away.

ASSISTANT MEDIC #2 (O.S.)

He was discharged about an hour ago. His vitals...

INT. CAMP INDIGO/HOSPITAL - NIGHT

Close up of Lucas asleep.

A few moments later - his eye lids spring open, he sits bolt upright and looks around confused.

A medic rushes over.

Lucas pulls the mask off.

ASSISTANT MEDIC #3
It's okay Lieutenant. It's okay.

He looks around scared and confused.

ASSISTANT MEDIC #3 (CONT'D)
You're okay. You're safe.

She places a hand on his shoulder.

ASSISTANT MEDIC #3 (CONT'D)
Can I get you some water?

He passes her the mask without looking at her and lies back down.

ASSISTANT MEDIC #3 (CONT'D)
If you need anything, I'll just be over here.

She walks away when he closes his eyes.

INT. CAMP INDIGO/HOSPITAL - DAY

Lucas sits on the side of the bed and the medic stands in front of him.

MEDIC
Look up please.

He looks to the ceiling. She shines a pen light in both eyes.

MEDIC (CONT'D)
Okay, great.
(beat)
Show me your tongue.

He opens his mouth and sticks his tongue out. She inspects his mouth.

MEDIC (CONT'D)
Great, thank you.

She holds a thermometer across his forehead.

MEDIC (CONT'D)
 37, a little hot, but it is
 sweltering outside.
 (beat)
 How do you feel now lieutenant?

LUCAS
 I'm fine.

MEDIC
 How're you feeling... mentally?

He looks down at the ground.

LUCAS
 I dunno.

MEDIC
 I can arrange a meeting with the
 camp's psychologist. Would that be
 something you would like?

LUCAS
 Where are the camp's troops being
 deployed today?

MEDIC
 I don't know. I stopped being a
 field medic last tour.

LUCAS
 I need to tell the colonel what is
 out there.

He gets to his feet.

MEDIC
 Lieutenant, I need you to relax.

He gets off of the bed, walks away from her and leaves the
 hospital.

MEDIC (O.S.) (CONT'D)
 Lieutenant!

EXT. CAMP INDIGO - DAY

Lucas walks through the camp desperately looking around. He
 approaches a group of soldiers gathered around a chess table
 in the shade.

LUCAS

Excuse me guys, where could I find
the colonel?

They look up at him.

INDIGO SOLDIER #3

Try his office.

LUCAS

Where is it?

INDIGO SOLDIER #3

Just over there.

He points to a large tent.

LUCAS

Thanks.

He turns on his heel and marches towards the tent.

MEDIC (O.S.)

Lieutenant! You must rest.

He looks behind and sees her.

LUCAS

I need to speak to him now! Or all
of the troops will be killed.

MEDIC

Lieutenant, you're stressed and...

LUCAS

(interrupts)

You are damn right I am stressed! I
saw my entire fucking unit killed by
some, some, some, fucking creature!

MEDIC

I think you are suffering from
hallucinations lieutenant, you need
to rest.

He turns to face her, he looks furious.

LUCAS

I know what I fucking saw out there!
I watched friends get butchered!

(beat)

The last fucking thing I need is
rest...

(beat)

(MORE)

LUCAS (CONT'D)

...Don't you dare, try and inject me either.

A soldier walks over to him.

INDIGO SOLDIER #4

Look man, calm down, alright? She is trying to help you.

LUCAS

I'm trying to stop you guys from getting killed.

INDIGO SOLDIER #4

(offended)

Killed? Man, just listen to her.

LUCAS

Look, I didn't ask for your fucking input. Fuck off and leave me to my own fucking business!

INDIGO SOLDIER #4

You are making it my business - shouting your mouth off about how we are all going to fucking die!

LUCAS

Get out of my way.

INDIGO SOLDIER #4

No. I'm not having you disrupt the camp spirit.

LUCAS

Get the fuck out of my way!

INDIGO SOLDIER #4

Fucking make me!

Lucas grabs him around the throat and they begin to tussle. They both try to land punches. The medic attempts to split it up.

COLONEL MCKENZIE (O.S.)

Lieutenant Reeves?

Lucas lets go of the soldier and the medic holds him back.

Lucas turns to look at a tall, black man with short grey hair, he looks like he is in his late fifties.

LUCAS

What?!

COLONEL MCENZIE
 Lieutenant Reeves, my name is
 Colonel Benjamin McKenzie.
 (beat)
 I was just on my way to pay you a
 visit.
 (beat)
 How're y...

LUCAS
 Okay, we need to talk right now.

COLONEL MCENZIE
 Okay. Let's just take a walk back
 then.

Lucas, the medic and Colonel McKenzie start walking back to
 the hospital.

INT. CAMP INDIGO/HOSPITAL - DAY

Lucas sits down on the bed and Colonel McKenzie takes a seat
 opposite him.

COLONEL MCENZIE
 Right, can you tell me everything
 that happened please?

LUCAS
 A giant...
 (thinks)
 ...I don't know what, attacked us.

COLONEL MCENZIE
 What happened before that
 Lieutenant?

LUCAS
 We landed at the drop zone and
 commenced our mission.

COLONEL MCENZIE
 What was the mission?

LUCAS
 We had to secure an enemy stronghold
 about thirty clicks on the eastern
 side of the forest.

COLONEL MCENZIE
 How did it go?

LUCAS

It went smoothly. We secured the
stronghold and then...

Colonel McKenzie cranes his neck forward and looks at him.

LUCAS (CONT'D)

And then...

(beat)

And then the **thing** appeared.

COLONEL MCENZIE

Okay, and what did this **thing** look
like?

LUCAS

I didn't get a clear sight of it but
it was, I would say, roughly as tall
as the highest tree in the forest.

(beat, slightly panicking)

And, and, it had large legs and
claws, I think it might have been
scaly.

COLONEL MCENZIE

Think?

LUCAS

Yeah, I didn't a clear view of it.

The Colonel leans back.

LUCAS (CONT'D)

You don't believe me do you?

COLONEL MCENZIE

I'm going to be straight with you
Lieutenant, I'm finding it difficult
to internalize what you have told
me.

LUCAS

I'm not crazy.

The Colonel sighs.

LUCAS (CONT'D)

Listen to me. I... am... not...
crazy...

(laughs awkwardly)

I know what I saw. I do. I know what
I saw.

He looks down at the ground and then quickly looks back up at the Colonel.

LUCAS (CONT'D)
Check their body cams. That will show you, look at them.

COLONEL MCENZIE
I have.

LUCAS
And... what? You didn't see it?

COLONEL MCENZIE
There was nothing there Lucas.

LUCAS
No, no, no, no, no, there was. I saw it.

COLONEL MCENZIE
We downloaded all the footage and there was nothing there.

LUCAS
Could you not hear their screams?

COLONEL MCENZIE
No. The audio on all the cameras was disrupted.

LUCAS
It turned the audio off.

COLONEL MCENZIE
I'm sorry, what?

LUCAS
That thing must have effected the audio playback.

COLONEL MCENZIE
Lieutenant...

Lucas stands up and leans in close to the Colonel.

LUCAS
(shouting)
I was there! I saw it! What don't you understand? Huh, which part?

COLONEL MCENZIE
Lieutenant, sit yourself down and lower your voice.

LUCAS
 (still shouting)
 No I won't! I saw it! I fucking saw
 it!

The Medic walks over to them.

MEDIC
 Okay, calm down Lieutenant.

Lucas turns around and begins to walk around the hospital
 like a caged animal.

LUCAS
 I know what I fucking saw god damn
 you! I know what I fucking saw!

An Assistant Medic approaches him.

LUCAS (CONT'D)
 (to assistant medic)
 Don't you fucking touch me cunt or I
 will rip your fucking head off!

The Assistant takes a step back.

MEDIC #2
 Can you work with us? We want to
 help.

LUCAS
 Don't you fucking come near me!
 Don't you fucking dare!

A patient is lying on a bed at the edge of the room with his
 leg in a cast.

PATIENT
 Shut the fuck up man!

LUCAS
 You shut your fucking mouth! I'm
 looking out for all of this camp.

PATIENT
 You're fucking delusional!

LUCAS
 Shut the fuck up before I break your
 other fucking leg.

PATIENT
 Fucking come here and say that!

Lucas pulls his shirt off and tries to walk over to him but the assistant medic holds him back.

LUCAS
Get the fuck off me!
(beat, to patient)
I'm going to fucking kill you!

PATIENT
Fucking come on then dip shit! I'm waiting.

He continues to be restrained. Lucas looks over his shoulder to see The Medic filling a syringe.

LUCAS
Don't you fucking touch me with that! Don't you fucking dare!

He head butts the assistant medic and marches towards the other. Colonel McKenzie pulls Lucas' arm around, presses it against his back and pushes him face first onto the bed. The Medic gets on the bed and injects him in the arm.

LUCAS (CONT'D)
(muffled)
Fucking get off me! Get the fuck off me!
(beat)
I know what... I know what... I saw.

The assistant medic gets up.

ASSISTANT MEDIC
I'll get everything.

LUCAS
I know... I know... They are going to be killed.

The Colonel kneels beside the bed.

COLONEL MCENZIE
Sleep this one off lieutenant.

Lucas is foaming at the mouth.

LUCAS
I...

He falls asleep.

MEDIC
(to assistant medic)
Okay, he is unconscious.

Colonel McKenzie walks out of the hospital. The medics inject Lucas and hook him up to a respirator.

INT. CAR - DAY

Moving.

Lucas sits in the passenger seat next to a woman in her forties, she is casually dressed and wears her brunette hair in a bun. Her name is Fran and she is Lucas' wife.

In the back of the car there are bags of groceries.

EXT. OUTSIDE LUCAS AND FRAN'S HOUSE - DAY

Lucas picks up the groceries and carries them into the house.

INT. LUCAS AND FRAN'S HOUSE/KITCHEN - DAY

Lucas is packing the groceries away.

INT. LUCAS AND FRAN'S HOUSE/LIVING ROOM - LATER

Lucas and Fran sit on different sides of the room to each other. They watch television in silence.

INT. LUCAS AND FRAN'S HOUSE/BEDROOM - NIGHT

Lucas and Fran are asleep in separate beds. They face away from each other.

INT. BAR - NIGHT

A disco is in full swing. The music is pounding, the strobe lights are mesmerizing and the dance floor is packed.

Focus in on Fran dancing alone. Her eyes are closed and the music is guiding her every movement.

Lucas stands dancing behind her. His moves are not quite as fluid as hers but he is having a good time.

They both turn around and face each other. Their eyes meet and lock for the remainder of the scene.

EXT. PARK - DAY

Lucas is on one knee holding Fran's hand. They both smile brightly.

INT. HOTEL/BEDROOM - DAY

Lucas and Fran make love passionately in the dark. Their bodies move in unison.

INT. LUCAS AND FRAN'S HOUSE/HALLWAY - NIGHT

A tired looking Fran rolls down the hallway in a wheelchair. She approaches a door, slowly opens it and enters the office...

INT. LUCAS AND FRAN'S HOUSE/OFFICE - NIGHT

...Lucas looks at her as she enters. All the walls in the room are covered with newspaper clippings, photographs, large diagrams drawn out on A2 paper and numerous maps. Fran looks shocked as she looks around the room and then at him. He is nude and holding a pile of newspapers.

INT. LUCAS AND FRAN'S HOUSE/KITCHEN - NIGHT

Fran sits at the kitchen table with her head in her hands. Lucas throws glasses around the kitchen and kicks the cupboards.

INT. LUCAS AND FRAN'S HOUSE/BEDROOM - NIGHT

Lucas lies on the bed holding a piece of paper and a ring. Written on the paper is "I LOVE YOU BUT I CAN'T DO THIS ANYMORE". He rolls onto his back and closes his eyes.

INT. STUDIO APARTMENT/KITCHEN - NIGHT

Lucas leans up against a kitchen surface eating noodles out of a paper, take-away box.

INT. STUDIO APARTMENT/SITTING ROOM - NIGHT

He sits watching the news on television. The headline is "MORE U.S. TROOPS DEPLOYED - TAKING THE TOTAL OF ACTIVE SERVICEMEN AND WOMEN IN THE COUNTRY TO 300,000".

Soldiers are filmed riding around on tanks, ushering village dwellers out of their homes and setting up and firing mortars.

Lucas has no expression on his face but tears flow down his cheeks.

INT. STUDIO APARTMENT/BEDROOM - NIGHT

Lucas is lying in the fetal position, naked and wide awake on his bed in the pitch black room.

INT. OFFICE - DAY

Lucas sits with his arms folded.

PSYCHOLOGIST (O.S.)

Can you tell me in full detail what happened to you last Thursday?

LUCAS

I have given my account to twelve people. Why do I need to give it again?

PSYCHOLOGIST (O.S.)

Lucas, I want us to be on the same level so I'm going to be up-front and honest with you.

(beat)

You are facing medical discharge. In my professional opinion you are suffering from extreme mental fatigue and are showing clear signs of psychosis and I will have to tell the board this for your sake, your wife's sake and your colleagues' sake.

(beat)

But this is what you can do. You can let us help you with your delusions and help us get to the root of the issue so you don't have to be discharged but rather just take some time off to recuperate and recharge your batteries so to speak.

(beat)

How does that sound?

LUCAS

Fuck off.
 (beat)
 I know what I saw.

He gets to his feet and leaves the office.

EXT. SUBWAY - DAY

Lucas sits on a bench waiting for a train. A large group of people dressed in red shirts and caps walk onto the platform. A guy holds a megaphone to his mouth.

PROTEST GUY
 (into megaphone)
 Stop the slaughter of innocent
 people now!

The crowd whoops and hollers.

PROTEST GUY (CONT'D)
 (into megaphone)
 U.S Troops continue to use barbaric
 methods to control innocent
 foreigners!

The train arrives.

Lucas gets up, walks to the train and gets on. The group of protesters get on too.

INT. SUBWAY TRAIN - DAY

Lucas sits and stares into nothingness.

PROTEST GUY
 (into megaphone)
 Vote NO on 77! Vote NO on 77! Vote
 NO on 77!

The protesters repeat the chant.

EXT. CITY CENTER - DAY

Lucas steps out of a shop, walks down the street, crosses the road, takes a seat on a bench in the plaza and begins to rummage through his bag.

A large group of protesters walk to the center of the plaza. Megaphones are passed around and they begin to chant.

Lucas watches a sea of red moving in unison with each other as they jump around, dance and spread the word of torture and death of innocent people living in a poor, impoverished, third world country.

INT. STUDIO APARTMENT/SITTING ROOM - DAY

He sits reading a newspaper. Anti-War messages cover the front page.

Lucas is reading through the job vacancies. He looks at a position entitled "Pest Controller". Written below is the address, cellphone number and prerequisites:

- Driver's License.
- Persons thirty five years or older.
- Computer literate.
- Ex-Force's preferred.
- Flexible.
- Keen eye for detail.
- Project oriented.
- Punctual.

He begins to scribble notes down onto a piece of paper.

EXT. STREET - DAY

Lucas walks down a secluded, urban street. He looks down at a map on his cellphone. He walks a few more paces.

There is a large, glass door on the other side of the street. A few metres above the door are three windows. A man, on the wrong side of sixty, can be seen through one of the windows. He sits at a desk writing in a notebook.

Lucas crosses the street.

INT. SAL'S OFFICE/GROUND FLOOR - DAY

A receptionist, a beautiful brunette in her twenties, picks up a phone receiver, presses a button and waits for a response.

RECEPTIONIST

Hello Sal, your 11 A.M. applicant is here.

(beat)

Okay, I'll let him know now.

She puts the receiver down.

RECEPTIONIST (CONT'D)

If you take the stairs up to the second floor, Sal will meet you by his office.

LUCAS

Okay.

RECEPTIONIST

Good luck.

Lucas turns around and walks up the stairs.

INT. SAL'S OFFICE/SECOND FLOOR - DAY

Lucas looks to his right when he reaches the top of the stairs and notices a short, balding man dressed in a white shirt and suit pants leaning against a wall. This is Sal.

SAL

Mr. Reeves?

LUCAS

Yes sir.

SAL

My name is Salvatore De Luca, nice to meet you.

He holds his hand out. Lucas shakes his hand.

LUCAS

Good to meet you.

SAL

Yeah you too. Alright, come in.

He opens his office door and they both go inside.

INT. SAL'S OFFICE - DAY

Sal sits down behind his desk and Lucas takes a seat in front of him.

SAL
Would you like a coffee brought up
or anything?

LUCAS
No, I'm okay thanks.

SAL
Sure? Maybe something stronger?
Whiskey or a gin?

LUCAS
No, I'm good thanks.

SAL
I know its only 11 but it is five
o'clock somewhere, right?
(beat)
Okay - so what is your military
experience?

LUCAS
I have completed five tours - three
in Iraq and two in Afghanistan. I've
been stationed in Somalia and Kuwait
as well. I have also done some
private ops.

SAL
Uh-huh. So, what was your rank?

LUCAS
Lieutenant, sir.

SAL
Please, just call me Sal.
(beat)
So, what made you quit?

LUCAS
I was medically discharged from my
last tour.

SAL
Okay, what's the issue? Knees,
back...

LUCAS
I was told I wasn't mentally stable
enough.

SAL
Oh really?

LUCAS
I am okay though.

SAL
We all have a story, right?

LUCAS
Can you tell me a bit about your company?

SAL
I'm in the food industry. On the bottom floor I employ... about two hundred people to pack potatoes, carrots, broccoli - vegetables.
(beat)
It pretty much runs itself.

LUCAS
It's a good front.

SAL
(with a crooked smile)
What makes you say that?

LUCAS
Three years experience with the DEA.
(beat)
Where are your workers from?

SAL
Most from south of the border - Mexico, El Salvador, Belize etc.

LUCAS
So does it work?

SAL
Yeah, it keeps the RS out my ass.
(beat)
So, what makes an ex-DEA war vet, want to get into "pest control"?

LUCAS
Well, I would like to buy a couple of instruments and then take a trip.

SAL
Sounds like something you could afford soon enough.
(beat)
When can you start?

LUCAS

Anytime.

SAL

That's good.

(beat)

Pests come in a lot of different shapes and sizes. And I like to provide a service which satisfies our clients.

LUCAS

Understandably.

Sal opens a draw, pulls out a cellphone and places it in front of Lucas.

SAL

Keep this on you at all times.

(beat)

If you get a message, follow it up. Regardless of the time or what you might be doing.

Lucas picks up the phone and puts it in his coat pocket.

LUCAS

Thanks.

SAL

You're welcome.

(beat)

Let me see you out.

LUCAS

No, it is okay.

Lucas stands up.

LUCAS (CONT'D)

I remember the way.

(beat)

Nice to meet you.

SAL

Likewise.

Lucas leaves the room.

INT. STUDIO APARTMENT/BEDROOM - NIGHT

Lucas is naked and curled up on his bed. He reads a message on his phone.

INT. STUDIO APARTMENT/BEDROOM - LATER

Lucas is dressed in black jeans, a red T-shirt and white sneakers. He puts a leather jacket on and zips it up to his chin.

EXT. OUTSIDE BLOCK OF APARTMENTS - NIGHT

It is a cold night - his breath creates steam as he walks towards the entrance to the apartments with his hands deep in his pockets.

INT. APARTMENT/GROUND FLOOR - NIGHT

He walks over to an elevator and presses a button for floor eight. The doors open after a few moments and he walks inside...

INT. APARTMENT/ELEVATOR - NIGHT

...as he enters a young man and woman dart inside. They both look like business types - hair and skin are pristine and their clothes look sharp most likely from expensive, named fashion houses.

LUCAS

What floor do you need?

YOUNG WOMAN

Eight please.

LUCAS

Okay same as me.

The elevator doors close and they start to ascend.

YOUNG MAN

I swear if Blackman is wearing his Ralph Lauren suit again I am going to laugh in his face.

YOUNG WOMAN

Don't you dare. I could have a new job at his Farther's firm.

YOUNG MAN

For real?

YOUNG WOMAN

Yeah.

YOUNG MAN

I didn't have you down as a Blackman
and Richardson type.

YOUNG WOMAN

And what is that supposed to mean?

YOUNG MAN

You know exactly what it means.

YOUNG WOMAN

You're infuriating.

The doors open.

YOUNG MAN

And that is why you love me.

They get out of the elevator. Lucas follows them.

INT. APARTMENT/HALLWAY - NIGHT

Lucas casually walks five paces behind the young couple. The woman knocks on a door and after a brief embrace with the doorman, they both enter.

Lucas makes sure that he is looking good and then knocks on the door.

The door swings open bringing a rush of electronic, dirty, repetitive, Euro pop to Lucas's ears.

DOORMAN

Hello there.

LUCAS

Hi, my name is Grant Adams from
Taylor and Partners. I have an
invitation from Denise Parkinson.

DOORMAN

Okay, let me just check the guest
list.

He disappears for a few moments. Lucas unzips his jacket. The Doorman opens the door.

DOORMAN (CONT'D)

Come on in Grant.

Lucas smiles, walks inside...

INT. APARTMENT/SITTING ROOM - NIGHT

...and looks around. There is a huge party in process.

DOORMAN

Have a good night.

LUCAS

Thank you.

The door is shut behind him. Lucas walks over to a table where there are glasses of champagne. He picks one up, takes a sip and then begins to scout the room.

There are numerous people snorting cocaine off the tables. A woman lies on the floor completely naked and covered in cocaine. Two men and a woman snort the powder off her body.

Waiters dressed in nothing but cock socks walk around serving extremely exotic canopies to guests.

A man is sat in a chair receiving fellatio from a naked woman covered in red and blue paint.

There are two naked women on a glass table having sex with each other. A group of men stand around them. They film the erotic act with their cellphones.

There are three couples smoking joints and dancing slowly to a repetitive beat that projects from a four metre wide hi-fi.

Lucas drinks his champagne, puts his glass down next to a man who may be asleep or dead and walks through the pandemonium over to a door. He glances over his shoulder, opens it and walks into a hallway...

INT. APARTMENT/HALLWAY - NIGHT

...where there are four doors. The sounds of bed springs, deep breathing, passionate groans and climaxes emanate from the rooms.

Lucas confidently walks over to the fourth room and knocks on the door. Moments later it opens and he is greeted by a skinny guy dressed in a kimono. This is Jared.

JARED

Come in.

Lucas does as he is told.

INT. APARTMENT/BEDROOM 6 - NIGHT

An intoxicated woman lies on a steel bed with her wrists chained to the headboard. Another woman stands next to the bed wearing a large, strap-on dildo. She smiles at Lucas.

Jared walks over to them and removes his kimono.

JARED

(to Lucas)

Okay big man, fuck this bitch in the asshole.

(to the woman on the bed)

Are you ready for it you dirty fucking whore?

The woman groans.

Jared sits down and places his hand on his penis.

JARED (CONT'D)

Okay - let's start.

The woman gets on the bed and climbs on top of the other woman. Lucas reaches for his zip but slyly delves into his pocket instead and pulls out a steel nail. He turns around quickly and rams it into Jared's temple, then he raises his foot and swiftly kicks it in further. Jared falls to the floor.

Lucas turns around.

LUCAS

(to the woman wearing a strap-on)

Alright, get her dressed and out of here. I'll keep my eye out for you.

The woman nods and then picks some clothes up off the floor. Lucas leaves the room and...

INT. APARTMENT/HALLWAY - NIGHT

...walks back up the hallway and into the sitting room.

INT. APARTMENT/SITTING ROOM - NIGHT

Lucas takes a seat.

WAITER

Joint sir?

He holds out a tray of pre-rolled joints.

LUCAS

Sure.

Lucas takes one and the waiter lights it.

A woman in her late teens lies down in front of Lucas and begins to masturbate with an empty, vodka bottle.

He watches her for a few moments before looking over at the two women he had just helped. He follows them with his eyes until they leave the party.

He sighs, takes a long drag, leans back in his chair and watches the woman lying in front of him.

INT. SAL'S OFFICE - DAY

Lucas is sat in front of Sal's desk. Sal is looking through a filing cabinet, a few moments later he turns around and places an envelope on the table.

SAL

Here you go.

Lucas opens the envelope. Sal sits down.

Lucas opens the envelope, takes the money out and begins to count it.

SAL (CONT'D)

What's it feel like to make your first kill for money then?

(beat)

..Instead of killing for the safety of this "proud, great" country.

Lucas stops counting his money and looks at the ceiling.

LUCAS

(snorts)

I have never killed for the safety of this country, its always been for money.

(beat)

Every soldier in the world is a hired gun. Just dress us up differently and call us something more heroic and patriotic and then what we do becomes more acceptable.

He starts counting his money.

SAL

What about your duty to the guys in Washington?

Lucas stops counting his money.

LUCAS

I fought for a faceless government for twenty seven years. Not once have I been visited, received a phone call or even been sent a card from a government official.

(beat)

So, fuck those guys. At least I know where and who my money is coming from now.

(beat)

Now, stop asking me fucking questions you've made me loose count.

He continues to count his money.

INT. STUDIO APARTMENT/SITTING ROOM - NIGHT

Lucas sits on the edge of his glass table looking at his phone. He presses a few buttons and then holds the phone to his ear.

INT. LUCAS AND FRAN'S HOUSE/LIVING ROOM - NIGHT

Fran sits reading a book. Her house phone begins to ring, she stares at it and lets it go to answer machine.

LUCAS (V.O.)

(through answer machine)

Hello. It's me again... your husband. I just wanted to talk to you so I can explain what has been going through my head. I know I saw something and I know it killed my troop. I am not crazy and I just want you to believe me. I just want the person I love the most in the world to believe me and understand me.

(beat)

I have a new job, it isn't too dissimilar to being in the army. I am beginning to feel normal.

(MORE)

LUCAS (V.O.) (CONT'D)

I feel like I have a purpose again
and a reason to get up in the
morning like before.

(beat)

I'm saving money up because I'm
going to go back out there and find
it and prove to you and everyone
else that it is real.

INT. STUDIO APARTMENT/SITTING ROOM - NIGHT

Lucas wipes away a tear.

LUCAS

(into phone)

I know it is incredibly difficult to
comprehend but sometimes that is
what makes the greatest and the most
terrible things in the world...

Interesting.

(laughs)

I didn't just marry you for your
looks! I know you're intelligent and
I know you understand what I'm
saying. I just need you to be
less... to stop...

(begins to cry suddenly)

Stop thinking so rationally. It
would just help me, it would just
help us.

(regains control)

Okay, I'm going to go to bed now,
its been a long day. Alright Fran,
you have a good night and I'm sure
we'll continue this conversation
another time.

(beat)

Okay, good night.

He puts his phone down, stands up, rubs his eyes, walks over
to a door and opens it.

INT. STUDIO APARTMENT/SPARE ROOM - NIGHT

The walls are covered with newspapers, maps, photos and
diagrams.

Lucas sits down at a small desk and starts to compose an e-
mail on a tablet.

INT. SAL'S OFFICE - DAY

Lucas sits in front of Sal.

LUCAS

What made you get into this business?

SAL

I used to be an enforcer for a Sicilian crime family in Miami. Went to do a job one day and I got shot at fucking point blank range. Right in the fucking knees. Sawn-off shotgun.

He taps his knees.

SAL (CONT'D)

Fiberglass.

(beat)

The family treated me well - they paid for the medical bills and the rehab, god bless 'em.

(beat)

I used my knowledge and expertise to start a business here. With their blessing of course.

LUCAS

Bet you miss Miami.

SAL

Of course I fucking do. It's like living in a fucking fridge most of the time here.

LUCAS

You do get use to it.

SAL

I don't believe you.

(beat)

I've been here six years and I think I've only seen the sun once.

LUCAS

(laughs)

Get the fuck out of here.

SAL

I'm fucking serious. Fucked if I know why I chose to build a fucking business here.

(MORE)

SAL (CONT'D)

(beat)

Should've gone to Vegas or San Francisco.

The door opens and Sal's receptionist walks in holding an envelope.

RECEPTIONIST

Okay, here we are gentleman.

SAL

Thank you very much.

He takes the envelope off of her.

SAL (CONT'D)

Hey, did I tell you how beautiful you are looking today?

RECEPTIONIST

Yes sir, you do everyday.

She smiles and walks out of the room.

SAL

She makes me remember why I set up here. The women here are just fucking goddesses. I don't know why I do it Lucas. I need to start employing ugly broads but that's near on fucking impossible to do here.

(beat)

How am I meant to keep my mind on my work when she is wearing that?

Lucas laughs to himself.

SAL (CONT'D)

Little fucking cock tease. She knows what she's doing.

(beat)

What's the deal with you? Do you have a girl?

LUCAS

Yes sir, been married twenty five years. But we're currently separated.

SAL

Don't worry about it.

(beat)

(MORE)

SAL (CONT'D)

Believe me - I have never been married and it is the fucking wisest decision I have ever made.

(beat)

I don't have to be in at a certain time, I can go play cards and nobody asks me how much I have lost, I can go to the Bahamas, Barbados, Jamaica and sleep with the most beautiful women on the island and guess what?

LUCAS

What?

SAL

I don't buy them jewelry and I still get my cock sucked!

They laugh.

Sal opens the envelope, pulls out two single shot pistols and a hunting knife and places them on the table.

SAL (CONT'D)

Okay, so, I know you aren't stupid but I'm going to need you to keep these somewhere safe in your place. Use them for jobs and clean them up after, alright?

LUCAS

Understood.

SAL

Okay - so there is this wop called Alfredo Nesta and he is becoming a made man in the Pozzi family next weekend. His brother, Giuseppe, doesn't want this to happen because Alfredo touched him as a kid or some shit but he doesn't give a fuck about that really, he just wants to be made. I don't know, that's just my hunch. I need Alfredo dead and I need it to look like the Padovano family did it.

(beat)

I'll text you some more details in the week when I find out more.

(beat)

Hey listen, don't take this the fucking wrong way but do some exercise. You know, just in case shit hits the fan.

Lucas smiles, picks up the guns and hunting knife, places them in the envelope, gets to his feet and shakes hands with Sal.

INT. STUDIO APARTMENT/SITTING AREA - NIGHT

VARIOUS SHOTS:

- A) Lucas performs chin ups on a bar in a doorway.
- B) Lucas does sit ups.
- C) Lucas skips rope.
- D) Lucas does press ups.

EXT. PARK - NIGHT

Lucas jogs down a long path until he reaches an exit. Then he is out onto...

EXT. STREET - NIGHT

...the sidewalk. He jogs past brightly, lit buildings, herds of tourists, busy hog dog stands, yellow taxis, street performers and electric billboards.

INT. STUDIO APARTMENT/GROUND FLOOR - NIGHT

Lucas opens his mail box and pulls out an envelope.

INT. STUDIO APARTMENT/KITCHEN - NIGHT

He opens the envelope and pulls out a pair of leather gloves in a sealed bag. He takes a note out of the envelope - it reads "A PRESENT FROM VINCHENZO PADOVANO".

INT. STUDIO APARTMENT/SPARE ROOM - NIGHT

Lucas sits in a chair with a laptop typing an e-mail.

INT. STUDIO APARTMENT/SITTING ROOM - DAY

He sits watching the morning news. The headline is "MASS CASUALTIES IN WAR AGAINST TERROR OVER NIGHT". His cellphone pings.

INT. STUDIO APARTMENT/SITTING ROOM - LATER

He puts on a sports jacket and puts the guns and knife in three different pockets.

EXT. STREET - DAY

He walks through the plaza and past the protestors. A tall, beefy guy mans the megaphone and the others repeat his chant loudly.

PROTEST GUY
(into megaphone)
Vote NO on 77! Vote NO on 77! Vote
NO on 77!

PROTESTOR #1	PROTESTOR #2
Vote NO on 77! Vote NO on 77!	Vote NO on 77! Vote NO on 77!
Vote NO on 77!	Vote NO on 77!

Lucas stands next to the road and hails a taxi. A vehicle pulls over. He gets inside and they begin their journey.

EXT. SUBURBAN HOUSING AREA - DAY

The taxi drives down a suburban road past large, warm looking, Mediterranean style houses. The driver pulls over, Lucas gets out, passes the driver some money and starts to jog down the street.

EXT. OUTSIDE OF ALFREDO NESTA'S HOUSE - DAY

A short, brick driveway leads to a large gate where two security guards stand talking to each other. The house is extremely grand and is hidden away behind fern trees.

Lucas jogs past the house - he takes a good look at it with his peripheral vision. He stops jogging, sits down on the grass and pretends to be tired from the exercise.

The security guards are keeping an eye on him. He raises a hand to them, they wave back.

The gate gradually begins to open and after a few seconds a dark blue, saloon car can be seen. The security guards walk a short distance ahead as it drives slowly down the driveway.

Lucas stands up, turns away from the car and places a hand in his pocket.

The security guards stand at the bottom of the driveway until the car turns onto the road.

Lucas walks in front of the car and then kneels to tie his sneaker laces.

SECURITY GUARD #1 (O.C.)
Sir! Get out of the road!

Lucas holds a hand up in apology as he stalls for time.

SECURITY GUARD #2 (O.C.)
Are you fucking dumb or something?
Fucking move it!

The security guards begin to walk towards Lucas. He takes a deep breath, pulls a pistol out of his jacket pocket, stands up and shoots the driver between the eyes. The car stops still so Lucas rushes over to it, leans down on the bonnet, holds his gun steady and waits for an enemy to appear.

SECURITY GUARD #2 (O.S.) (CONT'D)
Fuck! Move in, move in!

The sound of assault rifles being loaded follows. Lucas continues to breath calmly despite the security guard's footsteps getting louder as they get closer.

SECURITY GUARD #1 (O.S.)
Mr. Nesta! Please remain in the car!

The second security guard appears in Lucas' eye line for a split second which is long enough for him to pull the trigger on his gun. A bullet then flies up through the guard's chin and out of the back of his head. Lucas quickly lowers his head and we hear the guard hit the ground.

SECURITY GUARD #1 (O.S.) (CONT'D)
Fuck!

Lucas kneels down, creeps around the side of the car, opens the back door, enters the car and...

INT. CAR - CONTINUOUS

...is face to face with Alfredo. The silver haired, olive skinned mafioso dressed in a blue suit jumps at the sight of Lucas but before he can even react his head is pressed against the back window. Lucas can see the other security guard nervously making his way to the front of the car. He pushes Alfredo's head forward into the back of the driver's seat, opens the door and shoots the guard in the back of the head. Alfredo attempts to get out of the car but Lucas pulls him back in and shoots him through the head.

Lucas catches his breath and sticks his head out of the door. The area is silent again.

EXT. OUTSIDE OF ALFREDO NESTA'S HOUSE/DRIVEWAY - DAY

The car is parked in the driveway. The guards are inside the car with the driver and Alfredo.

Lucas, now wearing the leather gloves he received in the mail, walks around the car touching the back door handles, back windows and bonnet.

He quickly takes the gloves off, puts them in his pockets and leaves the area.

EXT. OUTSIDE OF ALFREDO NESTA'S HOUSE - DAY

The fire fight is now becoming a distant memory in Lucas' mind. He takes a deep breath, looks around the area and then carries on with his jog.

INT. SAL'S OFFICE - LATER

Lucas counts his money.

SAL

Nine out of ten times a mob hit will lead to retaliation. There is always a domino effect.

(beat)

The families know me and they will all at some point call me and ask for a hit to be made.

Playing for both sides is fucking easy when I have someone like you working with me, as nobody knows you.

(beat)

(MORE)

SAL (CONT'D)

Put the fucking money away for a moment will you?

LUCAS

Fuck off, I need to make sure you aren't cheating me.

SAL

Fuck you, I thought we had a good working relationship?

LUCAS

We do.

SAL

So, why do you think I would fucking cheat you?

LUCAS

It isn't personal.

SAL

Motherfucker, just put the fucking cash down a second will you? I need to tell you about another job.

Lucas sighs and pockets the money.

LUCAS

What you got?

SAL

I need you to deal with Vincenzo Padovano.

LUCAS

I thought he gave me his gloves.

SAL

Not exactly.

(beat)

I paid a hooker to go fuck him and steal something with his prints on.

LUCAS

I see.

SAL

After what you did today, his hand prints are all over Alfredo and his car.

(beat)

So, now the Pozzi's want him gone.

(beat)

(MORE)

SAL (CONT'D)
He's a fucking cockroach...
(beat)
...Nobody fucking likes him...

FADE TO BLACK.

EXT. SUBWAY TRAIN - DAY

Lucas sits with his eyes closed.

INT. STUDIO APARTMENT/KITCHEN - NIGHT

He sits down in front of the television - watching the news, eating a television dinner for one and sipping at a bottle of beer.

NEWS REPORTER (V.O.)
It has already been a long, hard and bloody war but conflict took another unexpected turn today as an enemy, ambush claimed the lives of a fifteen person platoon.
(beat)
Drones managed to capture this extraordinary footage...

As the drone rotates high in the sky we see a platoon being attacked but we also capture a quick glimpse of the creature disappearing into the jungle.

Lucas' mouth drops open and he stares at the screen in shock.

NEWS REPORTER (V.O.) (CONT'D)
We have had no official comment on the ambush from anybody inside of the country as of yet but as always we will keep you updated as things progress.

Lucas gets to his feet and marches out of the room.

INT. STUDIO APARTMENT/BATHROOM - NIGHT

He is bent over the sink, retching. After a few moments he looks up at his reflection in the mirror. He rubs his fingers across the mirror, takes a deep breath, yells at the top of his voice, smashes the mirror with his fist and then looks at his new and altered reflection.

INT. STUDIO APARTMENT/BATHROOM - LATER

He sits in an empty bathtub drawing the creature. Once finished, he picks up a red pencil and begins to draw blood spraying from its body.

INT. STUDIO APARTMENT/BEDROOM - LATER

He is knelt down, resting his hands on the windowsill and staring out at the cities' night, skyline.

(Time lapse until dawn.)

He has not had a wink of sleep. His eyes are red but he looks wide awake.

INT. GUN SHOP - DAY

Lucas walks up to a counter and is met with a friendly smile from a portly, elderly and black cashier.

CASHIER

Hello there, how can I help?

LUCAS

Hello, could you help me purchase the following items please?

CASHIER

I'll sure try sir.

Lucas places an extensive list of items onto the counter. The cashier peruses the list intently.

INT. CAR - DAY

Moving.

Lucas drives down the freeway. Boxes are stacked up in the back of the car.

INT. STUDIO APARTMENT/SITTING ROOM - DAY

The boxes are spread out across the room.

INT. CAR - DAY

Moving.

He parks up just outside of Sal's office block. He takes a deep breath and gets out of the car.

INT. SAL'S OFFICE - DAY

Sal pours himself a glass of whiskey, two fingers. Lucas is also drinking.

SAL
Salut!

Sal smiles and taps his glass against Lucas' glass.

SAL (CONT'D)
Buona fortuna e stare al sicuro!

Lucas raises his glass.

LUCAS
Grazie.

SAL
Prego!

He drinks some whiskey.

SAL (CONT'D)
So... Where are you going?

LUCAS
I'm going back to the jungle.

Sal laughs.

SAL
The jungle?

LUCAS
Yeah, back to where I was fighting.

SAL
But you were medically discharged,
right?

LUCAS
Yeah.

SAL
You can only enter the country if
you are in the military, right?

LUCAS

I am getting a flight to the closest city outside the country and then I'm going to trek my way down there.

SAL

Lucas?

LUCAS

Yeah.

SAL

When you said you were going to take a trip... I thought you meant like a long vacation.

(beat)

Jesus, I thought you were going to Cancun, Belize or something with your wife.

LUCAS

My wife died last week Sal.

Lucas sips his drink.

SAL

Fuck, I didn't realize. I'm sorry.

(beat)

So, you aren't going to attract any "unwanted" attention?

LUCAS

No, I have been planning this for three years, nobody will know I'm there.

(beat)

Are you worried that I'm going to get you in trouble?

Sal sips his drink.

SAL

Lucas, this plan you have is stupid. I'm sorry but it's fucking idiotic. You are going to enter into a war zone and you think nobody will realize?

Lucas stands up and holds his hand out.

LUCAS

This is what I want to do.

(beat)

(MORE)

LUCAS (CONT'D)
Let's just shake hands and go our
own ways... as friends.

Sal stands up.

LUCAS (CONT'D)
Nobody will find out.
(beat)
Look, I'll take you out for dinner
when I'm back.

A brief silence.

SAL
Lobster?

He shakes his hand.

LUCAS
If that's what you want.

Lucas pats his hand.

LUCAS (CONT'D)
Thanks for letting me use your car.

Sal pats him back.

LUCAS (CONT'D)
You're welcome.

They hold each other's gaze and hands until it becomes awkward. Lucas eventually smiles, let's go of Sal's hand and then leaves the room.

Sal sits down, drinks the rest of his drink, picks up a cellphone, presses a few buttons and then holds it to his ear. After a few rings...

SAL
(into)
Hello, I need you to do a job ASAP.
(beat)
Do you have a pen and paper?

INT. STUDIO APARTMENT/SITTING AREA - NIGHT

Lucas sits on the sofa dismantling a rifle. On the floor in front of him there are numerous open suitcases and boxes.

Suddenly, there is a knock at the door. He looks over his shoulder, puts down the weapon, gets to his feet and walks to the door.

He puts his ear to the door, closes his eyes and listens closely. He can hear the sound of a shotgun being cocked.

LUCAS

Hello?

HITMAN (O.S.)

Oh hi, is that Lucas Reeves?

LUCAS

Yes sir. How can I help you?

HITMAN (O.S.)

I'm a friend of Mr. Salvatore De Luca, he asked me if I would deliver a going away present to you. Could I come in?

LUCAS

Yes of course.

Lucas unlocks the door, quickly opens it and then gets behind it. A bald, tracksuit wearing, thirty something, Caucasian hitman rushes inside the room. Lucas slams the door shut, grabs the barrel of the shotgun and tries to wrestle it off him. Lucas grabs a gun magazine off the sofa and rams it with extreme force into the hitman's right eye. The hitman yells as his eye-socket breaks but he continues to grip the gun. Lucas attempts to prize the man's fingers away from the grip of the gun. Lucas lowers his head and bites one of the hitman's finger tips.

HITMAN

Ah! Fuck!

He drops the gun. Lucas kicks it across the room, grabs the man around the neck and attempts to put him in a choke hold. Lucas is punched in the stomach and then the face. He falls to the floor. The hitman pulls a knife out of his pocket and lunges towards Lucas' face. He rolls over and the hitman bangs his head on the wall. Lucas quickly gets up and staggers around looking for a weapon. The hitman gets to his feet covering his damaged eye with one hand and gripping the knife in the other. He lunges at Lucas but Lucas manages to club him around the head with the shotgun. He stands over the sprawled out hitman, takes a deep breath and then begins to repeatedly smash the butt of the gun into his face. First to break is his nose, then his cheek bones and last to go is his jaw. He bends down, lifts the hitman up slightly by the head and twists it until his neck eventually snaps.

Lucas slowly gets to his feet, shuffles over to the sofa, sits down on it, picks his laptop up and begins to use it.

INT. CAFE - NIGHT

Sal sits drinking an Irish coffee and texting on his phone.

EXT. OUTSIDE CAFE - NIGHT

Lucas walks over to Sal's car, looks around the area and then smashes one of the back windows. Once he has kicked all of the broken glass underneath the car; he climbs through the window and hides.

EXT. OUTSIDE CAFE - LATER

Sal leaves the cafe, walks towards his car and gets inside.

INT. CAR - CONTINUOUS

He lights a cigarette, rolls down the window and readjusts his rear view mirror. He looks perturbed when he notices the broken window in the reflection of the mirror.

Suddenly, Lucas emerges from the darkness. He wraps an arm around Sal's neck and begins to stab him repeatedly in the chest until he is dead. He pulls Sal's body into the back of the car, climbs into the driver's seat, starts the engine and drives away.

EXT. OUTSIDE STUDIO APARTMENT - NIGHT

He puts several suitcases and a backpack in the trunk.

INT. AIRPORT BAR - NIGHT

Lucas sits at the bar finishing off a glass of red wine. He pours himself another glass.

An attractive, twenty-something year old woman with long, straight, brunette hair sits down next to him. She is wearing a sleek, white dress from some large, bourgeois, Italian fashion house. Her name is Holly.

HOLLY

(to a barman)

A scotch on the rocks please... And anything this handsome gentleman would like.

BARMAN (O.S.)

Yes ma'am.

(beat)

Sir?

She throws a look Lucas' way. He smiles to himself.

LUCAS

(to the barman)

No drink thanks but can I get one
more glass?

BARMAN (O.S.)

Of course.

A glass is placed in front of him. Lucas pours Holly a drink.

LUCAS

I didn't catch your name.

HOLLY

You can call me...

(thinks)

...Holly.

LUCAS

Pretty name.

(beat)

What do other people call you?

HOLLY

Thank you.

(beat)

Oh sweetheart, that is on a need to
know basis.

They both smile.

LUCAS

Well... My name is Lucas.

A scotch is placed in front of her.

HOLLY

Well, thank you for the drink Lucas.

LUCAS

You're welcome.

She sips it.

HOLLY

Oh my goodness!

LUCAS
Nice, isn't it?

HOLLY
Beautiful.

He passes her the bottle to look at.

LUCAS
I'm not much of a wine connoisseur.
But, what I do know, is that
tonight, is an expensive bottle of
wine night.

HOLLY
Oh really? Why's that?

LUCAS
Well, I'm going on an adventure.

HOLLY
An adventure?

LUCAS
Yes ma'am.

HOLLY
I love adventures.

He takes a sip of his wine.

LUCAS
Can I ask you a question?

HOLLY
Sure.

LUCAS
Would you have come sit next to
me...
(beat)
...If I wasn't drinking an expensive
wine?

She leans an arm on the bar, rests her cheek on her hand and
looks at him longingly. After a few seconds, she gives him a
bright, toothy smile.

HOLLY
Well, I guess, neither of us will
ever know the answer to that
question.

She sips her wine.

HOLLY (CONT'D)
But most importantly, I'm here with
you... now.

Lucas takes a sip of his wine just as she begins to rub one of her feet against the inside of his leg.

INT. AIRPORT/HOTEL BEDROOM - NIGHT

Lucas lies in bed and watches Holly slowly undressing. Several moments later, when she is completely nude, she gets on the bed, climbs on top of him and gently strokes his chest.

FADE TO BLACK.

EXT. PARKING LOT - DAY

Lucas is one of a dozen people queuing to get onto a bus. He looks up at the tropical, blue sky and squints when the bright sunshine reappears from behind a white, fluffy cloud.

INT. BUS - DAY

Lucas packs his suitcases and backpack into the storage space above the seats and then sits down.

INT. BUS - DAY

Moving.

He stares out of the window and down at the vibrant, green trees as they drive down a mountainous road.

INT. HOTEL/BEDROOM - DAY

He sits on his bed dismantling his guns and then packs them carefully into his backpack.

EXT. PARK - DAY

He sits on a bench clutching his backpack with his head tilted back and his eyes closed enjoying the warm sunshine.

He ushers him over.

PARK (CONT'D)
Help please.

EXT. SHIPYARD - LATER

They push a one person motorboat into the water.

Lucas grabs his backpack out of the car, clambers aboard the boat and sits down.

PARK
Safe journey.

Park walks back to the 4x4, gets in and drives off.

Lucas starts the outboard motor and sets out to sea.

EXT. SEA - NIGHT

Lucas speeds across the water. He looks around and takes in the breathtaking views.

EXT. SEA - LATER

The sun is rising.

Lucas, who has removed his shirt, rubs his exhausted looking eyes and wipes his brow with his sweating forearms.

EXT. JETTY - DAY

He pulls the boat into the jetty, switches the engine off and gets out.

He stretches his back and then his legs. He ties his shirt around his waist and carries on walking forward.

EXT. PARKING LOT - DAY

There are several cars parked up. A young guy dressed in expensive clothes sits inside one of them. When he notices Lucas walking into the parking lot, he gets out and walks over to him. This is Wei.

WEI
Lucas?

Lucas looks up at him.

LUCAS

Wei?

Wei nods his head and then they walk together, side-by-side, to his car.

INT. WEI'S CAR - DAY

Moving.

They drive up a path towards the gated entrance of a house. Wei rolls down his window, stops the car in front of the gates, pulls a card out of his pocket and swipes it against a screen. The gates open, they drive inside and park outside of a classy, three storey house.

INT. WEI'S HOUSE/BATHROOM - DAY

Lucas is taking a cold shower.

INT. WEI'S HOUSE/GUEST BEDROOM - DAY

Lucas lies on his stomach snoring loudly in a dark room.

INT. WEI'S HOUSE/GARDEN - DAY

Wei and Lucas sit next to each other smoking a cigarette and drinking a cola underneath a large garden umbrella.

INT. WEI'S HOUSE/GARDEN - DAY

Wei lies on a plastic mat in the sunshine doing yoga stretches.

Lucas is sat smoking a cigarette.

WEI

You try?

LUCAS

No thanks.

WEI

You sure?

LUCAS

Yes.

(beat)

The doctor said "I am too fit".

They both laugh.

INT. WEI'S HOUSE/SITTING ROOM - LATER

Lucas sits eating a bowl of rice, prawns and vegetables with Wei and his beautiful wife and infant daughter.

In between bites of food, the little girl stares at Lucas. He pulls funny faces at her to try and make her laugh.

EXT. OUTSIDE OF WEI'S HOUSE - NIGHT

Wei walks over to his car and opens the trunk. A few moments later Lucas strolls over, calmly gets inside and lies on his side. Wei then closes it.

INT. WEI'S CAR/TRUNK - NIGHT

Lucas lies staring up into the darkness surrounding him.

INT. WEI'S CAR/DRIVER'S SEAT - NIGHT

Wei whines down his window as he approaches a road block being manned by five soldiers holding heavy, assault rifles.

The car stops and one of the soldiers approaches the vehicle.

INT. WEI'S CAR/TRUNK - NIGHT

Lucas lies deadly still attempting to listen to a conversation made inaudible by the car engine and the mass amount of metal giving the car shape. With each passing moment, his hand moves closer to his backpack.

Suddenly, there is the sound of gun fire! Lucas pulls a handgun straight out of a pocket on the backpack and clutches it to his chest - ready, and waiting for evasive action.

All of a sudden the car begins to move. Lucas' muscles slowly unstiffen as he continues on his journey for redemption.

EXT. HOTEL/PARKING LOT - NIGHT

Wei opens the trunk. Lucas quickly gets out before anyone notices.

INT. HOTEL/BEDROOM - NIGHT

There are two single beds, two doors and one window in the room. Both beds are occupied - Wei is asleep in one and Lucas is awake and sat upright in the other.

INT. HOTEL/BEDROOM - DAY

Wei puts on a shirt and combs his hair. He then gently shakes Lucas awake.

INT. CAR - DAY

Moving.

Wei drives down a road surrounded by trees. Lucas stares out the window, watching the world go past him.

EXT. SWAMPLAND - DAY

Lucas bends over, shakes Wei's hand through the open window of the car and then walks towards the swamp where there are eight other men congregating.

EXT. SWAMPLAND - LATER

Lucas and a dozen other men queue for a seat on one of the two airboats in the water.

Each person hands a wad of money to one of the drivers. They meticulously count it.

EXT. AIRBOAT - LATER

Moving.

Lucas and five other men are being driven across murky, muddy and malodorous waters.

He looks up at the blue sky just as a small pandemonium of parrots fly out of a tree.

EXT. JUNGLE - DAY

The passengers climb off the boats, walk through a large patch of high grass and then clamber up a hill.

EXT. ROADSIDE - DAY

Once they reach the top of the hill, they are next to a busy road. Each passenger attempts to get the attention of a driver-by.

EXT. ROADSIDE - LATER

Lucas is still trying to get the attention of a driver. He looks hot, sweaty and worn out.

A car pulls over. Lucas walks over excitedly as the driver lowers her window.

DRIVER
Where?

LUCAS
Town centre.

The driver shakes her head.

LUCAS (CONT'D)
Please, town centre. It's just ten minutes.
(beat)
I have money.

She rolls her eyes and opens the passenger side door.

INT. CAR - DAY

Moving.

Lucas pulls cash out of his bag and places it in her glove box.

DRIVER
More.

Lucas looks through his bag.

DRIVER (CONT'D)
More.

LUCAS

Okay. Okay. I'm getting more.

He pulls some more money out and adds it to the money in the glove box.

LUCAS (CONT'D)

Okay?

DRIVER

Okay.

Lucas reaches into his bag and wipes the thick layer of sweat off his face.

The driver passes him a bottle of water which he gratefully takes.

LUCAS

Thank you.

He slowly sips from the bottle.

INT. TOWN CENTRE/MARKET SQUARE - DAY

Lucas walks around a bright and busy market square. The chatter is extremely loud, the clothing for sale is eye-catching, the food is vibrant in color and the marketers are jovial and demonstrative.

He walks over to a vegetable stall and tries to get the merchant's attention.

LUCAS

Ji!

Lucas' waves his hand but he can not be seen or heard in the noisy, busy crowd.

LUCAS (CONT'D)

Ji!

The noise is overbearing so Lucas leaves the market.

EXT. TOWN CENTRE/SQUARE - DAY

Lucas sits under a tree trying to keep cool.

The sun is beginning to set over the town and many of the marketers have packed up or are in the process of packing up for the night.

Ji, the vegetable marketer, walks out carrying a large box of left over produce to sell in the morning. He is a short, plump, older gentleman with no hair on his head but his beard is long and hoary.

Lucas stands up and walks after Ji.

EXT. TOWN CENTRE/SIDE STREET - DAY

Ji greets a young woman and her three infant daughters as they pass each other down a quiet side street. Lucas walks a short distance behind him.

Ji places his box on the ground and fumbles around in his pocket. Lucas walks over to him and taps him on the shoulder.

LUCAS

Ji.

Ji turns and looks at him. He smiles and places an arm around Lucas' neck.

JI

How was your journey?

LUCAS

Tiring.

JI

But, you are here now.

Lucas smiles.

JI (CONT'D)

And are you safe and well?

LUCAS

Yes sir.

Ji pulls his keys out of his pocket.

LUCAS (CONT'D)

I'll get this for you.

He picks up the box.

JI

Thank you.

They walk side-by-side to an apartment building.

INT. JI'S APARTMENT/SITTING ROOM - DAY

Lucas and Ji enter the apartment.

The apartment isn't much but it is practical for a man of Ji's age and interests.

There is a small sitting area with an armchair, a fifteen inch television set and a bookshelf. There are two doors that lead to a kitchen and a bedroom.

LUCAS

Shall I put these in the kitchen?

Ji

Yes please. By the window.

Lucas walks into the kitchen and...

INT. JI'S APARTMENT/KITCHEN - CONTINUOUS

...places the vegetables on a small, wooden table by the window. A sink, small fridge and stove complete the simplistic kitchen.

Lucas walks back into the...

INT. JI'S APARTMENT/SITTING ROOM - CONTINUOUS

...sitting room where Ji is standing.

Ji

Do you like it?

LUCAS

Yeah.

Ji gives him the key.

LUCAS (CONT'D)

So, where are you going to stay?

Ji

I have a friend. She lives down the street; in the fancy end.

LUCAS

Ah, check you out man!

JI
 It isn't like that.
 (beat)
 Not at my age.

Lucas raises an eyebrow.

JI (CONT'D)
 I'm serious.

LUCAS
 Do you enjoy your time with her?

JI
 Yes. She is very intelligent. She is
 an excellent cook and is most
 importantly; a very good chess
 player.

LUCAS
 Hey, your perfect woman then!
 (beat)
 Do you remember playing that German
 broad...

JI
 Lena.

LUCAS
 Yeah - Lena.
 (beat)
 When we were working in Armenia...
 (beat)
 You threw the board out of the
 window because she kept beating you.

JI
 That's because she was a cheat...
 (beat)
 It was in Turkey wasn't it?

LUCAS
 No, I didn't work in Turkey...
 (beat)
 ...No, I remember now... It was in
 Azerbaijan. When the three of us
 shared that room above a brothel.

JI
 Oh yes.

LUCAS
 Now, you remember right?!

JI

I do.
 (sighs)
 Yes, Azerbaijan.

They both smile to themselves.

LUCAS

Where's the time go?

JI

I don't know my friend.
 (beat)
 Okay, if you need me, her address is
 on the fridge.

Lucas nods.

JI (CONT'D)

Make sure you say goodbye before you
 go home.

LUCAS

I will.

Ji and Lucas shake hands.

LUCAS (CONT'D)

Have a good night.

Ji smiles and leaves the apartment.

Lucas takes his backpack off and walks into the...

INT. JI'S APARTMENT/BEDROOM - CONTINUOUS

...bedroom and places it on the floor. He takes all of his
 clothes off, opens a door in the corner of the room and walks
 into a...

INT. JI'S APARTMENT/SHOWER ROOM - CONTINUOUS

...small room with just a shower cubicle inside. He switches
 the light on, closes the door, gets in the cubicle, turns the
 shower on and begins to wash himself.

He stares at his feet as he places his head under the rushing
 water. He watches the water run down the glass.

INT. STUDIO APARTMENT/SITTING AREA - NIGHT

Lucas sits on the sofa looking at the floor with the phone pressed to his ear.

LUCAS
 (into phone)
 Yeah Sal, hi. It's Lucas. I have just got back from the party and, errr, yeah, she's safe now.
 (listens)
 Mmmhmm, yeah, yeah he's dead.
 (listens)
 Yeah will do.
 (beat)
 Alright, good night.

INT. STUDIO APARTMENT/KITCHEN - NIGHT

He smashes the phone battery to pieces with a rolling pin.

JUMP CUT TO:

INT. STUDIO APARTMENT/KITCHEN - A FEW MINUTES LATER

He stuffs the battery pieces down the waste disposal unit.

INT. DOCTOR'S OFFICE - DAY

Close up of a black man in a suit behind a desk.

DOCTOR
 Fran, I'm going to be straight up with you - the most likely reason for your recent difficulties with fatigue etc, is because my colleagues and I believe you are showing early signs of Multiple Sclerosis.
 (beat)
 After looking thoroughly at your results from your recent tests - it does look likely, after some more tests, you will unfortunately be diagnosed with MS.
 (beat)
 We may be wrong but we are unfortunately - pretty positive.

Pan around to Lucas and Fran sitting in front of the desk.

DOCTOR (O.S.) (CONT'D)
 I'm very sorry Fran.
 (beat)
 But I'll be here every step of the
 way to make sure you get the
 treatment you need and most
 importantly deserve.

Lucas places his hand on her shoulder.

INT. LUCAS AND FRAN'S HOUSE/BEDROOM EN SUITE - DAY

Fran stands in the doorway with her head lent against the frame watching Lucas installing a grab rail next to the toilet.

EXT. LUCAS AND FRAN'S HOUSE/GARDEN - DAY

Lucas is halfway through building a ramp made from wood.

EXT. OUTSIDE OF LUCAS AND FRAN'S HOUSE - DAY

He aligns the finished ramp with the front door.

EXT. OUTSIDE OF LUCAS AND FRAN'S HOUSE - DAY

Lucas lifts a folded up wheelchair out of his car, places it on the path and unfolds it. He returns to the car, lifts Fran out, carries her over to the wheelchair and places her in it.

She adjusts her posture and then rolls herself towards the house while Lucas gathers up the groceries from the car.

INT. LUCAS AND FRAN'S HOUSE/BEDROOM - NIGHT

Lucas makes love to Fran.

EXT. LUCAS AND FRAN'S HOUSE/GARDEN - DAY

Lucas sits on a bench smoking a cigarette with a phone pressed to his ear.

LUCAS
 (into phone)
 She's good. She is just at work.
 (listens)
 (MORE)

LUCAS (CONT'D)

She works in the city now.

(listens)

You have met Fran right? You know what she is like.

(beat)

We live ten minutes from the train station so she just walks over there and takes the train there and back again.

(listens)

I am. I am very lucky. Say, do you still have a few minutes? I don't want to take up too much of your time.

(listens)

So, I was just wondering if you could get me put down for another tour?

(listens)

Yeah definitely, I'm very sure. You know how I get itchy feet. I miss it.

(listens)

Yeah, uh-huh, yeah we discussed it and she is happy for me to go.

(beat)

She's so independent, she doesn't need me. Besides, I would like to take her away next year, I thought we could travel around Europe like we were supposed to do in our twenties.

(listens)

I know. Never been one to do things normally.

(laughs)

Okay, I appreciate your time man and thanks for answering so quickly.

(listens)

Thanks.

(listens)

Yeah, will do, Okay bud thanks for your time and you have a good time tonight you lucky bastard!

(listens and then chuckles)

You can say that again!

(laughs)

Alright, take care, bye.

He hangs up, puts the phone in his pocket, stubs his cigarette out, gets up and goes inside the house.

INT. ARMY BARRACKS - DAY

Lucas and Sgt. Hulse walk side-by-side to a table where a group of men are playing blackjack.

SGT. HULSE
 (to group)
 Guys.

They look up from their game.

SGT. HULSE (CONT'D)
 This is Lieutenant Reeves - Pat's
 replacement.
 (beat)
 Introduce yourselves.

SGT. FURLONG
 Hey, my name is Sergeant Darrel
 Furlong.

SGT. MCLAUGHLIN
 He knows your rank Darrell.
 (to Lucas)
 Joey.

SGT. PHILLIPS
 Hey. Pete.

SGT. AMBROSE
 Good to meet you, my name is Moe.

He holds his hand out to Lucas and they shake hands.

LUCAS
 Nice to meet you.
 (to group)
 You can call me Lucas or Lieutenant,
 up to you.

SGT. AMBROSE
 Do you play blackjack lieutenant?

LUCAS
 Fuck, well, do the Catholics touch
 kids?

Lucas takes a seat.

SGT. HULSE
 Who's dealing?

SGT. PHILLIPS
 Darell.

SGT. HULSE
You can count can't you Darell?

SGT. FURLONG
(laughs)
It is all good man, I have been practicing.
(beat)
And check this shit out...

He shuffles the cards like they do in Vegas.

SGT. FURLONG (CONT'D)
See that shit!?

SGT. MCLAUGHLIN
I'm more impressed you took time off from masturbating to learn something.

They laugh.

SGT. FURLONG
Bitch, you just jealous something comes out of mine.

They laugh and start playing.

INT. JI'S APARTMENT/BEDROOM - DAY

Lucas stands brushing his teeth.

JUMP CUT TO:

INT. JI'S APARTMENT/BEDROOM - MOMENTS LATER

He lifts his backpack up, straps it on and leaves the room.

EXT. PATH - DAY

It looks like he has been walking for a while as he has worked up a sweat. He takes occasional glances down at a GPS he is holding.

Once he reaches the end of the path he stops and stands on the top of a large, grassy hill and looks down at a jungle. He takes a deep breath and then starts to navigate his way down.

INT. CAR - NIGHT

Lucas sits inside his car looking at the entrance of a stylish house.

SAL (V.O.)

A hit has been put out on Sebastian Varreti, he is the Pozzi's family defense lawyer. He's won all of the two hundred and sixty three cases brought against the family.

He gets out of the car...

EXT. OUTSIDE OF SEBASTIAN'S HOUSE - CONTINUOUS

...walks towards the house and approaches the front door.

SAL (V.O.)

His wife is a lawyer as well.

He knocks the front door.

SAL (V.O.) (CONT'D)

She is taking over for Seb so he can become a partner in some law firm.

The door opens and standing there is a little girl aged about nine dressed in a blue princess outfit.

LUCAS

Oh... Hey petal. Are your Mommy and Daddy home?

SEBASTIAN (O.S.)

Who is it Carrie?

LUCAS

Can I come in please? I'm friends with your Dad, Seb.

SEBASTIAN (O.S.)

Carrie? Who Is it baby?

SAL (V.O.)

You know the drill.

CARRIE

A friend of yours Daddy.

Lucas takes a deep breath and steps into...

INT. SEBASTIAN'S HOUSE/HALLWAY - CONTINUOUS

...the house. He kneels down and faces Carrie.

LUCAS

Hey, let's play hide and seek. Can you cover your eyes and count to one hundred?

CARRIE

Okay.

She covers her eyes and begins to count. Sebastian walks around the corner. He jumps when he sees Lucas.

SEBASTIAN

Okay mister, I have money just don't hurt my...

CARRIE

Eight. Nine.

LUCAS

(distracted)
I have too now.

CARRIE

Eleven. Twelve.

Sebastian charges towards him but Lucas grabs him around the throat, pulls a door open and disappears inside the room with him. We turn to face Carrie who continues to count loudly. We can hear a struggle in another room for twenty seconds. Lucas reappears next to Carrie.

LUCAS

Your Dad has just gone to find a hiding spot petal.
(beat)
Where's your Mommy?

CARRIE

Shall I stop counting?

LUCAS

Just for a second baby, where's your Mommy?

CARRIE

She is in the study.

LUCAS

Where's the study Carrie?

CARRIE
I'll take you.

LUCAS
No, no it's okay baby, just give me directions please.

CARRIE
Upstairs, last room on the right.

LUCAS
Thank you. Can you carry on counting please?

CARRIE
Sure.
(beat)
Fifteen...

Lucas stands up and quickly walks up the staircase and out onto the...

INT. SEBASTIAN'S HOUSE/UPSTAIRS - CONTINUOUS

...upstairs carpet. He marches towards the end of the hallway, knocks on the last door on the right and pulls a chain garrote out of his pocket.

A blonde haired woman in a sweater and skirt appears at the door. She gasps in shock at the sight of Lucas but he grabs hold of her, presses his back against a wall and starts choking her. After about thirty seconds of thrashing around and gasping for air she dies in his arms.

Lucas sighs, walks back down the hallway to the staircase and goes down to...

INT. SEBASTIAN'S HOUSE/HALLWAY - CONTINUOUS

...Carrie. He looks down at her and pulls a gun out of his pocket.

SAL (V.O.)
They have a kid. Just pray to god she doesn't see you because we can't have witnesses.

Pan up to the ceiling. The sound of gunfire followed by a thump. Pan down to a pale faced, sweating, heavy breathing Lucas. He stares down at the ground, puts the gun back in his pocket, wretches and then leaves the house.

EXT. OUTSIDE OF SEBASTIAN'S HOUSE - CONTINUOUS

He shuts the door behind him, briskly walks to his car and gets in.

INT. CAR - CONTINUOUS

As soon as he sits down he vomits all down himself. He breathes deeply, starts the engine and drives away.

EXT. JUNGLE - DAY

It is extremely quiet and still in this part of the jungle. Lucas is going through his backpack. After a few beats he pulls out the parts to an assault rifle which he then starts to assemble.

INT. CAR - NIGHT

Moving.

Lucas, still covered in vomit, drives down a freeway with his phone pressed to his ear.

LUCAS
 (into phone)
 Sal, where are you?
 (listens)
 Where's that?

He listens and then abruptly hangs up.

RING! RING! RING! RING! RING!

He hits the steering wheel, grabs the ringing phone out of his pocket and answers it.

LUCAS (CONT'D)
 (into phone)
 Yes Matty! What?
 (listens)
 Why the fuck are you telling me this now? Huh, why the fuck now?
 (listens)
 Murr murr murr, just shut the fuck up! Why do you always ring me when it is bad fucking news, huh? Do you just like fucking telling me things I don't want to hear?
 (listens)
 Oh yeah? Really?
 (MORE)

LUCAS (CONT'D)

Big fucking words from a big fucking pussy! Perhaps your sister should have died years ago because you are really fucking going for it tonight! Fran always said you were a cunt, she never had a good fucking word to say about you. She was only nice to your face and that's only because she promised her mom that she would look after her pathetic, fucking junkie of a cunt brother! You didn't deserve a fucking sister like her!

(beat)

You know what just fuck off Matty!
Go stick a fucking needle in your fucking arm, piece of shit fuck!

He throws his phone at the windscreen and starts hitting the steering wheel.

INT. JUNGLE - DAY

Lucas, clutching his assault rifle, walks slowly through the jungle. His eyes are peeled and any little sound catches his attention.

EXT. OUTSIDE CAFE - NIGHT

Lucas pulls the car over onto the sidewalk, gets out of the car and marches towards the cafe.

INT. CAFE - NIGHT

Sal sits at a table drinking a coffee. Lucas sits down next to him, pulls a gun out of his pocket, pushes it into Sal's testicles and stares into his eyes. His breathing is so fast and heavy he is on the verge of hyperventilating.

Sal looks at him calmly and inhales.

SAL

Go home Lucas, get a good sleep and come to see me tomorrow around one at the office.

Lucas stares into his eyes for several moments longer before getting up and swiftly leaving the cafe.

EXT. HOSPITAL PARKING LOT - NIGHT

Lucas sits in the car watching the entrance to the hospital. His eyes are heavy and his brow furrowed.

EXT. JUNGLE - DAY

The sun is beginning to set.

Lucas is still exploring the jungle. He sits down on a log and dismantles his gun.

INT. SAL'S OFFICE/SECOND FLOOR - DAY

Lucas briskly walks up the stairs and towards Sal's office. He bangs on the door which opens after several seconds. Lucas puts his hand around Sal's throat and drags him back into his...

INT. SAL'S OFFICE - CONTINUOUS

...office. He holds him against the wall by his shirt collar.

SAL

You know what this job entailed
Lucas! You didn't have to take it!

LUCAS

Yes I did!

SAL

I have other guys I could have used.
(beat)
But you are the best! You get shit
done smoothly! You never fuck
around! You know why?

Lucas' face twitches with rage.

SAL (CONT'D)

Because you are a natural born
fucking killer! You're a fucking
ferocious, savage animal and that's
the only fucking way you know how to
be!

LUCAS

I killed a fucking child!

SAL
This is the business we are in
Lucas!
(beat)
But what about the other targets
hmm? What about them huh? They were
people too. You killed those people
too, they had lives to live as well!
(beat)
You know what the job involves!

Lucas lets go of him and paces around the room like a caged animal. He strikes himself on the cheek twice.

Sal walks over to his desk, opens a draw, pulls out an envelope and holds it out to Lucas.

SAL (CONT'D)
Take your money.

LUCAS
I don't fucking want it!

SAL
(annoyed)
For fucking Christ's sake, take the
money Lucas!

LUCAS
No!

SAL
Take the fucking money cunt!

Lucas slaps the envelope out of his hand.

LUCAS
I'm going away Sal, I quit! I have
all the money I need.

SAL
You can't fucking quit!

LUCAS
Why the fuck not?! I've done
everything you fucking asked me to
do!
(beat)
You knew when I had the money I was
fucking out!

Sal pulls a pistol out of the draw and points it at Lucas.

SAL

I'll say when it's okay to fucking quit! You hear me motherfucker?! I own you - if I say fucking jump; you fucking jump and you ask me how fucking high! Do you understand?

LUCAS

You won't fucking shoot me, you fucking spinless little prick.

(mimics)

Your the best I have!

(beat)

Asshole!

SAL

You want to try me motherfucker? I can find someone to replace you in fucking ten minutes!

(beat)

You're too fucking deep in the Pozzi/Podovano family feud - It doesn't matter if it's just the one fucking job, three fucking jobs or thirty! It isn't fucking over for you until I say it is!

LUCAS

Okay Sal - I'll do one more job but I'm fucking out after that.

(beat)

If you don't let me go after - then you'll need more than that fucking peashooter.

Sal lowers his gun.

SAL

Deal.

(beat)

I'll message you the details.

Lucas glares at him as he leaves the room.

EXT. OUTSIDE APARTMENT BLOCK - NIGHT

Lucas, hidden by shadows, is lent up against a wall. He opens his coat pocket, pulls out a balaclava and puts it on. He then pulls out a pair of scissors and some white tape from his pocket. He tapes the scissors to his left hand.

INT. APARTMENT BLOCK/DOWNSTAIRS - NIGHT

A man dressed in a shirt and jeans stands on the fourth step of the stairs. The door in front of him opens and in walks Lucas. The man reaches into his pocket but before he can get his gun out Lucas slams his head onto the staircase bannister twice knocking him unconscious. Lucas steps over him and continues to walk up the stairs.

INT. APARTMENT BLOCK/UPSTAIRS/HALLWAY - CONTINUOUS

He walks down the hallway. After a few moments, two men walk around the corner and head towards him. He drives the scissor blades into one of the men's throat before he can even raise his gun and he disarms the other man with one hand. He pulls the blade out and thrusts it into the temple of the disarmed man. He leaves them lying on the floor as he walks around the corner.

Around the corner there are six doors. He opens the first door.

INT. APARTMENT BLOCK/UPSTAIRS/ROOM 1 - CONTINUOUS

A man stands looking at the floor as a guy aggressively penetrates a semi-unconscious teenage girl on a cold, rusty, iron bed.

Lucas enters the room. The man looks up at him; Lucas stabs him in the stomach and then walks over to the bed.

PEDOPHILE

Look! I didn't see anything okay?!

Lucas grabs him by the shoulder, dislocates it, then throws him to the ground and cuts his throat. He kneels down, waits for a few moments, reaches into his pocket, pulls out his cellphone, presses a few buttons and places the phone to his ear.

RING! RING! RING!

LUCAS

Send the van.

He hangs up, unwraps his hand, throws the scissors on the floor, picks up the girl and walks out of the room.

INT. APARTMENT BLOCK/UPSTAIRS/HALLWAY - CONTINUOUS

He kicks open the second door. There is another teenage girl in the second room. She is alone and just like the other girl is semi-conscious.

EXT. OUTSIDE APARTMENT BLOCK - NIGHT

He walks out the front door and down onto the sidewalk. He has one girl on his back with her arms wrapped around his neck and the other girl he cradles in his arms.

EXT. STREET - NIGHT

After walking about twelve meters - a van drives past them, pulls over onto the sidewalk and the side door opens. Lucas walks over and passes the girls to another man. The door is slammed shut and the van drives away.

Lucas removes his balaclava and makeshift weapon and disappears into the night.

INT. STUDIO APARTMENT/KITCHEN - NIGHT

Lucas breaks the scissors and shoves them into the waste disposal. He throws the bloody tape down after.

INT. JI'S APARTMENT/BEDROOM - DAY

Lucas takes his backpack off, lies down on the bed and closes his eyes tightly.

EXT. TOWN CENTRE/SQUARE - NIGHT

Lucas sits outside a restaurant at a table eating thick noodles and drinking a bottle of beer.

EXT. TOWN CENTRE/SQUARE - LATER

Lucas is walking without purpose around the square looking at the locals and the handful of tourists eating food, drinking beer and socializing.

EXT. TOWN CENTRE/SQUARE - LATER

He sits at a table enjoying a beer. A woman of South East Asian descent with long, black hair wearing a short, silver dress and a black, fur coat sits down next to him and strokes his hand.

PROSTITUTE
Hey baby, how're you?

Lucas nods his head and takes a sip of beer.

PROSTITUTE (CONT'D)
Take me back to your hotel and I can give you blowjob and you can cum all over my nice tits.

He takes another sip of beer.

PROSTITUTE (CONT'D)
What you say baby?

She rubs his leg with her high heel.

LUCAS
Okay.

PROSTITUTE
Good choice baby.

She sucks on his neck whilst he finishes his beer off.

PROSTITUTE (CONT'D)
That will be 350 baby.

She strokes his crotch.

INT. JI'S APARTMENT/SITTING ROOM - NIGHT

The prostitute sits down on the sofa and takes her coat off. Lucas walks to the bedroom.

LUCAS
Would you like a drink?

PROSTITUTE
No, I'm okay.

INT. JI'S APARTMENT/BEDROOM - NIGHT

Lucas puts his backpack on the floor but as he turns around to leave the room his cellphone pings.

He looks around for it momentarily but then notices it on his bed. He grabs it, presses a button and begins to scroll through many missed call notifications from Matty. He selects the most recent, places the phone to his ear and sits down on the bed.

MATTY (V.O.)
 (drunk - slurring, tired
 and emotional)
 Answer the phone you useless fuck!
 (beat)
 Why didn't you come to the funeral?
 You're a fucking joke and I will
 never know what Fran saw in you.
 (beat)
 It was a beautiful service.

Lucas puts the phone down, places his head in his hands and takes several deep breaths.

PROSTITUTE (O.S.)
 Are you okay baby?

He inhales deeply.

PROSTITUTE (O.S.) (CONT'D)
 Baby?

LUCAS
 (forced politeness)
 Yes. Coming.

He gets up.

INT. JI'S APARTMENT/SITTING ROOM - CONTINUOUS

He walks back into the room, sits down next to her and then they kiss.

PROSTITUTE
 Relax.

She places her hand between his legs and begins to massage him. Fifteen seconds later, she unzips his pants and gets on her knees.

PROSTITUTE (CONT'D)
 Relax.

She leans her head forwards but at the same time he begins to cry. She looks up at him.

PROSTITUTE (CONT'D)

What's wrong?

She sits down next to him. He cries big tears.

LUCAS

(struggling to catch his
breath)

No.

His face is red and contorted with sadness.

LUCAS (CONT'D)

It was her funeral today.

PROSTITUTE

My English is not good baby.

He looks at her.

LUCAS

She was the love of my life and I
left her to go fight in some stupid
conflict. Why am I so stupid? Why am
I such a pathetic idiot?

(beat)

I would never have seen that fucking
thing if I hadn't gone! We would be
happy and a lot of people would
still be alive! It's all my fault!
Why do I let everyone down?!

She strokes his knee.

LUCAS (CONT'D)

I got too obsessed! I'm obsessed
with finding something I might have
made up! Why does nobody believe
that it happened?

(beat)

It did happen, it did happen!

(beat)

I was fucking there but nobody
believes me! They just all think I'm
some sort of crazy person.

Mucus drips from his nostrils.

LUCAS (CONT'D)

I just don't know what I am anymore!
What's my job here?! What's my part
in society?! I go and try to protect
my countries' people and they hate
me for it!

(MORE)

LUCAS (CONT'D)

They hold protests on the street
calling you a murderer! A brainless
pawn! A child killer!

(beat)

But I am! I'm so fucking stupid!

The prostitute puts her arms around him and they begin to hug. She strokes the back of his head like a mother comforting her child.

INT. JI'S APARTMENT/SITTING ROOM - DAY

Lucas is asleep on the floor in the fetal position. He opens his red raw and blood shot eyes and stares at a crack of light shining into the room from a hole in the wall.

JUMP CUT TO:

INT. JI'S APARTMENT/SHOWER ROOM - DAY

He showers himself.

JUMP CUT TO:

EXT. PATH - DAY

He trudges down the path with his backpack strapped to his back looking up at the bright, blue sky.

EXT. HILL - DAY

He steadily makes his way down the steep decline.

EXT. JUNGLE - DAY

He moves through the jungle with confidence and determination. His assault rifle held tightly underneath his arm.

EXT. JUNGLE - LATER

A snake slivers along the branch of a tree. The steel blade of a knife suddenly passes through its body, killing it instantly.

Lucas pulls the snake off the branch, sits on the ground, takes a deep breath and takes a bite out of it. He spits out the warm blood and focuses on finding edible bits of flesh.

EXT. JUNGLE - LATER

It is pouring with rain. The ground Lucas walks on is starting to become muddy and sodden. He squelches through the newly forming mud with determination.

EXT. JUNGLE - LATER

The rain is too heavy now so Lucas sits underneath a tree trying to stay dry. He watches the rain droplets dripping off of the bright, green leaves that hang down in front of his sweaty, tired face.

EXT. JUNGLE - LATER

The rain is no longer cascading from the sky so Lucas has continued with his trek through the jungle. It is so hot everything in eye shot has dried already.

EXT. JUNGLE - LATER

The sun has started to set, casting a great many shadows around the area.

Creatures of the night are waking up and a range of hums and chirps are audible.

EXT. JUNGLE - LATER

Lucas pulls a sleeping bag out of his backpack and then begins to set up a camp for the night.

EXT. JUNGLE - NIGHT

It is pitch black. So dark in fact, one could not see their hand in front of their own face.

Lucas has created a fire. He prepares a dinner from the edible ferns and flora that he collected earlier.

EXT. JUNGLE - LATER

Lucas extinguishes the fire. The only light source now emanates from three small, battery powered lamps that he has placed strategically around the man-made campsite.

He takes a drink from his cannister, sprays himself with bug repellent, gets into his sleeping bag, reaches into his backpack, pulls out a gun and lies it in front of him. He pulls the sleeping bag zip up to his chin, pulls the hood up and closes his eyes.

EXT. JUNGLE - NIGHT

He is resting peacefully in his sleeping bag.

Suddenly, we hear the sound of grass being crunched under foot. It becomes louder and louder the closer it gets to Lucas.

His eyelids spring open, he pulls the zip down, throws the hood back, grabs the gun, rolls on his stomach and points the gun at the face of Fran.

LUCAS

Fran! What, are, are, are,...

She stands in front of him - an angelic, white light emanates from her. Her hair hangs beautifully down her back. She wears a gorgeous, apricot colored ball gown with white fingerless, chiffon gloves and white stilettos.

LUCAS (CONT'D)

What are you doing here?

She holds her left hand out to him. He stares at her for several moments, smiles, grasps her hand and gets to his feet.

He places his hands on her hips and she throws her arms around his neck. They look longingly into each others eyes before pecking each other on the lips.

A young women in a yellow, summer dress walks into sight and places a microphone stand in front of her and presses her lips against the microphone.

SINGER

(singing)

It's just like heaven. Being here
with you. You're like an Angel. Too
good to be true. But after all, I
love you, I do. Angel Baby. My Angel
Baby.

Lucas and Fran dance slowly together.

A brass, jazz band walk into sight and begin to perform backing music for the heavenly songstress.

SINGER (CONT'D)

(singing)

Because I love you, I love you, I
do. Angel Baby, my Angel baby.

(to the band)

Okay, take it away boys!

The band perform with all their might.

Fran leans her head against Lucas' shoulder, closes her eyes
and continues to dance with her husband.

EXT. JUNGLE - DAY

Lucas sits alone in the camp eating a tin of cold baked beans
with sausages. The sun starts to shine through the gaps in
the trees as it begins its daily rise.

INT. JI'S APARTMENT/SITTING ROOM - DAY

Ji sits on the sofa and opens a notebook.

EXT. JUNGLE - LATER

He has continued his march through the jungle. He steps over
a log and ducks underneath a branch.

LUCAS (V.O.)

Dear Ji, I have written this to
thank you for letting me stay in
your place these last few days and
for helping me to get over here.
Your help over the last year or so
has been invaluable and I am lucky
to have had a friend like you in my
corner.

EXT. JUNGLE - DAY

Lucas climbs up onto a large rock.

LUCAS (V.O.)

I don't feel at home in this world
anymore. I wear the shell of a human
but if I were to crack; inside you
would find a con, a shriveled flower
or perhaps more appropriately - an
alien.

He clammers down on the other side and carries on walking through the jungle.

EXT. JUNGLE - LATER

He sits down on the ground and takes his left boot and sock off. His foot is red raw and peeling, his ankle is swollen and his toes are blistered.

LUCAS (V.O.)
Everyday I fight the same battle. Be consumed by my dark thoughts and memories or find a way to be part of something despite not being wanted nor required.

Lucas cringes, bites down on his tongue and pulls blisters off his feet.

LUCAS (V.O.) (CONT'D)
I often think about being jettisoned into space or to the bottom of the ocean.

He yells out in agony with every blister removed.

LUCAS (V.O.) (CONT'D)
And with each waking moment I feel as if I become more angry, bitter, lost, disillusioned, uncertain, withdrawn and disturbed.

EXT. JUNGLE - LATER

Lucas is kneeling down looking at a clear patch of sky.

LUCAS (V.O.)
On occasions I look to the heavens and pray to god. I pray for time to rewind to a time in life when I wasn't feeling these emotions and my brain was clear.

Jesus walks out from behind a tree and over to Lucas. They stare at each other; neither blinking.

Jesus takes a few steps backwards - he pulls a bottle from inside his robes and empties the contents all over himself. He then pulls a match out from inside his robes, lights it and then sets himself on fire.

LUCAS (V.O.) (CONT'D)

Again Jesus spoke to them, saying,
 "I am the light of the world.
 Whoever follows me will not walk in
 darkness, but will have the light of
 life."

He continues to stare at Lucas directly in the eyes despite being slowly engulfed in flames.

EXT. JUNGLE - LATER

He kneels by a swamp looking at his reflection. He dips his fingers into the mud and then starts to draw symbols on his face.

He draws on himself a smile, a crucifix that runs down his left cheek to his neck and tears under each eye.

LUCAS (V.O.)

When you and I meet again we will
 share a drink and reminisce about
 days gone by.

(beat)

I wish you all the happiness that
 the world can provide you. Lucas.

He stands up.

INT. JI'S APARTMENT/SITTING ROOM - LATER

Close up of the notebook to see that the pages are in fact - incomprehensible. Various dates, times, symbols, pictures and words have been scribbled on each page that flicks past.

EXT. JUNGLE - DAY

Lucas slowly and cautiously walks over to a small, wooden bridge and crosses it. Once on the other side, he spots a tunnel going into the rock's face. He kneels down and climbs inside it.

INT. TUNNEL - DAY

He arches his back forwards, lowers his head and begins to shimmy along the tight interior.

EXT. FIELD - DAY

He falls onto the grass outside of the tunnel and rolls onto his stomach. His eyes widen and his mouth drops open at what he can see. He gets to his feet and stares into the distance at what we can only imagine to be something so terrifying it is inconceivable for our brains to process. His hands tremble slightly but he takes a deep breath, kneels down, assembles his gun and begins to trepidatiously walk through the field.

With each footstep his breaths become deeper and less frequent. The mud symbols begin to trickle down his face as sweat pours down it. He stops still, closes his eyes for a moment and then raises his gun.

Standing in front of him is the monster that killed his troop and has caused him great, mental anguish over the last few years.

It stands as high as no living thing we have seen before. The creature is reptilian in appearance. It is covered in grey scales all the way from its crocodile shaped mouth to the tip of its long tail. It looks down at Lucas with an intense stare. It breaths slowly and makes a deep and guttural humming sound.

Lucas is standing ten feet away from it. After several moments of staring into its cold, dark eyes he raises his gun. He screams at the creature at the top of his voice until his vocal cords begin to strain. He then turns the gun on himself; placing it underneath his chin and pulling the trigger. A bullet travels up through his chin, brain and then out the top of his head. He is dead before his body hits the ground. We focus in on the grass.

The monster walks away and after a few steps disappears into the ether.

After several moments we fade to a white screen.

Several moments later...

CUT TO:

EXT. JUNGLE - DAY

Lucas opens his eyes, gets up and looks around at the jungle in awe. A smile spreads across his face as he looks around at the white sky and the leafless trees.

Fran appears. She wears a purple dress and black stilettos and wears her hair in a long ponytail. She holds a hand out to him.

He walks over to her, gently takes her hand and places an arm around her waist. They kiss each other on the lips and then begin to gently sway together.

The songstress appears again with her microphone stand. She moistens her lips with her tongue and leans towards the microphone.

SINGER

This next song goes out to Mr. & Mrs. Reeves. It is a beautiful song for a beautiful couple, may their love for each other last forever.

She inhales deeply.

SINGER (CONT'D)

(singing)

Tonight you're mine, completely. You give your love so sweetly. Tonight the light of love is in your eyes. But will you love me tomorrow?

They continue to slow dance.

SINGER (CONT'D)

(singing)

Is this a lasting treasure or just a moment's pleasure. Can I believe the magic in your sighs. Will you still love me tomorrow?

CUT TO:

EXT. FIELD - DAY

Close up of Lucas' corpse. A large pool of blood by his head.

A cloud drifts in front of the sun.

FADE TO BLACK.

TITLE CARD: IN 2016; 793,000 PEOPLE WERE RECORDED AS DYING FROM COMMITTING SUICIDE WORLDWIDE. MOST WERE MEN.

TITLE CARD: IN 2016, DATA SHOWED THAT U.S. VETS WERE ONE AND A HALF MORE TIMES LIKELY TO KILL THEMSELVES COMPARED TO THOSE WHO HAVE NOT SERVED.

TITLE CARD: IN THE UK IN 2017, THE SUICIDE RATE FOR MEN WAS 3.5 TIMES HIGHER COMPARED TO WOMEN. IT IS THE HIGHEST CAUSE OF DEATH AMONG MEN UNDER THE AGE OF 45.

TITLE CARD: IN 2019, IT WAS RECORDED THAT MORE THAN 45,000 U.S. VETS AND ACTIVE DUTY SERVICE MEMBERS HAD KILLED THEMSELVES IN THE LAST SIX YEARS. THIS WAS MORE THAN TWENTY DEATHS A DAY - THIS IS MORE THAN THOSE WHO DIE IN ACTIVE SERVICE OR COMBAT.

TITLE CARD: IN 2020, IT WAS RECORDED BY THE OFFICE OF NATIONAL STATICS THAT THE NUMBER OF SUICIDE DEATHS AMONGST MEN WAS THE HIGHEST IT HAD BEEN IN TWENTY YEARS.

TITLE CARD: MENTAL HEALTH IS AS IMPORTANT AS PHYSICAL HEALTH.

TITLE CARD: DEDICATED TO ALL VICTIMS OF SUICIDE AND FAMILIES AFFECTED BY SUICIDE.

THE END